TWENTY-TWO TELEVISION TALKS

TRANSCRIBED FROM

BMI TV CLINICS

BROADCAST MUSIC, INC.
New York -- Chicago -- Hollywood -- Toronto

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GUEST SPEAKERS (Luncheon Sessions)

PREFACE

SINCE the beginning of commercial broadcasting, it has seemed that greater emphasis, all too often, has been placed upon sales than upon programming.

Whether or not these Television Program Clinics were the first of their kind, as many claim, it is sure that it will not be the last time that television broadcasters get together to study programming. All who participated in the clinics, the speakers and the more than 500 men and women who attended, have contributed greatly to the growing conviction that programming is indeed as important as sales.

The question as to which is the most important may never, and need never, be fully answered. But, as with the age-old problem of which came first, the chicken or the egg, one answer is certain—they had to get together.

CARL HAVERLIN

FOREWORD

By

PAUL A. WALKER

Chairman, Federal Communications Commission

AMERICA is moving rapidly toward the goal of a nationwide system of television destined to bring service to virtually the entire population.

The scientists and technicians back of the development of this national system of television have done their work brilliantly. Now, the nation looks to management for the realization of the full potentialities of what will soon become an unparalleled medium of mass communications.

It is a heavy responsibility, a responsibility being emphasized with increasing concern as the general public observes the unparalleled impact of this new medium on almost every aspect of our life.

In a truly democratic fashion and in a spirit of mutual helpfulness experts in various phases of television operation have helped to meet this challenge by volunteering the benefit of their experience in the series of clinics conducted this year by Broadcast Music, Inc.

Television is to a great extent a new adventure for America—not only for the public but for the operators. New trails are to be blazed. New patterns are to be developed. No one of us knows all the answers. If we are to speed the development of television in the public interest in the shortest possible time we must avail ourselves of the benefits of this type of industry-wide pooling of knowledge.

I congratulate BMI on its vision and initiative in sponsoring these clinics and commend also the industry leaders who have contributed so signally to the advance of television by sharing their experience and permitting their talks to be reprinted in this volume so that they may have a wider field of usefulness.

ACKNOWLEDGMENTS

WE WISH to give full credit for the planning and success of the three BMI TV Clinics to the many television men who assisted us.

In long-range preparation, BMI sent detailed questionnaires to all television stations some three months in advance. Seventy-eight TV owners and managers responded with helpful suggestions as to topics to be discussed and the manner in which Clinics might be conducted.

Results of these questionnaires were tabulated and presented for further consideration before television men gathered in New York, Chicago and Hollywood at three Clinic-planning luncheons. These TV men, whose names we are happy to list below, gave their best thinking and advice for actual content and routining.

They unanimously resolved that:

(a) TV Clinics were to be two-day Clinics.

(b) Keynote Clinic talks on assigned subjects—limited to twenty minutes, thus leaving ample time for discussion following each talk.

(c) Prominent TV men to act as Chairmen for all Clinic sessions.

TV CLINIC PLANNING COMMITTEES

NEW YORK
Roger Clipp, WFIL-TV
Ted Cott, WNBT
Bennett Larsen, WPIX
Dick Pack, WNBT
Jerry Lyons, WABD
Hal Hough, WJZ-TV
Chuck Holden, ABC-TV
Dick Doan, CBS-TV
Craig Lawrence, CBS-TV

CHICAGO
Walter Damm, WTMJ-TV
John Moser, Chicago TV Council
Walter Preston, WBKB
Kirk Loggie, WBKB
George Heinemann, WNBQ
Walter Emerson, ABC-TV
Jay Faraghan, WGN-TV

LOS ANGELES
Donn Tatum, ABC-TV
John Reynolds, KHJ-TV
Tom McFadden, KNBH
Robert Purcell, KTTV
Don Norman, KNBH
Al Flanagan, KECA-TV
Gordon Wright, KTLA
Bill Edwards, KNXT
George Moscovics, KNXT

Milwaukee's WTMJ radio and television pioneer, Walter Damm took part in the Chicago Clinic conducting what he termed "THE TV QUESTION BOX." Although Walter modestly considers his participation inappropriate for inclusion in this volume, we feel sure that all those in attendance at the Chicago Clinic will join us in thanks to Walter Damm for his excellent Clinic contribution.

We also wish to give full credit to the following men, who acted as Clinic Chairmen and so capably handled all sessions and discussions.

Theodore C. Streibert
WOR, New York
Philip Lasky
KPIX, San Francisco
Robert D. Swezey
WDSU-TV, New Orleans
Roger Clipp
WFIL-TV, Philadelphia
Frank Fogarty
WOW-TV, Omaha
Jules Herbuveaux
NBC, Chicago
Donn Tatum
ABC, Hollywood
Don Norman
KNBH, Hollywood
Wilbur Edwards
KNXT, Hollywood
Richard Moore
KTTV, Hollywood

Speakers from the widely separated markets of New Orleans, San Francisco, Philadelphia, Pittsburgh and New York traveled the circuit and made talks at all three Clinics. Speakers from within each Clinic area were selected to augment the traveling troupe.

In fairness to all speakers, you will understand that their talks were given from notes (ad libbed for the most part) and appear in this volume as digested and transcribed from tape recordings.

GLENN DOLBERG

NEW YORK

TV CLINIC

Waldorf-Astoria Hotel

May 19 and 20

1952

"FILM BUYING-FILM COSTS AND PROBLEMS OF FILM OPERATION"

By

G. BENNETT LARSON
Vice-President and General Manager, WPIX, New York

THANK you, Ted,* that's rather a rare distinction we share, it's certainly not one we seem to be able to do too much about, at least for the present. One of our problems seems to be the high cost of film programming. I realize this each month when we sign checks and pay for the programs we run and we have very little to show for it.

Let's first consider the present potential market in features and Westerns. There are presently about 2,500 pictures available to television. Of that number 500 are British-made, and the remaining number were made in studios in this country. Five hundred of this latter total are Westerns. Now here is something to take into consideration. More than half the American features in today's market were produced prior to 1952. So, your working potential, particularly on recent films, is not very encouraging.

Hollywood's film production, vast as it may be in any one year, would fill only about two weesk of film programming for markets as large as New York or Los Angeles. Just to give you an idea how fast they go, the first week in April, 136 features were telecast in the New York area over the seven outlets. At WPIX, particularly in the summer, we use a lot of films. We used fifty hours of film programming in the first week of April. That was thirty feature pictures.

When you start to program a station with film and particularly independent operations, it amounts to a great deal of time and care. When you show thirty pictures that means they all have to be screened every week—you have to have someone sit down and look at those pictures and cut them. Cutting amounts not only to the length you wish to use that picture, but also the

* *Theodore C. Streibert, Chairman of the session.*

insertion of commercials. You need to check the quality of the sound track, in fact some of these pictures you might be surprised to learn don't even have a sound track. You had better look into that before you buy them because frequently that has happened. The quality of the picture, of course, is important as to video quality, audio quality, etc., and frequently you don't have much to choose from—especially if you're buying pictures from a New York, Hollywood or Chicago distributor and you live two or three days out of town, they're going to have trouble replacing that picture if you're not satisfied with your print. You could very easily be stuck and you better plan if you can, to make sure your pictures arrive in plenty of time to give them a thorough going over.

In New York City, and I presume it's the same in other cities, we have a new law to contend with. The Civil Defense Authority requests you to eliminate all sirens or sound of sirens on the sound track. Now this is a problem because practically every good thriller has at least one ambulance or police car in it, or some noise of some sort that Civil Defense authorities object to. It's a pretty delicate problem as you go down the list of don'ts. And, particularly when you realize that film is not flexible and you still may have to cut it down to an hour or whatever you intend to run. Also, don't be surprised if one reel of one picture arrives and a reel of another picture with it—the story just won't blend.

Then, there's the problem of clearance, music, rights, etc. About the only thing you can do here is to be sure you are properly identified by a responsible distributor. The question of whether you show sixteen millimeter or thirty-five millimeter is also very important because the quality of thirty-five millimeter is considerably better particularly as it pertains to the sound tracks.

For independent stations it is highly advantageous to purchase films on a catalog basis and for a number of runs within a year or two. The big disadvantage, however, in this type of buying is that the buyer is obligated to take almost as many second-rate pictures as the really good ones. Obviously, the single station markets have the advantage of being able to hand pick films at their own price. Film rental prices have risen almost 100% over a year ago and there is no indication of relief. It seems almost a certainty that the major studios will not release any products for some time to come, or until the number of outlets increases considerably.

One of the things that I've been particularly interested in of

late is the way our advertisers, God bless them, are deciding to buy their own properties, put them on television for the first time under their own brand name, and then resell them to television. I think we've all learned that in radio there is a terrific waste of material because we'd broadcast a show and never bother to replay it again. It's even worse in television because our expenses are much greater, advertising costs a lot more and if the advertiser can't get some replays or encore dates or residual value, I think we're all headed for a very extensive, wasteful business and under those conditions certainly uneconomical.

I thought that the Lever Bros. approach with the Big Town is a healthy one. I'm glad to see that they're going to buy their own properties and then release them to us.

Thank you.

"EVERY TOWN A SHOW TOWN U. S. A.—YEAH?"

By

ROBERT D. SWEZEY

Executive Vice-President, WDSU-TV, New Orleans

THANK you very much, Ted. . . . You amended my title—it wasn't "*Oh* Yeah"; it was "Yeah?" and actually it wasn't intended to be just a flippant remark, but an honest question. I'm riding a hobby horse. Ever since I've been in radio I've been wondering how far a person who is running a radio station in a relatively small community can program that station out of the resources of the community itself. I've talked to those operators for years in the ivory towers of the networks, and never had any really good answers; at least none that satisfied me. Generally the answer would be, "Well, we don't have very much local programming—we've got a couple of disc jockeys, we put on news once in a while during the day—but there is just no real talent and program material in our town." Now I don't know; maybe that's right about most towns. I never have had a chance to find out. I do know that some of our friends, like Gene O'Fallon in Denver, have always found it possible to do quite a little local programming in radio.

I was about to find out how far it could be done radio-wise in New Orleans, but all of a sudden I was faced with the same problem in television, and this time it was no idle academic question. It was the big question of the hour; we had to decide that question before we knew how we were going to build, how big our studios ought to be, how many people we had to hire. I submit that that's true in every new application. We're filing one now for a smaller community than New Orleans, and the first thing we've started out with is our program schedule. What's it going to be? In other words, you have to know your product before you know your plans.

Frankly, I think most of the people in radio haven't really

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* *Mr. Swezey, as one of the traveling speakers, delivered this talk in Chicago and Los Angeles and it is not reprinted in these respective sections.*

taken advantage of the full potentialities of their communities. Maybe I'm wrong in that, and certainly I haven't had experience enough on the ground floor to make a firm statement to that effect. However, I think television is somewhat different.

I think television offers a much better opportunity for local programs. I say that from my own limited experience, and this time, by golly, it has been experience. It's been shirtsleeves experience in the studio itself. One of my first radio production directors is sitting in the back of the room (he is now much better connected with a prosperous advertising agency), and he knows what we went through in the early days of our programming when we had a room about as big as a small office, with one camera in it. You couldn't get more than one camera in it, and besides, we didn't have one to spare. We dollied in and out to get different shots. We had decided in the beginning that while we had that temporary arrangement we weren't going to do any live programs, but after the first couple of months we found ourselves with twenty to thirty people at a time in the studio. We were putting on kid shows and doing all kinds of things just because it was fun to do them, and also because we were more or less forced to it. Clients wanted to do new things and we wanted to do them, and even with our limited facilities we felt obliged to get in and do some real television. It wasn't fun just cranking a film deal.

As I say, we had to decide the question of how much local programming we were going to do, very early in the game, because we were in temporary quarters and we had to build, and we wanted to build right. We looked at the thing this way: first we decided television was good, it was big, and it was going to get better and bigger. Then we looked at our own opportunity as the first licensee in a market of over 600,000 people and we decided we too could be big, that we could be just as good, just as important to the whole life of the community as any other institution in it, including a couple of newspapers that are about one hundred years old and fairly prosperous. But we didn't think we could do that if we were just putting on locally the video equivalent of disc-jockey shows. We believed we had to do a well-rounded, vigorous local program job. So we built on that premise and right now we are committed to it. If we are wrong—and we might possibly be wrong, though I insist we're not—then my children may well go without shoes. It's that important to us. We've got a big studio. We're splitting it now; we're trying to get a second studio because twenty per cent of our programming is live, and I hope we may have more. I'd like to get

twenty-five or thirty per cent. I hope I'll never have to go to sixty, the way Ben Larson apparently does.

We believe there are a number of things that can be done locally more cheaply and convincingly than they can be procured through film or network sources. There are some things that just can't be found anywhere else. It seems to me that in general local live programming breaks down into two categories. First you have what I refer to as the "standards." I don't suppose there is a television station in the country that doesn't have a cooking show and doesn't have it pretty well sold out. If there is, I just haven't heard of it. We've got an excellent one. We're very proud of it. It features a Southern colored cook who does a terrific job, and its sold out all the time. It's only a half-hour across the board five days a week, but we can make it an hour any time we want to and I think sell it completely. There are other types of shows that fall in that same category of "standards." I think our most popular local show at the moment is a weather strip. It sounds silly, but a little five-minute weather strip five days a week at 6:55 P.M. is now very near top rating with us. We found the right man who can do it in a fine, casual, personable way. He just gets on with his charts and diagrams and does a terrific job. It's been consistently sold and there are several clients waiting to pick it up if it is ever dropped. Local news, local sports, "Mr. Fixit" shows, women's club programs; exercise, fashion, charm programs; children's participation programs—they all fall in this same general category of standards. They are good in Keokuk, they're good in Philadelphia, they're good anywhere. As I look over the program schedules of other stations, I note that these standards generally appear, and generally they seem to be well sold.

The second category of local programs is the show that is tailored to fit your community. We have one, for example, in New Orleans called "Outdoors in Louisiana." It has been on the station ever since we opened. Our people, of course, are very avid hunters and fishermen. They like to get away, like to get out on the water and in the woods. Ours is a specially designed show to meet a special local interest. The program is sold and it's always had the same sponsor. I think if it ever lost him, we could find another one for it within a week. We have had several programs built around our local jazz music that have been very successful. Those are just examples. In every community there are certain things the community is proud of; things it stands for; and things it and its people alone can do.

We found, as I mentioned before, that a number of our spon-

sors just insist on having their own shows, and that has been a saving grace for us. They don't want to be just another participant in another feature film. They want to do their own shows and do them well. We've got a very involved show now, for a local dairy products concern, called "Around the Town with Mr. Brown." Mr. Brown owns the company, and every week they go out on remote and pick up a new spot of interest in the town. It's a terrific job; every week they have to do a new production. Sometimes we're in the zoo and sometimes we're in the Blue Room of the Roosevelt; sometimes in the dog kennels of the S.P.C.A. But it's a good show and a sound one, and it's selling Mr. Brown's products.

We've been fortunate, I suppose, to a certain extent in having what I refer to as "stranded" professional talent in New Orleans. It's almost a truism that all really top talent goes to the top production centers. I know when I first went to New Orleans I did a lot of blowing about how we could produce any type of show—shows of network calibre. I did it with my tongue in my cheek, because I didn't know. But I just wasn't willing to admit at that time that it couldn't be done. I now say that it cannot be done with any regularity or for any number of shows. The talent just isn't there and I don't think it's there in most pretty good-sized towns around the country.

You do find what I refer to as "stranded" professional talent. It's there because of some reason of health or climate or marital situation. We've had a motion picture company down in New Orleans recently doing some shorts. I talked with the head production man the other day and asked him how he found the local talent. He said it was excellent. That surprised me a little. We went over some of his talent by name, and I found in each case that it was there for peculiar, personal reasons. Again I say *stranded*—it would not ordinarily have been there; it's too professional to stay in New Orleans, and I think that by the same token it's too good to be in Denver, Spokane, or Atlanta. But when you do find such people, and you can, they are dying to do something. They really want to get in show business again. A girl may have traveled with top bands for years, and now she's got three kids and a husband who is an associate professor in psychology or something. She's dying to get away from the kids and the old man for a while, and you can put her on a weekly show that will be a knockout. We've done it in two or three cases.

Time is too short for me to describe in detail any number of program formats. I'm not here, incidentally, for questions. I want some answers, and in turn, I'd like to kick around some of our local program experiences, but I'd also like very much to

hear some of yours. I can review quickly some of the things we've been doing and sponsoring successfully. We've had several quarter-hour shows built around professional girl singers, and they've been good. I'll never forget the first one we had in that little office studio I mentioned to you. The girl in question is a fine vocalist, and she can extemporize. But we couldn't get any video changes, any visual variations, because there she was, and we had only the one camera, moving backward and forward. Ray Rich, our Production Director at that time, and I talked about it, and Ray had a scheme. We put the gal and the piano on a round table—I've forgotten what we had under it; I think it was the kind of rollers that you have on the bottom of heavy furniture—and then we had two colored men push that thing around; they were down on their hands and knees below camera level, so that way we got a rotating stage. That's pretty crude; that goes right back to the wheel almost. Nevertheless it's the sort of thing you can do when you have to, and I say to you fellows who are starting out for the first time in this business, that you can do many things and you can do them simply and you can do them effectively. The more things you "gotta" do, the more things you can get done and do effectively.

I have already mentioned shows featuring local musicians and jazz bands. The people in New Orleans never get tired of that old Basin Street business; they love it, and it keeps on selling. We have a fifteen-minute show across the board featuring a top-name hillbilly, and a similar show starring a professional male vocalist and pianist. The hillbilly drives a canary-yellow Cadillac about as long as this room, and when he gets itchy feet he tacks a trailer on behind it and starts off for greener fields. I wouldn't call him stranded professional talent because he's there because he likes it; how long he'll like it, I don't know. But that's top professional talent of its kind.

We've had a few disc-jockey shows, and I hope later we can discuss the various formats of the disc-jockey show. We started out with one that was a turkey. It took me quite a while to find it out. It did serve a temporary dual purpose. We have a reasonably large studio and we wanted the people to see what we had, so our disc jockey just wandered around with a traveling mike and he'd talk to anybody who was putting up a set, or he'd go up and talk with the engineers, or he'd go out into the street and stop a truck, or he'd interrupt a rehearsal. At intervals, of course, he'd play records. We have one now which I think is pretty good. We've got an excellent pianist, an old Brooklyn boy who has been playing for the Roosevelt Hotel for the last fifteen years, and he's terrific. We line him up with a specially

built playback machine, a celeste, and a piano, and he can accompany the record as it spins—one hand on the celeste and the other on the piano, in perfect synchronizaton. How he does it, I don't know. He also knows records, he knows music, and he has occassional guests. He's only on twice a week now in the afternoon, but it's sold and doing all right. I think we could expand that, but it's just a little fresh approach to the disc-jockey format.

Now I'd just like to tell you, before I stop, what we have found out are the primary rules for local live programming. Maybe some of you will agree; probably some of you won't. First of all, do the natural thing—the type of format that lends itself readily to your technical facilities, your program talent and material. Don't go overboard on expenses, because it just isn't necessary, and it's soundness, not elaborateness, that counts. Try to get a fresh angle, a new technique. If you're going to have a cooking show, don't have just another cooking show—make it *your* show. I mentioned this colored cook we have. The first one we used died one morning at five o'clock, just after we'd sold the show to a big salt company. I got into the office and there was the regional sales manager of the salt company with all of his characters in the next room, and thousands of dollars in pictures and everything of this girl who had unfortunately died that morning. So he said, "What are you going to do about this?" I said, "I don't know; I didn't kill her." That day we auditioned four other negro cooks. Any one of them could have had the job, and we got one beauty. We renamed her—we call her Mandy Lee. Mandy, conservatively, weighs 375 pounds. We can hardly get her all in the camera at one time, but she's terrific.

That's what I mean by a new angle; keep it local, make it fresh. Make the best possible uses of the distinctive features of your market. I've covered that. Don't be afraid to experiment, take some chances. You will get turkeys; toss 'em out. Every once in a while something that started out to be a turkey turns out, to your surprise, to be a thing that you can keep on forever. Don't let your schedule get stale. A lot of these service shows I say can stay with you, but keep a little latitude, some flexibility in the schedule for things you can play with. Don't forget that talent wears out pretty fast, most of it. Be prepared to change it and be prepared to keep each show as fresh as you can. If you are relying wholly on entertainment, get in some new angles, some new effects. Don't let your staff get stale, either. They are strongly inclined—I'm sure it's particularly true in a single-station market—to just lie back there and say, "Well, we're pretty good kids; we've got a beautiful schedule here, and it's pretty

well sold out. Let's take a ride; if these people want to see any television they've got to look at us anyway, so what's all the screaming about?" Well, we keep them on their toes, and I'm sure every live and awake management in the country is doing that. Keep them thinking, and bawl them out when things go wrong. When you get tired of looking at a show, you can be pretty sure that most of your viewing audience is tired of it, too.

I think my conclusion on the question is that most any town that's economically capable of supporting one or more television stations is also capable of providing a substantial part of its program schedule with live local programs. I think I can assure you of that.

QUESTIONS & ANSWERS

Q: When many of us who are in television at the present time were forced to fill out applications for the Commission, we were instructed to put down what our typical programming will be. What should we do? Shall we just say the same as our predecessors?

SWEZEY: I mentioned to you that we are attempting to go into another market. In preparing our application, we started out with a consideration of the program schedule. We are fortunate because we have had a little experience and we do know the type of shows that have gone in our present market. We know what our initial hours of operation were, etc. First we said, "What do we have to allege, in a competitive application, to do a well-rounded program job?" We covered women, we covered children, farmers, etc.; we covered all the special interests in the community. We drafted what we thought was an ideal schedule. That's the way we started. Our typical program schedule is, we say in the application, the schedule we hope to achieve at the end of the first year of operation. You really have to do that, because no one knows exactly what he's going to be able to put on the first month or so.

Then, after we prepared that ideal schedule, we got our production people together and said, "How much of this is possible?" We took a careful look at the market; we looked at all the organizations and groups which might help us to do some of the live programming. A lot of the proposed material had to be eliminated as unrealistic and impractical within the community limitations. The solid, live material, we kept in. Then, we also had some experience with film. We know the type of film which

had general appeal and which was saleable, and we made a place for that in our schedule.

Then we examined the schedule from the sales point of view. We said, "How many sets do we expect to have in the market at the end of the first year? What rates can we charge? How much can we expect to get from the networks?" We asked the network, "If we should become affiliated with you, how much traffic do you think you could give us within the first year?" and we got an answer on that.

In short, we decided to work from an ideal schedule of complete service to the community. Then we weeded out the impossible, decided on how much and what types of network traffic we could rely on, decided what was sound programming and within our price range, and checked it all against probable income.

Q: You have, in your town, something which I cannot give my people because of the cost of the radio lines. We have, in our town, the South Carolina Steeplechase which we could give our people when we got on the air. Now, how could such a program be carried out? Should we go ahead and give the show on live sets to our people and also film it at the same time and make it available to other TV stations? Actually, we hope that by doing this, that once or twice a year we could present to our stockholders a cost receipt which would be a thing of joy and possible through such cooperation.

SWEZEY: I think that's feasible, but don't forget—you're getting into another business, too, and film business is very expensive. Just the cost of raw film is expensive. We made a sort of trial film featuring a top name local band, and hoped to syndicate it. I've been working on it; editing and re-editing it, and I'm still not too happy with it. This whole film deal is a little out of our field, and in order to syndicate film or even to exchange it, it's got to be pretty good.

Last year we sent our sports director and a cameraman out to cover all of the baseball training camps. It was a sort of a gamble, but they went out and took an awful lot of footage, and got some excellent stuff. When we got it back we sold it within a half-hour to a local sponsor, which more than covered the expenses of the whole two-week trip; and then, of course, we had the film for the library afterwards.

Q: Will you discuss the cost of producing your film time shows as against the cost of producing local service shows ?

SWEZEY: Local service shows are less expensive to us than really good film. Our talent charges are now pretty reasonable; they won't stay that way for too long, but there are still a lot of

people interested in getting into television. In general, we can do the live programming cheaper than we can supplant it with really good film. The film people frequently want as much as $450 for a one-time release in our market. We have to tell them —"We're not going to pay $450; there's not a chance of our getting it back." Again, we're very fortunate right now in having too much material. Temporarily, all four networks are feeding us.

Q: Have you looked ahead to the point when competition will come into New Orleans, when certain things, such as union problems, will upset your local budget? When this time comes do you think you can produce your local programming and still make a money profit from it?

SWEZEY: I think so. What we are trying to do now is make all kinds of affiliations which are going to be helpful to us later. We've tried to get in first, and build up good working relationships which will continue over the years. We're doing the same thing with local talent. We try to find out where it is, and to develop the best of it. I think our efforts will continue to pay off.

Q: Getting back to the first question, Bob, this is not the answer, but might be a starting point for his thinking. Our films cost an average of approximately $100 per hour on the basis of 30 hours of the program on film a week. One musician, a pianist, to play an hour program will cost between $38 to $50 for one hour, depending upon the amount of rehearsal. You add to that the cost of an announcer and the rest of your talent, and you've pretty well figured out the cost difference between the film and live one market.

SWEZEY: I was thinking more in terms of the service shows than entertainment shows. We have the same problem. Our rates aren't quite as high, but New Orleans is almost completely unionized.

INTERJECT: We had a similar experience to Mr. Swezey's in public service. The seekers of public service time didn't often have the type of things we thought really would interest. We solved this matter by appointing an educational director. We spent several months looking for the kind of a guy who could talk to—particularly educators—on their own level. We found a man with a Ph.D. in Education, with some radio experience. What he had to do was to first develop educational and religious programs. The first thing we did was to set up a forum for discussion as to what would be done on these programs. Out of this came an advisory committee and it is they key to all our public service. We have serious educational programs all provided on a guaranteed time basis.

Q: I noticed several television stations running films which have

been prepared by commercial concerns, such as Ford Motor Co., and others, and as you are talking about the cost of films, I wonder if you are running such films gratis?

SWEZEY: We have a form letter on that. We tell the people who offer such films that we'd like to have their programs, but that we'd like to choose our own sustaining material; that we don't have free time available and a copy of our rates is enclosed. I am against the theory of giving away time to potential advertisers.

Q: What is the structure and function of your program staff?

SWEZEY: It's just now beginning to take shape. When I first got to New Orleans the TV outfit had been on the air a month. That was three-and-a-half years ago. We started with one production man who did everything. Then he took two men and trained them as assistant production men. I was scared to death we'd get sort of ingrown, so I stole a man from Roger Clipp. We now have five on our production staff. We try to keep all the mechanics of the operation—all of the scheduling, announcements, etc.—distinct from creative work. We put that over in the office of the Program Operations Manager, and try to keep the production men on the floor watching what goes on the air.

Q: How many cameramen do you have? And what do you use on a TV show?

SWEZEY: We're using two cameras on practically everything. We have a third studio camera that we can use. Every production is assigned to one producer, but occasionally we have an agency producer.

Q: Do your musical shorts compete successfully with their parallels in radio, which are, of course, the disc jockey shows?

A: Do you mean the live musicals or the film? The film? Yes, if it's skillfully used. Are you familiar with the Snader Library? We haven't used that as well as I think we could. We've tried to blend it with live talent, but that has to be cleverly done; I think it can be successful if the two elements are blended properly.

Q: What do you estimate are your average production and talent costs on a half-hour show of variety?

SWEZEY: They vary, but they're very cheap. We started out with no union regulations of any kind with respect to our talent, except for announcers, and we were paying talent five and ten dollars for a quarter-hour. Then it went up until now it's about $25. We have no really expensive shows.

Q: About how much rehearsal time do you feel is necessary on camera on your inexpensive live shows, such as cooking, fashions, participations, etc.?

SWEZEY: One good thing about the service shows is that once you get them grooved you need very little rehearsal. And, of course, you can use the same sets day after day with some variations.

Q: Your hunting and fishing show—is that filmed with sound, or silent?

SWEZEY: It's silent, because most of the show is live. Our hunting and fishing expert takes along his own 16mm. equipment and shoots the stuff. Then he brings in all of the people who were on the hunting or fishing expedition, and they discuss the film. The film is only about three minutes of the fifteen minutes.

Q: What importance do you give the news, and what has your experience been in television news?

SWEZEY: Our experience has been difficult. We have a loose affiliation with a newspaper—a time-space exchange agreement—and we started out on our news shows using newspaper personnel. We took the associate editors, etc., and put them on behind a table; then we tried to gimmick them up, and we've been reasonably successful, but I think news is a field where there's much experimentation yet to be undertaken. I'm sure that it's going to have an important place in television. We have used the Telenews service of INS, we now have the UP film series, and we also use local commentators, guests, stills, and supplemental film. We haven't our own news filming facilities, although we have people on our staff who are experienced motion picture cameramen.

Q: How do you handle weather news?

SWEZEY: We have a little five-minute strip across the board, and the man who does it really knows the weather. He works for the off-shore navigation companies. He puts on a very simple, routine weather show, and it's one of the most successful things we do. It was sold when it came to us, and there were five or six sponsors standing in line for the whole deal. This is something that cannot be done by the network or the film company; something you can do, and do very successfully.

Q: How unionized are you?

SWEZEY: Rather fully. We've got the musicians', AFRA, IBEW. All of our set-up work and scenery moving, etc., is done by boys who do an excellent job; we've hand-picked them for ability and alertness. They belong to no union, but other than that, we're pretty well organized and we've been able to function with the unions so far. I guess it's just because television is so new and they want to get their members into it as fully as they can, but we've had no union trouble. Ted Cott told me that

such is not the case in New York. Ted said they were now dealing in television with over 100 unions.

Q: Can you give us some examples of what you do in your participating children's programs?

SWEZEY: Yes; for example, we have one called "Mrs. Muffin's Birthday Party," for very young children. It's on twice a week in the afternoon. Mrs. Muffin is a woman dressed in an old-time costume; she invites the children in to celebrate the birthday of one of the youngsters, and reads stories to them, etc. There's nothing particularly ingenious about it—it's just a new and pleasant format for the kids. Another program is "The Magic Tree," in which children's stories are read and dramatized. Still another is "Children's Panel," in which the children answer each other's questions about habits, pleasures, etc. We've also had a children's variety show called "Telekids."

"BRASS TACKS IN TV PRODUCTION"*

By

CHARLES F. HOLDEN

National Executive Producer, American Broadcasting Company

TELEVISION represents one of the most astounding manifestations of modern man's desire to extend his natural faculties. He found he could not run fast enough so he invented the automobile. He decided he wanted to fly so he made himself an airplane. His voice did not carry far enough to suit him so he produced the telephone and radio. And being dissatisfied with his ability to see great distances he has now provided himself with television.

Those of us who have grown up with television have seen it spring from a sickly youngster to a potential giant in the space of a very few years. To make us realize the full potential of its wonders, television was discovered much too late. If we could have had television before the general public had accepted motion pictures, its impact would have been increased a hundred fold. As it is we are all very much used to the idea of a picture that moves and talks. We are used also to the phenomenon of having entertainment brought into our home via radio at a trifling cost to us.

We have likewise accepted the newsreel with its concentrated coverage of recent interesting events. So the only new feature of television that can surprise and satisfy us is that it brings the excitement of an event to us in the comfort of our home at precisely the split moment when it occurs. These then are the advantages of television over the other forms of entertainment and communication: (1) That we visually witness the event as it happens, (2) That it offers the privacy and comfort of surroundings that we all normally enjoy. It is too bad in a way that

* *Also delivered by Mr. Holden in Chicago and Los Angeles.*

television did not precede the motion picture. For as we all know, the movies sustained themselves for several years on the mere novelty of seeing motion so perfectly portrayed. It is too bad that television didn't precede radio. Having had radio for better than twenty years we have become used to this four star miracle of having entertainment enter our homes available to us at the turn of a button, 24 hours a day and at no cost. Television can never compete quality wise with films; it cannot compete price wise with radio. My feeling is, that it should declare itself out of competition with both of these and stress the inherent strength of television—that it is a visual presentation instantly conveyed to our senses from the point of origination.

After having witnessed some 16,000 television shows I can say I have never seen a perfect one. Sadly enough, the quality of a television show bears a direct relation to the amount of money spent on it. There have been many demands to substitute imagination, unusual direction, fancy acting or writing, for a high budget, but in my experience, there is very little leeway in trying to use these things as a substitute for money.

The problem I would like to take up today therefore, is how you can get the most out of every dollar you invest in production costs.

First, let us turn our attention to physical facilities. It has been well established in the building of 108 different television stations throughout the country that the most necessary requirement for good operation is *horizontal space.* The studio should consist of two general areas. One for the performance of the television show, the other for the handling, storing, preparation, and maintenance of all of the elements that go into that show. Some production men advise as high as an eight to one ratio. That is to say eight times as much space off stage as you have on stage. I can tell you from experience that you will be fairly safe with a three to one ratio and very happy with five to one not one to one or one to one-quarter. As a commentary I would like to point out however that in some instances the lack of space in itself can keep your production budgets low. If you have a studio so small that it will not hold more than two cameras, three engineers, and five performers; so small that the only scenic possibilities are neutral colored drapes and sparse furnishings, you have automatically ruled out the possibility of expenditures on fancy sets, fancy props, and large crews. But even though the studio itself is small the working area around it should be at least three times its size.

There are many workable approaches to the whole idea of scenic backgrounds in small studios. One station owner deco-

rated one end of his studio with walnut paneling suitable for news shows, interviews, quizzes and the like. The other end was decorated in simple gray tones, which by various dressings could simulate any type of living room, dining room, kitchen or other location as needed. This, of course, is the simplest operation possible. Another idea which is just as good and almost as cheap is the purchase of a set of light flats including various doors, windows, fireplaces, stairways, and so forth, all of uniform height that can be rearranged to simulate any type of interior setting. We use such a set in our studio No. 5. It has not been taken from the studio in two years. It is shuffled and reshuffled each day; even during the broadcast time to produce for us and endless variety of kitchens, musical backgrounds, interview areas, and commercial displays. I can recommend to you very highly, several devices recently developed for producing the effect of scenery without actually having it. One operation is called rear projection, which consists of a slide image thrown against a translucent screen from the rear. The actor stands in front of the screen and the television camera is focussed on the actor and the screen giving the appearance of the actor being at the location depicted. In other words, you can photograph the facade of a building, have it made into a slide, put the slide in the projector, throw it on the screen, stand the actor in front of the screen, and focus your television camera on it. What the television camera then shows is the actor seemingly standing in front of the facade of the building.

This particular process has been developed by several enterprising companies to the point of perfection. They can furnish equipment that will even give you a scene in motion behind the actor (cars moving, crowds milling, fires burning, water flowing). However, this particular operation is not protected by patents, and you can get the same effect with your own equipment and save yourself many thousands of dollars in rental charges. I have seen rear projection successfully done with a simple child's "Magic Lantern." Instead of a photographed slide, a simple drawing on a piece of glass was made with india ink; for a screen, a large bed sheet served the purpose, and the effect was quite acceptable. Perhaps I should now warn you against subscribing to any new gadget until you have had a talk with some production man who is already using it and who can tell you, without prejudice, what it is worth.

Another new device now in use on our "Space Cadet" program, and in the final stages of perfection, is called the "gismo." This is an electronic blanking device capable of placing a live actor into a tiny model set. In other words, a model is built of a set—

a park, a jungle, or whatever the action calls for. The actor is placed against a black velour drop and then, electronically, the actor is made to appear actually walking within the model set. Much publicity has attended the invention of this "gismo" and I'm sure that within a year or so it will become available to you at a reasonable charge.

In the outfitting of your studio, I cannot stress too much the purchase of standard equipment. You will be contacted by many salesmen offering you fancy lights, especially built cameras, and radical departures in other audio, video and production gear. Do not be mislead! Nobody has ever offered a better light system than the old reliable incandescent type used in stage and movies. Nobody has made any better gear than the large American Manufacturers do.

In selecting your studio space choose an outlying area where your taxes will be low for the foreseeable future, that is easily accessable for talent and other personnel and that you can control absolutely for twenty-four hours of every day. In the planning of the studio make a lot of adjacent space available to the production units. Put your scenery storage, your prop storage, your engineering maintenance shop as close to the studio as you can. If you have lounges, office areas, conference rooms, film storage vaults, or smaller buildings, they can very well be placed yards—even miles away. You will find the functions of administration can be handled outside. You will also find that the performers will go anywhere under their own power to perform, but you will also find that trucking charges on heavy booms, dollies, prop furniture, scenery, can run to a staggering amount, if the distance they have to travel is too great.

There is considerable saving in the elimination of all stairways so that production units can be rolled on dollies instead of lifted. It also saves man power to have each unit small enough to be handled by one man. In other words, if you buy a sofa as a standard prop, buy a sectional one so that one man can move it in three trips instead of your needing two men to move it in one trip. Studio planning should bring into consideration the fact that many people will be interested in witnessing the operation. There should be a glass enclosed room near or behind the control room for these spectators. The control room should be well planned for at least eight people, and if possible, afford a clear view of the studio floor. And above all, please remember that no matter how much space you think you will need when you start, within a year you will be wishing you had five times as much. So much for facilities.

You will be faced, of course, with the problem of assembling

your staff of television personnel. This can be an area of trouble. If you have radio staffs a lateral transfer into television is not only recommended, but proves to work out the best. Most station owners have found that by employing one key man who has had actual television operating experience and building around him the necessary compliment, he has produced the best organization possible. One competent engineer who understands television can quickly transform radio engineers into video men. Youngsters who have had interest in amateur movie making have become excellent camera men. Little theatre devotees have been transformed into expert programmers and the functions of sales, sales service, routining, announcing and audio engineering are basically the same in television as they are in radio.

I have advocated in many quarters that the station owners start from scratch in the matter of talent and programming. It is considerably cheaper and often much better to develop your own personalities for local programs on the spot. For instance, if you are tempted to hire "Uncle Ned" who has had many years of success telling children's stories on radio, you have no assurance that he will "wow" them in television. His in-hiring rate for television will be considerably higher than you should want to pay and you have very little assurance that he will sustain on television his record in radio, no matter how good. It's better to start with some unproven piece of talent that you intend to build than to take a chance on somebody who will cost you more and who guarantees you no real television potential.

In the first months when your capital expenditures mount and your revenues are not yet strong, you will want to explore all the possibilities of free programming you can get. I disregard arbitrarily, the amount of network feed and film that you will want to use because these topics are being treated by other speakers. I do want to assure you that many local statons have struck gold by building shows around some strong local personality and also by making use of the material furnished them by schools, manufacturing units, and local civic organizations. The magic word "television" should bring to your cameras for many months free interviews, demonstrations, amateur musicians, and other entertainment that will not cost you a nickel. The old idea of *The Contest* will set hordes of people working for you without much of a cash outlay and you can get some indication of what might possibly be acceptable in the way of creative talent in your area. You run a program idea contest. If you get three thousand replies, seven of which are good, you have obtained the nucleus for seven shows that might possibly be developed. I have never yet seen anybody who could read without moving

his lips, that did not have *some* idea for a television show. If you feel you want dramatic shows, flatter the local amateur theatres by inviting them into your studio, give them coffee and donuts and they will produce for you an hour long show that you could not otherwise obtain for less than several hundred dollars. Run an evening of "reverse camera." Let the salesmen, producers, and engineers—the personnel that is normally behind the cameras—act out in front of them for an evening's fun. We are all hams at heart. Make a great deal of the "Man on the Street" idea. Play up local rivalries between the Women's Auxiliary and St. Luke's Sopranos. Make it a contest of parlor games, if nothing better occurs, in which the prize can be your contribution of new uniforms to the fire department or some other civic service. In other words, any effort on your part to do something on your station that is connected with the life of the community is an effort in the right direction. The people will watch your station over all others if they are about to see their own mayor lose the potato race. ABC had considerable success in Detroit showing two personable people in an office answering their mail, playing records, interviewing local celebrities and being generally friendly and interesting. We even went to the lengths of focusing a camera on some playful hamsters with appropriate background music being played.

The success of the Garroway Show in New York proves that even a large network can successfully use this formula. Remember always in your programming, that the most important thing to one human being is another human being. If the general public can turn on their television sets and see something—anything—happening that is more interesting or exciting than what is at that moment happening to them, they will usually leave the set on! There are only two things that we have been able to do on television, to entertain or to instruct, make the most of both.

Basically, what I have suggested today is to plan your facilities intelligently, to build your operating personnel and talent from existing sources, and to make available to yourself program material that is intrinsic or peculiar to your particular area. My hope is that after you find yourself in television, after you have had your growing pains, and by the time you have developed your ulcers that you also will be just a wee bit glad that you got into this rat race in the first place.

Q: In planning production schedules, is it better to have your live shows grouped, or is it better to have them spread out?

HOLDEN: Well, if you can have them spread out, it's much better. It relieves studio traffic and relieves personnel, too. Ob-

viously, if you have a show back to back with another show, you have the congestion that you could avoid if one show came an hour or an hour and a half after its predecessor. I would say, spread out.

Q: Do you advise buying scenery, having it made and buying it as is, or having it built by staff?

HOLDEN: If you're in an outlying district, I think the best thing you can do is to go to the local manual training teacher and build your own. Very often you will find some lad who lives and breathes drama, who wants to build scenery. We have a lot of them along the East Coast every summer at the summer theatres. This is the cheapest way because you're paying only for your raw materials plus a very small salary. These kids work hard, and you get a product that is just as fine as any, and you get it a lot faster, of course, than you could get it sent out from New York. There are many books on this particular subject. I've avoided it today because there are so many texts about scenery for television. I do want to tell you that the whole type of production used on the legitimate stage lends itself much better to television than that of motion pictures. We've found that the old standards in scenery work the best. We also found that, if you cut the size of your flats down from five feet nine to four feet, one man can handle one flat. I also want to call your attention to several workable devices to supplant scenery. There's what you call "rear projection" where the actor stands in front of a translucent screen and slides are shown behind him. Many studios find this quite workable. One objection is that you have to have the projector quite a ways back. This can be overcome by putting a mirror behind it and having the projector throw it onto the mirror, then let the mirror bounce it onto the screen. In that way you can use the thing in a very small studio.

Q: Have many of your large studios evolved a moving stage which can be used to a great extent?

HOLDEN: If you look at the logic of the thing, moving stages are a little silly. You've got an actor who can walk, a camera that's on wheels; the largest element of the three that go to make up your picture is the scenery. We've had many people bring ideas for sliding stages, revolving stages, plans for them in the studio; all based on the concept in the legitimate theatre where you have a captive audience. You see, by punching a button you cannot change your sets in the theatre. The audience is in the seats, anchored there; you have to use the area in front of them. You would be taking the heaviest element of your physical production and moving that when your other two elements, the camera and the actor, are both mobile.

"NEWSREEL OPERATION" *

(LOCAL NEWS AND SPECIAL EVENTS)

By

ROGER CLIPP

Manager, WFIL-TV, Philadelphia, Pa.

THERE is little room for argument that television has made its strongest impact in its coverage of current events. On prefabricated news, television has figuratively moved the world into a glass house. It has shown the United Nations at work. It has made household names of such divergent personalities as Frank Costello, the Senator from Tennessee and the Weatherman from Chicago. Television news coverage has shown us all we ever want to see of the atom bomb exploding. In fact, on April 22 in Nevada, television might well have topped itself because, after all, an atomic explosion is a tough act to follow.

With advance knowledge of where and when the news is happening, television out-performs all other means of communication in bringing it to the public. Through the actuality of sight and sound, television eliminates the middleman—the reporter or professional observer—and provides the immediate public information.

Yet coverage of the news—as it happens day by day is still a major challenge to television. And it's a challenge that can be met most effectively by the individual television stations.

For whatever interest or help it might be to you, I'd like to describe the system for news coverage which we have adopted at WFIL-TV. Now, if in doing, I am guilty of over-simplification, I ask your forbearance. In trying to give a complete picture of our operation I shall include many details—some of which are bound to be quite obvious.

To start at the beginning, our newsreel unit was planned in advance as a definite part of our station operation. About six months before WFIL-TV went on the air, we went about hiring a basic staff to build the department and have a newsreel technique in smooth working order by air time. We made the dead-

* *Also delivered in Chicago and Los Angeles.*

line and our TV Newsreel went on the air September 13, 1947—the station's first day of operation. It has been presented without interruption ever since.

From the beginning, our newsreel has been sponsored by RCA Victor. It is shown Monday through Friday at 7:15 P.M. with a repeat run just before station sign-off. This means, usually, around midnight. A half hour round-up of the week's news is presented Sundays at 6:00 P.M. and is currently unsponsored. Our daily newsreel is a 10-minute program, followed by a complete 5-minute weather analysis by a professional weather observer.

In this order, I'd like to outline the working routine of, as well as the equipment needed by, a TV Newsreel unit. The main points are these: 1)—Sources of program material. 2)—the working staff. 3)—the revenue possibilities of a newsreel unit. 4)—the space and equipment requirements. 5)—the basic costs involved.

First let's take the sources of program material. For national and international items, the sources are good. Daily film coverage is provided now by the three main wire services—AP, UP, INS. INS, operating under the name of Tele-News Productions, is the most experienced of the three, having been servicing TV stations with motion news pictures for more than 5 years. As of April of this year, INS was serving some 52 stations, AP about 8, UP around 17 or 18.

I'm not on the INS sales staff, but since that's the service we've been using, I'm better acquanted with its contents—so here's the story of what's available from INS. They are now supplying a minimum of 8 minutes of film daily to subscribers and are prepared to increase this to 12 minutes daily upon request. INS film footage is supplied in two parts. The "A" package contains usually about 3 items, is processed in New York City at nine in the morning and arrives in Philadelphia around 4:30 in the afternoon. Our messenger calls for it at the railroad station. "A" package news items are all fresh in that they haven't been pre-released.

The INS "B" package is divided into two parts. It contains from 3 to 5 items, 2 of which come from Washington, arriving in Philadelphia on the 5:30 P.M. plane. Our messenger calls for this at the airport. The second half of the "B" package is processed in New York, shipped by air express and arrives at our newsreel headquarters daily around noon. Some items of the "B" package are pre-released to CBS for its 7:30 P.M. Oldsmobile news. INS says, however, that CBS currently is only using 40 per cent of the material supplied so the remainder is usable by other stations in the same CBS cities without fear of duplication.

Obviously, syndicated film coverage cannot include last minute news, but this does not imply that all such coverage is outdated news. Audiences have been conditioned to movie newsreel showings of events that are a week old—sometimes older. TV Newsreel items seldom lag more than a day or two. In most cases, the local editor can add latest developments to the script provided by INS and the film takes on the effect of an immediate report.

In many cases it is possible to obtain emergency service on late news breaks, depending of course on the location of the news and the station. A good example is the recent crash of an airplane on a Long Island street. The accident happened Saturday morning around ten o'clock. Films were carried on our Newsreel that night at 7:15. So much for the source of supply for filmed coverage of national and world news. Of equal—or perhaps even greater importance— is the need for motion picture coverage of local news.

To digress for just a minute—still pictures are widely used by some stations in presenting the news. I am by-passing this technique for the moment because it does not actually utilize the abilities of the television medium to fullest extent. This is worthy of discussion, however, and I hope we will get to it before the meeting is adjourned.

Local news coverage in motion pictures can be obtained in two ways. First by the maintenance of a staff Newsreel Unit by the station or through the services of a commercial photographer. The former is by all odds the more practical.

Through a staff newsreel unit it is possible to obtain virtually equal footing with the local newspaper on covering local events. Your staff editor keeps a close contact with the newspaper city desk and assigns his cameramen accordingly. He has access also to other active sources such as the police, fire and other municipal departments.

I'll go into the working routine of the staff newsreel unit in just a minute. Before leaving the subject of program material sources I want to stress the importance of the station's own film library or morgue. This, of course, is built through continuous filing and careful indexing. Its value increases with time and the purposes a film morgue will serve are many and varied. For example, clips from the morgue can be used to provide background data for many late news breaks where incidentally, no other film coverage is yet available. They are invaluable for obituary or memorial stories on well-known personalities. Film clips from the morgue can be spliced to produce an entire documentary program on topics of high current interest. Our film

morgue has been building for five years. It contains clips on virtually all Philadelphia leaders and on hundreds of other well-known public figures who have visited the city, as well as all the major news happenings. The morgue is compiled from both local and syndicated film material.

Now to the working staff of the newsreel unit. Ours comprises four photographers, all of whom are skilled processors, one stenographic and general assistant, and one news editor who serves as director of the department. The news editor controls cameramen assignments on the basis of his information from the City Desk of the *Philadelphia Inquirer,* the various city departments or other substantial news leads.

From that point on, it is the responsibility of the cameraman to catch the essence of the event and to record it accurately on film. The experience, discretion and talent of the cameraman are important factors. They are reflected both in the quality of the station's news coverage and in the expense or economy of its operation.

A photographer with good news sense can capture the significant highlights of an event on a minimum of film footage and thus cut down waste and eliminate complicated, time-consuming editing. The average ratio of film shot to film used on the air is 5 to 1. Our cameramen have achieved the almost phenomenal ratio of 3 to 1. The measurement is in feet.

Once the film is shot, it is brought back to our laboratory for processing, editing and final preparation for broadcast. I have no accurate information on the average time of this operation, but our boys boast their ability to wrap it up in two hours, much sooner for extra special news, and I'm inclined to feel that this is a good record.

Now comes the task of putting the daily newsreel together. Gathering all material at hand—the INS clips and the local footage—the news editor goes to work to meet an established deadline. In our case this is approximately 6 P.M. He evaluates the items, sets them up in appropriate order and prepares a final script to accompany. Some portions of the script are supplied by INS, the remainder is original copy, sychronized on a basis of 3 feet of film to 5 seconds of copy.

The news editor must also keep in mind the overall timing of the show and ours tells me he works toward this format: 45 seconds of late flashes delivered by the commentator . . . approximately two-and-a-half minutes of film news, national and international . . . a one-and-a-half minute pause for a live commercial . . . back to 3 minutes of film, mostly local . . . then approximately 20 seconds of headline bulletins from the *Inquirer,* delivered live

by the commentator. Filmed material used is approximately 50 per cent local, 50 per cent INS. All items are spliced to provide a continuously running film.

Once the news-editor completes preparation of the newsreel it then goes to the program production staff. The problems here are typical of those encountered in the production of any television program, involving fast coordination of technical elements and quick decisions on the part of the director for smooth integration of program elements.

Because of the nature of the newsreel program, there is seldom time for a complete dress rehearsal. In lieu of this, however, it is important that the commentator become familiar with the material by viewing it on a projector and reading his copy against the film.

The director, meanwhile, selects musical background for the film drawing from the station's ET library. There are not set rules on this except to avoid too familiar selections as these distract audience attention from the news.

Whether or not the commentator should participate actively in the program commercial is a moot point but it leads us directly to phase number three—the revenue possibilities of a newsreel unit.

If the commentator handles the program commercial—as ours does—it becomes then another phase of production and, most times, requires an additional set. Our Frank Hall, for example, leaves the news desk in the middle of the program to deliver the RCA sales message from a set in another part of the studio. To provide a smooth transition for his getting there and back, the news editor tries always to precede and follow the commercial with sound-on-film news, which might be either INS or local. If this is not available, then other arrangements must be worked out on the spot—either through the use of slides, or audio in transit or whatever idea the director can come up with.

Sponsorship of the newsreel program is, of course, the primary revenue possibility but there are other ways which cumulately, can provide even greater income.

Basically, the facilities required for newsreel operation are the same as those required for the production of films of any other nature.

It is both practical and profitable for your newsreel staff to handle, in addition, such items as filmed commercial announcements, documentary films for sponsorship, training films for showing at meetings or conventions or other non-broadcast activities, and other educational or public service films on a commercial fee basis. In addition, a film morgue can provide income

through leasing of clips for integration into various types of commercial programs.

Another factor, which might be viewed from the standpoint of money saved being money earned is this. Your staff Newsreel Unit doubles as a TV special events staff with an important saving in costs.

Just to give you an idea of the special events activities of our Newsreel Unit, I have selected at random some recent assignments that demonstrate their versatility: They covered a special exhibit of Vienna Art Treasures at the Philadelphia Art Museum . . . Army maneuvers at Fort Dix . . . a Civil Defense Exhibit . . . the christening of a new trans-ocean airplane . . . a suburban Dog Show . . . the opening of a public housing development. These are just a few of the features possible but they serve to illustrate this practical advantage of the newsreel staff.

Now we come to point four—which I have labeled space and equipment requirements. Our Newsreel Unit is housed in the Inquirer building but actually it can be integrated with the remainder of the station operation which is our plan for our new studio building now under construction.

Some of the space required must be for the exclusive use of the Newsreel Unit, some may be shared with other station activities. I'm going to include here some practical measurements in square feet. Roughly the exclusive spaces would be: darkroom 88 feet, processing lab 195 feet and office. Those that can be shared are: screening and cutting room, 128 square feet—film storage about 170 square feet—preview room 170 square feet with facilities . . . and studio, to be used for indoor sound film such as interviews or other personality items. Incidentally, our staff tries to hold the use of sound film to a minimum in shooting local news.

For one reason, sound equipment complicates news coverage, for another reason, sound film dates an item because it leaves little opportunity for bringing the script up to date to include later developments.

The physical equipment for newsreel operation can be as elaborate as the budget will stand or it can be streamlined for adequate, efficient service.

Our staff operates with 7 cameras, one of which is Auricon Sound. They use Eastman 16-millimeter film. For lighting they have developed a portable unit to operate on 110 volts, the ordinary power encountered. Where battery power is necessary they use Frezzo-lite, a unit which is available commercially. This equipment is rounded out by a processing machine—Houston 11-B and 1 Bell and Howe splicer.

Now a word about the relative merits of 16 and 35 millimeter film might be appropriate here. 35-mm film is generally considered to produce a better picture but the quality is not sufficiently superior to justify 35's prohibitive cost. The price of raw 35 stock is almost twice that of 16. Materials for reversal processing are not available on 35 film so this necessitates processing positive and negative and, in the end, hampers fast newsreel service. Moreover, the law requires the installation of fireproof facilities for handling of 35-mm film.

A fair estimate of the overall cost of newsreel operation would be approximately $1,100 per week, a figure which includes personnel, newsreel service and miscellaneous operating expense. Capital investment would run in the neighborhood of $26,000 with depreciation estimated at 10 per cent annually.

"YOU MAY BE SEEN—BUT YOU'VE GOT TO BE HEARD"

By

TED COTT

Vice-President and General Manager, Station WNBT, New York

MIND you, I'm only giving you a side-saddle opinion, but one of our more distinguished cliches of ad alley is—"Let's kick it around!" And so when Carl Haverlin proposed that we kick television around in this precedent setting clinic, I knew that as one of our superior clichephobes he was probably being more literal than literary. And so taking him seriously I would like to take on the role of Paul Revere today and try to awaken the countryside with the thought that perhaps this corner of the meeting ought to be devoted not to kicking television around, but rather to kicking ourselves. As one who spent a good deal of time in the radio business before developing a split personality handling both an AM and TV station, I realize—and I'm sure most you do also—that there are great morals and lessons to be learned from some of the things that happened in the radio industry.

For instance, there is a peculiar way of thinking that I've noticed in all salesmen. When they come back after concluding a successful sale and you ask them: "What have you sold," they say: "9:00 to 9:30." The fact is, as we all know, they haven't sold 9:00 to 9:30 at all. They have sold the program that's on the air at that time or specifically, they have sold the audience reached by that program.

Now this kind of creative sterility is becoming an aspirin age of distress. Today we find in television a situation that is unparalleled with the single exception of the diaper days of radio. It was possible in those early days, just as it is now in TV's infant years, to create impact and excitement by the very word—radio! Take the local newspapers for example. In the old days, you could say that Major Bowes will present 18 amateurs on his pro-

gram, and they'd write whole columns about it. Today you put on a program starring a big name personality like Douglas Fairbanks, and the New York Times will give you three lines. On the other hand, move a Western film from 10:00 in the morning to 10:15 and it's good for nine lines in any newspaper in New York. There's no question that television today is riding on a jet propelled emotional airplane. It's an exciting medium, and it's new and so it's making news.

Generally, most television stations in America are pretty successful. But I think that this is one place where we've let success go to our feet. I also think that it may very well be that we're going to drag 'em before too much time has passed.

We must realize that the holiday isn't going to last forever; Christmas still arrives only once a year. Competition is going to increase and we've got to stop and work on our problems from the ground up in order to be in shape to meet this competitive future.

Now when you stop and face the situation rationally, you must realize that competition is the best incentive any communications media can possibly have. All the talk about radio in the old days killing off the newspapers was a lot of malarkey. What it did kill off was a lot of *bad* newspapers. The good ones kept on. Today's talk about television killing off movies is also a lot of baloney. Just try to get into any of the good movies currently being shown without waiting in a line a block long. What TV has done is hurt bad movies. Competition wipes out mediocrity but rewards imagination.

Now let's project our thoughts a little into the future. A lot of people will be facing the problem that Ted Streibert and Craig Lawrence—just to mention a few of our New York station managers—face in the toughest competitive market in the world. Right now we're being helped by the emotional stimulus that television has given to the critics and the fact that there's a lot of TV advertising in the newspapers and other media. But this day is going to pass. As multiple station markets develop elsewhere as they have in New York, the amount of space that an individual station gets is going to be cut down and spread over the whole field. And we've got to prepare ourselves for that day. A great many of us have an unfortunate tendency to say: "Well, our medium is the best in the world." Now this is fine, but the trouble is that we say it to ourselves or to an already sold audience.

This is what I call incestuous promotion. Now we must broaden the base. We still don't have 100% coverage at this

time and what we've got to do is to tell the people who aren't watching what they're missing. This is where imagination and creativity come into play. Newspaper ads are fine; but they're not enough. As more stations come into town, the amount of representation you're going to get and the amount of exhibition space you receive will be less and less.

For example, CBS has a movie at 11:00 p.m. called "The Late Show." We have an "11th Hour Theatre." On many a day, I've seen these two ads standing side by side, about the same size. Before, when CBS had the late movie audience all to themselves, their ad stood out, now they're sharing attention. Thus competition has neutralized the advantage of just being first, we must find new ways of telling people about our programs.

Let me tell you about some of our WNBT methods. For example, we use a public address system.

We have a trade deal with Rockaways Playland, a popular amusement park at Rockaway, Long Island. They have 43 loud speakers that flank the avenue leading to the beach. Forty million people listen to these speakers over a five-month span during their peak summer season. We helped promote increased attendance at the park and in return, we have the right to program their public address system. We air announcements over that system, telling people *as they are going home* what there is on television for them to watch that night. We tell 'em the movie that is being played, the stars, what shows are scheduled.

We also use a laundry—which is the biggest laundry in New York. With 500,000 bundles they deliver each week, we include a list of the features that will be presented on our "11th Hour Theatre." We also have billboards on all their trucks.

We have also developed a new kind of promotion using personal phone calls. Basically, what we've done is to develop a technique of tape recording whereby a personality records a personal message urging people to listen to his or her program. By using a simple device which the phone company makes available to anyone, we place approximately 3,000 calls a week inviting the listener to hold on while Robert Montgomery, Milton Berle or Jinx McCrary talks to them. This has proven to be extremely effective and is one of the lowest unit cost promotions we've ever had.

Now this kind of promotion gets down to the basic topic of my speech . . . that you may be seen, but you've also got to be heard. What I really mean is that you've also got to be heard about. I'm always ending sentences with prepositions and I know that's incorrect. (That reminds me of the time Winston Churchill

wrote a speech which he ended with a preposition. One of the censors of the B.B.C. looked at it and politely but chidingly put an exclamation point in the margin. Churchill was really burned up and said: "Such arrant pedantry I cannot up with put!")

Getting back to the subject of competition. Another wonderful thing about it is that the market expands to meet and absorb the competitive offerings. I believe WNBT was the first New York station to program Sunday mornings. We started in the morning with the Horn and Hardart "Children's Hour" which proceeded to get a nifty 10. rating. Everyone thought this was just dandy until the next station decided to come in and compete. Up went the cry . . . "My gosh, they'll cut our audience in half!" That isn't what happened at all. Horn and Hardart started out with a 10.; the new program on the competitive station pulled a 4. Then Horn and Hardart proceeded to come up with a 15. People, we discovered, will not really respond to any ingredient or presentation whether it's soap, cigarettes, beer, candidates or TV programs, where they have a choice of only one. It's too much of a monopolistic concept for the American public to take. It may be okay for the B.B.C.; although even they had a big drive to establish a second network and give themselves some competition. In France, radio doesn't rate at all. You never find a car radio, or a portable, or a radio in a hotel as we have here. That's primarily because there is only one unit of broadcasting in France.

Getting back to the local level again, we see that the "Children's Hour" has now gone up to a rating of 23. and most of the other stations are now showing more respectable ratings in that same time period. You will note—and I direct this to the one-station markets—that the rate of increase in TV set purchasing is in direct proportion to the growth of competition.

Speaking of increased set ownership, I feel that this is a field that deserves more promotion by the television stations. Two years ago, we banded together in New York and got the mayor to declare Television Week. We got the manufacturers involved which proved good for business because they spent money. We got the retailers involved because they agreed to put up posters. We got the City involved and the newspapers. It was a springboard, a way of making news, a jumping off point for some excitement. The crux of this was that all the stations benefited and there was a tremendous increase in the purchase of sets.

When a market reaches a point of near saturation, as I suspect New York may be, we have to do this sort of thing to activate the sale of sets. Now that we are big, we ought to do some crow-

ing about it. Our big promotion should be this: "Let's make New York a three million town." This is one way to dramatize the size of your market to an advertiser. "Who's watching your show," he asks. "See this, 3 million!" He says, "My God, I didn't realize it was so many." It's up to us to make him realize it.

Getting down to dollars and cents, I think we all pretty much agree that there's no really grave trouble in selling your Class A availabilities. Admittedly when new stations set up shop, competition for availabilities gets less keen and the waiting list gets much smaller. Even so, Class A time has the rosy glow of health. Where we face our big problem is in marginal time. The basic cost of television is so high that when a man is spending that much money, he's inclined to think: "For a couple of extra bucks, I might as well get the very best there is. It doesn't cost that much more." However, if the psychological position of the advertiser with his agency is: "Why should I accept second best—at high cost?", we have to do some heavy promotion to counteract this idea.

And in multiple station areas, it's even more severe a problem. There are whole new vistas still to be explored. I was interested to see what happens in Pittsburgh, with the all-night television operations. Maybe seven stations can't run all night and do well, maybe one can or two can. Maybe the technique of doing it hasn't been discovered yet. But, by God, we have to do some experimenting, right now. And we have to start feeling our way, trying new ideas, new concepts. Maybe we'll fall flat on our rear ends a good deal of the time—as we have many times. In the final analysis, however, I think it is a contribution that we are absolutely obligated to make.

I think that particularly in the areas of marginal time, we must start getting active and start promoting. We've tried to do that with our daytime. We spent a lot of money over and beyond what the income for the period warranted. I'm referring to the sort of thing Pat Weaver did when he booked Sid Caesar and Imogene Coca because he felt that Saturday night should be a helluva television night! He had no sponsors to begin with but his investment in showmanship paid off.

This is precisely the sort of thing we're attempting to do at WNBT with our marginal time. We spent a lot of money to hire a big-name personality like Morey Amsterdam for a morning TV series. We put him on at 9:00 a.m. Well, we started out with a .7 rating. I looked up the show before coming over here today. The rating is now 5.8 . . . it's three and a half months

since Amsterdam started. This tremendous hike is not coincidence . . . it's because we gave our viewers some quality. We gave them something that had substance. We also gave our salesmen something to go out and talk to advertisers about. Not just a service program, not just a spot availability, not just the miracle of television! We made an investment and it's beginning to pay off. The spot announcements around that 5.8 rating mean something now. And 5.8% of close to three million homes adds up to a lot of people. And at daytime rates . . . if this is marginal time, I'm going to eat it.

When you can get a 23. rating—that's close to 23% of three million homes—in Class C time Sunday morning with a program like the Horn and Hardart "Children's Hour," that clearly is the sort of programming that should be done. I don't think that the proper attitude is to put on cheap shows just because the returns are going to be lower than the cost. I think we've got to go out and do some slugging. I also think we've got to marry the service shows to the entertainment shows. Neither do I believe that the sole and simple answer is in films. We've had to use film on many occasions and it plays a useful part in any program schedule. But I think that there's a limiting factor in the investment you make in films. You play them over and over again and they seem to do well. But as you reach saturation and keep repeating, a good many of the dollars are no longer there for us to recapture.

I think that the greater accent on live programming in marginal time, not just film programming, is terribly important. Now don't misunderstand what I'm saying about film. I think it's a most important programming tool in the present stage of television today. But I say that in multiple station markets, as competition increases, it is absolutely imperative that a station program live features, with live talent, programs that are designed for a long range run. Then when the competition gets stiff, we're prepared. Admittedly, it takes some guts to go out and spend money—but I hope that we in television will not lack what a lot of people in our sister business of radio lack—both guts and imagination.

This business of repeat movies reminds me of an incident concerning Oscar Hammerstein I. A man came to Hammerstein and claimed he had a great act for the opera house. He said: "It's an act such as you've never seen before in your life." Hammerstein said: "Sounds interesting—what is it and how much will it cost?" "All you have to do is take $10,000 and put it in the bank for my wife," the man answered, "then I go out on the

stage and, in full view of everybody, I commit suicide." Hammerstein looked up and said, "That's fine—but what are you going to do for an encore?"

This is the kind of problem we face with too great a use of television films, and not enough building for the future with good live presentations.

One of my greatest concerns with the television business is a certain sense of satisfaction that we see all too often. Sure, we are in a field that is new and fresh and exciting and everybody wants in. But I'm afraid that a lot of us who are in now are going to find ourselves out when the day of judgment comes around. This business is growing so quickly that it is expanding without taking much form. That's because we keep doing things without really thinking about the long range implications of some of the things we do. I believe that we must come to the realization that BMI Clinics forty years from now are going to be talking about what we're doing today. Let's hope that they don't have to say: "Goddamit, if those guys at the beginning hadn't started it this way, we'd be in much better shape." They won't have to say this if we wake up to the fact that television calls for creativity, guts, new thinking, and most important of all—getting rid of this inbred idea of coasting along and saying, "Oh, boy, we're television, and we're great!"

QUESTIONS & ANSWERS

Q: On your tour throughout the country, what did you find that disturbed you so much in the operation among the various 108 TV outlets on the air?

A: I had the feeling as I watched—and I saw some pretty good TV operations. . . . I saw Bob Swezey's operation (WDSU, New Orleans), which is a single station market. I just had the feeling that people are doing the things that they had to do for today without too much thinking about what the programming was which would go for tomorrow.

For example, I know a lot of single station markets that are putting in repeat kinescopes, from various networks, in the 11 o'clock period. We have, WNBT for example, a network program—"Broadway Open House" in the 11 to 12 period. Now, positionally—based on the experience that CBS and ourselves have had—that 11 o'clock time is a most important listening habit time for the development of news program. Many pro-

gram men came to me and said they just couldn't convince their management that it was time to go ahead and program and build a news period which would have local community identification and validity on a long range basis.

I'm talking now about staff, not so much the people on the air. When you set out to do anything you just can't march 6 feet ahead without a bunch of fellows behind you who really do the job. You can send an airplane out to bomb but you need the infantry to come up and really take the position. I was very concerned not to see too many staffs being developed who were being told to go ahead and create and think. To my mind this is a dangerous situation to the industry as a whole.

Q: Ted, I'd like to ask you a question about your promotion. Your comment about newspaper advertisements interests me. I'd like to hear you comment on how important you think that is in trying to project your thinking into the "sticks."

A: I don't think of other cities as being the sticks—I don't think of San Francisco as a suburb of New York. Of course your problems are different in each town.

We use a good deal of newspaper and magazine space. For instance, we have a magazine that is most important to the growth of television in New York called "TV Guide." We got behind that magazine, as did the other stations in town, and we're glad we did. There are 400,000 television homes which are getting this magazine. This magazine does a fine job and it's really a useful medium in getting people acquainted with what's going on the air. They needed our help in the beginning and all stations were able to affect trade deals with this magazine.

The same is true with many newspapers in New York City. At the present time—with one exception—we pay for no newspaper advertising and we do $600,000 worth of advertising a year at our station. We had something to offer and the newspapers and magazines needed something from us. In all cases it hasn't been all straight commercial swapping either. We have 4 or 5 magazines with whom we get space and the basis of the arrangement we have with them is the presentation of material from the magazines which we are very anxious to do, special articles are written, special photographs are printed, which our producers would ordinarily have to go out and ask for in order to be able to show. We found out that they were very anxious to have this material displayed because they too did not want to just talk to their own readers that they had. They didn't want this form of inbred promotion, they wanted to go out and tell everybody else about it. So, without giving them commercial

announcements we have offers on the air and in return they'd give us "X" number of pages.

The basic thing to remember is that there are two kinds of programs: 1) —the program that you have on every day in which you are basically out to get listening habits and, 2) —the feature presentations—by this I mean a one time a week program. . . . When Kate Smith has Gregory Peck on her program a lot of people want to know that he's on and then you need both your air time plus the newspapers to let them know about the appearance of that specific on a show that is on every week. I would say that this is a very important thing because, if you miss it, and if you're not used to listening to it, you've lost the whole basis of which you went out and spent the money, or the sponsor, doing the show, went out and spent the extra money—to get this added feature for the show to attract new listenership, or viewership, for that program. I think it is the most urgent thing in the world for us to capitalize on every single piece of excitement that comes in—in order to bring people to watch any specific time.

Q: I'd like to ask two questions: The first is regarding your special promotions, the telephone calls you make, the cost and anything you'd care to say on this and also your park promotion, what type of announcements do you use, etc.

A: Let's take the easiest one first, the special mentions. We key the television announcements, we use this park for two purposes. One, we use it for an overall promotion. We will have "Tex and Jinx Day" at Rockaway's Playland and have a gathering place where people can come and we have contests with prizes. We also use it as the place to run a "Miss WNBT" contest in relationship with some papers so that we get some additional space. Mostly we're using the PA system at those peak hours when people are going home, getting into their cars, getting into trains, to go back home. We say that "when you go home," or "as you leave Rockaway—you may not want to miss Milton Berle tonight because he's having Kate Smith on his show with him." That's a specific thing so that, as they go home, they are reminded as close to the point of the use of their television set of the thing we want them to use the set for. We have also found out that the personalization of these announcements, not merely through a guy at Rockaway, who happens to talk over the public address system, we actually get Berle to record the announcements and he says: "This is Milton Berle talking" to which people stop and listen. Straight up and down the line, on all these personalities, it accomplishes personalization of talking to people through

voices that they know instead of using what I call "AA"—Announcers Anonymous. It is a much more effective technique.

Now, as far as the phone gimmick is concerned, what we basically do is this: We get the talent to make a tape recording. Our chief engineer, Tom Phalen, conceived the device of piping this into the telephone systems. So, when you are listening, it actually sounds as if the person is talking directly to you. What we do is call up and say "Miss Jones?". She says "yes," this is NBC calling, and she says "Oh" (she thinks she's just won a refrigerator) and we say "will you hold on for just a minute?" and the tape of Kate Smith comes on and says "hello, this is Kate Smith. I just want to tell you about my program next Wednesday night." She goes right on talking to Miss Jones and when she gets through a voice comes through and says "thank you very much Miss Jones, we do hope you'll listen." Now when we first did this, and it started a hit with the newspapers, the phone company got a little alarmed about it and they came to see us. They stated they just didn't understand it. Having had some tutelage under the direction of Judge Justin Miller I was able to quote the first and second amendments to the Constitution of the United States and, at the same time, pointing out the fact that we were customers of theirs and they shouldn't stop progress. After a while they were enthused by the idea and they said it was alright to do providing they could put the attachment on. We said "o.k." and we showed them how the attachment worked and they came back and gave us the attachment.

The cost is whatever your telephone service charges. The company charges us about 8 dollars a month for the gadget. Now that's the total cost, then each phone call costs exactly what a phone call costs, based on the number of calls you make . . . the more you make you get a cut on them. If you make a thousand calls you just multiply by 4½. We hire these people (who make the calls) at about a dollar an hour and we find they can make about 30 calls in an hour, depending upon how many "don't" answers they get.

This is really Hooper in reverse—instead of calling up and asking what you are watching, we call up and tell them what to watch. When it comes down to getting impact I think the impact comes by the thousand personalized phone calls and these people tell at least another 5 thousand people about it. If you do this over and over again it has much more impact than the same amount of space we could afford to buy in the papers.

I say to you that there is no medium in the world that does as much public service as television does . . . yet no medium in

the world, because of its dramatic quality has so many brick bats thrown at it and the reason for it is that we, as individuals, but mostly as an industry, have not gone out as we should and presented the positive point of view of what it is we're doing. Somebody, some place, and I wish this clinic could be the force that started it, could go and go to the NARTB or some other industry organization to put out a weekly, monthly or semi-annual report that is the biggest, fattest, most exciting volume—showing what television has done. We don't have any Blue Books in television. I think we ought to be a little more negative about our positives—just as we should be *very* positive about steps involving our negatives.

Q: Did you ever consider—or did you ever use your competition for promotion?

A: You mean did we ever buy time on their stations? When I was in the radio business I tried to do it all the time with a great lack of success. I used to call up all the stations and ask them to sell us a closing announcement when they went off. This was when I was at WNEW. They didn't take too kindly to this idea. I know there have been stations in the country who have done this and I like this because I think that anything that's good for one station is good for all stations. I think it's pretty sad when, in either radio or television, we or our competitors do bad programming because they chase people away from the use of the medium. We can't even steal the audience from them and this isn't good for the industry as a whole. I have no ideas at the moment as to how to use the competition to promote us. There are times I have felt that we have helped men and they have helped us—unwittingly. But, if I do get an idea I'll save it and use it—then tell the clinic about it next year.

"LOW COST MUSIC AND PARTICIPATION SHOWS VERSUS FILM"

By
RALPH BURGIN
Program Director, WNBW, Washington, D. C.

AFTER this morning's session when television programming was pretty well plowed, I felt like throwing my script away, but then I thought if I tried to get up here and dodge all the issues that we have raised, I'd lose myself and you in such a labyrinth that we'd probably never extricate ourselves. So I'm going to stick to what I planned to say, hoping that it will serve as a spring board for further discussion. I doubt that any of my observations will be spectacularly new to operators already in the field. We have all faced the same problems; and I imagine that our solutions have been generally similar, although differing perhaps in certain specifics. The basic problem is simply stated. To produce programs with high rating potential—and therefore, with high sales potential—as economically as possible. In the doing this is a tough and many-sided nut. It has as many sides as there are factors bearing on audience appeal. There are a thousand ways to begin, but there is only one end. Either the program results in a profit, or it takes a permanent vacation.

The development of radio programming was parallel, I am sure, in television. Our first efforts a few years ago were viewed and applauded by people amazed to see a picture. The technical quality of that picture, its composition and the calibre of entertainment, while of deep concern to us, were of negligible consequence to our viewers. Perhaps cheap programming was possible then. It is not possible now unless we place the correct connotation on the word. Today "cheap" must mean economical with a fair relation between out-go and income based on quality, because we are imposing constantly higher standards on ourselves, and our audiences are becoming more critical and more selective.

My station has run the historical gamut. We had one of the first daily hour-long, live, departmentalized magazine type programs on the air. It was one of the first principally because WNBW was one of the first stations on the air, but it was a logical programming beginning. With the smallest nucleus of talent, plus a great variety of amateur guests, a sizable block of time could be filled, a maximum number of participating availabilities could be accommodated. It couldn't miss on paper and it didn't miss in practice for a while.

But changing times caught up with us. To satisfy our own creative urges, to hold an audience educated to constantly improving programs, we found ourselves pouring more and more money into this adventure. We woke up one day to the fact that no longer was this a simple little program with a couple of songbards, a pianist and assorted guests that added up to a lot of casual charm and appealing entertainment. We had a full scale production on our hands with a sizeable talent roster and a healthy producing staff. And while a raft of participation could be crammed into five hours of airtime, and the income was fine, the outgo was just about equal. We were getting costs back, and that was all.

Another type of lengthy programming with which we allied ourselves early was the feature film. Features will usually get a decent rating, but supply is down; cost is up. Like the long live show the feature film as a participating vehicle is providing less and less a satisfactory bookkeeping result.

Film is a great deal less fluid than live programming, and there's a limit to the number of spots an hour's feature can carry. Our limit is five, one before, one after and three along the way. Five spots give you a fair profit on the cost of film, but not necessarily on the total cost of an hour's operation, particularly in other than "A" time.

Of course there are times when the amount of profit is relatively unimportant. We ran into that situation with our magazine type extravaganza. Because we were realizing no profit from it we switched to feature films the cost of which was less, and were happy to measure a small profit.

But there are plenty of hours in the broadcast day in which you can schedule low costs, high-profiting programs—the programs could give you the strength to build the community service, the religious, the educational program with which we must all concern ourselves.

To find the right program is admittedly not easy, but I think we have found some of the answers both in principle and practice. First, the principle: The program should be specialized in char-

acter but broad appeal. It should be short. No more than thirty minutes—often fifteen preferably. It should be straight-forward and simple in presentation. It should require a minimum number of performers with emphasis on personality. It should not make inordinate demands on the time of your producing staff to the exclusion of other programs. And finally it should be a strip, if at all possible. In television, just as in the grocery store they're cheaper by the dozen.

All of these principles are closely allied. One of the biggest hurdles in a long show is maintenance of pace. That's true of radio and it's true in television. You can't keep it moving without an array of talent. That's true at the network level too, and it's true at our local level where we have to do a pretty good job of matching the network in quality if not in ambition. So, specialization of purpose, compactness of airtime, a minimum of performers, go hand in hand.

We have on the air at the moment a series of half hour women's programs. We started it at three-a-week, intending to expand as the need arose. It might be classed as typical, covering as it does a variety of interests from child care to golf lessons at this time of year. One program a week is devoted to an audience quiz when a succession of community clubs are invited to participate in the studio. The time came, fairly early, to enlarge the series, and this question was raised: Shall we go to four-a-week or blow one of the shows to 45 minutes? In my opinion, 45 minutes was too long for one personality to sustain, even though she was supported by three or four guests. We now have four crisply-paced half-hours a week, carried in the main by one capable person, producing results in ratings and profits.

Incidentally, this series started out in the afternoon, and moved back as we enlarged our daily schedule. It came into its own at its present time—9 in the morning. As you are able to achieve a full broadcast day, you will also be able to place your local programs in their logical times according to audience appeal.

Also in the field of women's programming, we have a two-a-week series of half-hours which is a course in self-improvement for homemakers. Conducted by a beauty and fashion consultant who is a former fashion model, this series has obvious appeal to a variety of participating clients. It gives us a modified audience-participation, too, through the 16 students of improvement who go to class on the air in each 13-week cycle; and the interest those young ladies can whip up among our viewers as each strives to show the most improvement is little short of fantastic. That's a specialized show, the appeal of which is not quite so broad as you might wish, but it is doing a wonderful job for us.

The same personality who carries that show is doing another—a daily quarter-hour strip of morning exercises—that fools you at first glance. You might think that only women are interested in exercises, and maybe not too many of them. Actually, women by the droves are doing their daily dozen with us, as well as a considerable number of children, and a small but constantly growing army of men. On the sales side of the ledger, the program is approaching a sold-out status. An appliance dealer recently took 84 inquiries about a refrigerator from one announcement.

This is low-cost, high-profit programming at its best. First, it *is* a service. Second, it requires one simple set and three performers: One to conduct the exercises, one to demonstrate them, and our staff pianist beats the rhythm. You could do it with two if you wanted to consolidate the conductor and demonstrator. You could do it with one performer if you wanted to use records for musical rhythm. The talent is on staff; the series falls into a definite pattern so that preparation time is down to a minimum. It is the tightest programming operation I have been able to devise—I only wish I had more of them.

Over two years ago, armed with a pretty girl who had a good gift of gab and an intriguing vocal style, I began to blue-print a television disc-jockey series. I saw a combination live-and film show, and optioned a group of silent films designed to be synchronized with pop records. When their guaranteed production fell through I was stuck with a starting date and decided to go ahead with an all-live show. My only concession was that with one singer, backed by a combination pianist-organist, we cut back to a quarter-hour across the board. We took stock pieces of modular settings, combined them with rear-screen projection and effective use of fixed lighting, and came up with a Class-A forerunner of today's "Dinah Shore Show."

Since this series was slotted in cream night time, we let it get its sea-legs and then blew it to a half-hour with an instrumental trio built around the organ and piano, and one guest from the vocal or dance field. It made one of the slickest shows in town.

Even with three musicians, all of whom we had on relatively economical staff rates, and a couple of hours of rehearsal, (one on camera,) the shows' cost-to-income ratio was very satisfactory.

Of course, today with film counterparts either silent or sound to records, I would not recommend your doing without such a library, if you can afford it. We do have such a library—the sound variety—which is bringing us income from both commercial and participating programs—and in addition is used, just as a transcription library in radio, as a constant source for fills, emergencies, and other schedule needs. I would like to make it quite clear,

though, that you can build eminently successful low-cost musical shows with your own good local performers.

Cost is obviously a relative factor. If you have a good night time which is saleable almost in itself because of adjacencies, you may still figure to spend a little extra on programming it. Certainly you should not figure on a "cheap" show which couldn't hold an audience even if Red Skelton delivered it a saturated rating. We had a half-hour such as this not long ago—good time, good rating delivered—and decided to program it musically. We took three vocalists of different types, a dance team and four musicians who doubled on a total of seven instruments, and poured them into a highly stylized production, again falling back heavily in the visual field on lighting. In an average operation without a big scene shop, lighting is, incidentally, one of your most effective tools, even though it may have to be pre-fixed.

We brought this show in for about $175 out-of-pocket, which was a little expensive for us but, we thought, worth it. We turned out to be better than 50 per cent right. It was selected by critics as the best local production of the year, had an excellent rating, and while no sponsor ever picked it up, it sustained itself as a participator until we lost the time.

This points to another of our programming premises. We do not schedule a program which will not sustain itself as a participator if we are unable to find a sponsor. We have gone into new blocks of time, just as every other television operator has, with the acknowledged necessity of underwriting the expense while educating viewers to an expanded service, and we have pulled out of some of those blocks when it appeared that we had over-anticipated ourselves. But in established time, our programs are built to pay their own way. This has dictated low-cost programming, but has resulted in schedule stability.

This approach has been possible because we have a small but versatile group of performers on staff. And that, I think, is the real key to low cost. If you have to hire a free-lance every time you turn to something new, you can't keep your costs down. Faces in television wear out faster than voices in radio—and there's a limit to how many times a given face can turn up on camera in a given week. But the saturation point is certainly more than one-show-a-day, and the more shows the members of your staff do, the less the cost per program.

We still have that magazine type of program I mentioned in the beginning. It still has a staff pianist—the same one who shows up in several other shows—and an Editor, but it's only a quarter-hour a day now, and it concentrates on the few most interesting things that are happening in our town today. It's a tighter show

than the old hour-long one was; it has to be. It's a better show, I think. And I know it's more profitable.

QUESTIONS & ANSWERS

Q: Mr. Burgin, what technique do you employ with shorts and film music? From what sources do you get your shorts and film music? Do you use Snader and Official?

BURGIN: We've used them both: Official, as you may know, is the old juke box library put together recently for TV use. We're using currently the newer Snader package exclusively. That was offered to us as a replacement for live programming in the form of Pops and Specialties. I went at it in a different way. I thought that these were counterparts of records, that they took the place of your record-transcription library and should be treated in that way. I found myself a disc jockey from the radio field, who was known in our locality as an authorty on modern music. He had a great teen-age following particularly, and I programmed him just as we would have in radio in a disc jockey format. That's the way we're using him currently and we're having a great success.

Q: At what time of day is this program on and what is your rating?

BURGIN: We have two quarter hours, 7:15 to 7:30 at night, with a rating of anywhere from 8 to 10 which is at least equal, and in some cases, beats the competition. We have one from 2:30 to 3:00 in the afternoon, Mondays through Fridays: we're not doing so well with this, but I hope we will soon. We went in for late evening programming, post-midnight programming, with our musical films, with the full knowledge that Washington might not give us a post-midnight audience large enough to sustain the programming. We tried it for six months and finally decided to fold it because, apparently in Washington, where most people are government workers and have to get up and be at work early in the morning, they go to bed at midnight.

Q: On the disc jockey television programs, how much of the success is due to the music and how much to the personality of the disc jockey?

BURGIN: I believe that a great deal of the success of any program is due to the personality, *that* is perhaps the most important ingredient.

Q: Does your disc jockey discuss band playing, the history of it, and any particular range of numbers that are coming up, etc., as a radio disc jockey would?

BURGIN: Yes, and he can even say "I don't like this, but that's the way it is."

Q: Do you think that's responsible, to some extent, for the success of these programs?

BURGIN: Yes, I do.

Q: Are your staff musicians union? Is your piano player, for instance, hired as the occasion dictates for rehearsals, for programs, etc., for a number of hours, or as a staff pianist available at all times?

BURGIN: This will vary from community to community. First of all, we can buy a staff musican for a given number of hours per week for much less than we can buy him by the program. It used to be three hours performed out of five hours elapsed; they've cut that now to three hours performed out of four hours elapsed in Washington. I don't remember our Washington scale exactly, but a staff man costs us about $90.00 a week.

Q: What is the instrument of your staff man—piano, organ?

BURGIN: A pianist-organist is the only man I have on staff at the moment. He plays both instruments.

Q: Your piano-organ man, how often is he before the cameras? Does he play at any special time? Do you limit the number of his appearances?

BURGIN: He's scheduled regularly on four programs a day which occur within the three hour spread. He's not always on camera, though. He may be performing audio only which makes him a great deal more valuable. If he appeared on camera all the time, I couldn't use him as much.

Q: Do you send sample scripts and formats to interested persons?

BURGIN: No. We have working formats, not complete scripts, and rely on ad-libbing almost to the exclusion of a regular script.

Q: You said that you had moved your cooking show from 2:00 p.m. back to 9:00 a.m. Isn't that a very early hour?

BURGIN: It isn't a cooking show; it's a women's variety show.

Q: Do you find an audience at that hour?

BURGIN: Yes, we find a good, more or less regular audience delivered to us by the early morning network show.

"PUBLIC SERVICE BY A LOCAL TELEVISION STATION"

By

JOEL CHASEMAN

Director of Public Service and Publicity, WAAM, Baltimore, Md.

WAAM, like most of the radio and television stations in this country, is not in business as a philanthropic institution—WAAM is owned by men who have invested their money in equipment, facilities, and personnel to get a return on their investment. We believe that the *best* return on that investment will come when our station is recognized and accepted by our community as a spokesman for the interests of the community, and as a leader in the continuing effort to better the community.

Now let's get to specifics. We feel the best public service operation is the operation which gets the leaders of the community together, working with the station for programs on that station. That's a practical, down-to-earth, common sense thing. It's easy to do for a specific campaign, because the leaders in a particular *crusade* are only too anxious to work with us to get the time and the programs. But how about the year-round job, the consistently heavy public service effort which really does the job we're talking about? In Baltimore, to assure the cooperation of the community on a twelve-months-a-year basis, Ken Carter, our general manager, established a WAAM program advisory council, it is a permanent group of responsible citizens who have agreed to lend their names and efforts in advising our station on programming and public service.

We've set up our program advisory council so that the members can be consulted *individually* or *collectively*. Our council meets twice a year in full session, to hear reports *from* WAAM on community service activities *and to suggest* or *advise* on future activities. I cannot overstate the value of such a group—in prestige, in good will, in downright practical programming suggestions, as a barometer of the community, and as an access to

important segments of the city. Our program advisory council, the first of its kind in television, is composed of four committees—religious, cultural, educational, and civic. Some of the groups represented by principal officers are the National Conference of Christians and Jews, the U. S. Office of Education, the Retail Merchants Association, the Council of Churches and Christian Education, the Peale Museum, the Baltimore Federal Savings and Loan Association, the Bureau of Catholic Education, the Maryland Historical Society, the Maryland State Teachers Association, the Baltimore Jewish Council, the Baltimore Symphony Orchestra, and Sears, Roebuck and Company. This, gentlemen, is not an impractical, idealistic, "give-away-time" approach to public service. This is a hardheaded attack to the problem of how best to serve the community, and, by serving it, best entrench our station and make it more effective for our public services *and* our advertisers. And, by the way, we do not feel that public service means sustaining. The sustaining vs. commercial reports we make out for the FCC mean nothing at all relative to a station's service to the community.

The program advisory council is one phase of the activity, but the most important thing is not what we plan or what we talk about, the most important thing is *what* we do and *how* we do it. Here's the picture:

WAAM has *one* public service director (who handles publicity) with *one* secretary. Everything of a public service nature —all drives, all interviews, all demonstrations, all spot announcements—must be cleared through this public service director. He talks to the publicity chairmen, he answers the correspondence . . . he does all the things that are routine *and* implied in the title. But, most important of all, he does not stop there. If he realizes that his job is the integration of his station into the community, he cannot afford to stop there. And here is where management comes in. At WAAM, the public service director has been given a free hand by the general manager, and, through this, by the program and production manager. Initiative has been the key word. It's simply not enough for any self-respecting television station which sees far enough beyond its collective nose to realize that today's service can be tomorrow's sale—it's not enough to sit back ad wait for 'em to come to you. I can give some examples—In January, the March of Dimes in Baltimore was running tens of thousands of dollars behind its quota. So, once again, we broke local precedent, and invited the top stars of our competitive stations, radio and television, to participate on an equal basis with our WAAM people. Every station but one sent its personalities, and that show was the most

successful ever. It was a rush job. It was sustaining, but it broke precedent, and we have the word of local folks that it was the most successful show of its kind ever done in Baltimore. People watched it. They tuned our channel. They saw our station donating time, facilities, personnel, and cash to a charity. Nobody loses in an effort like that. WTVJ in Miami did essentially the same thing, other stations in other cities have other ideas along the same line—all of which goes to prove my principal point—*initiative* is the key word in good public service.

Public service programs, in general, do not attract as large an audience as the general run of network or film commercial shows. And that's probably the understatement of the year. I'm not talking about the network public service shows, I'm talking about the shows that you and I produce on our local stations . . . . this year, next year, and for years to come. You simply can't say you've done the job for yourselves or anyone else if you take three or four doctors, lawyers, scholars or whatever, stick them behind a table in a corner of the studio, turn on the cameras for fifteen minutes, and then politely usher the poor, misguided citizens out of the studio, murmuring how well they looked under the lights.

Public service shows take *more, not less,* production than commercial shows. Usually, they're one-shot. Often their adjacency is a bad one . . . their time-slot or competition put two strikes against them. Almost always, the talent on the public service show is amateur talent. The sets are stock sets, the director may be the one boy you've been having trouble with, the cameramen are tired and the floor manager is bored to death. This is the way it is, in local stations all over the country. But we at WAAM and you in your stations, know that this is *not* the way it should be, nor is it the way it has to be.

Roger Clipp's talk yesterday inspired me to give you a more detailed look at our system than I had originally intended. It still won't take more than a minute, because WAAM's story has been one of action not chain of command. When I talk with a group which wants time, or a group which we think would want time if they thought about it, I try to set it up wthout doing a program or program series, unless the material and the purpose really, functionally, by definition, *requires program* time. If I think it does, I'll talk with our program manager, Herb Cahan, another successful WFIL alumnus, about it. Usually Herb agrees, and assigns a director to work with me on the show or series of shows. This all is at least two weeks ahead, except in very unusual circumstances. The director and I then meet with representatives of the group and set the *content* of

the show— the approach to be used, the audience we're aiming at as conditioned by the day and time assigned, and the materials available. In other words, at that first meeting, we work out the skeleton of the show. At that point, when we've arrived at a workable, not-too-ambitious, format, my work is done. From then on, it's a production problem, not a public service problem. Essentially, we've done the contact work, we've introduced the participants, we've helped them set a form and approach, then we leave them and watch the show when it happens. Incidentally, we have four staff directors, a couple of whom are also producers, and they are rotated on public service shows. Our commercial boys are also public service boys, in other words, and their commercial know how, gained by making-do on local commercial shows, stands us in good stead on public service. Really in the table of organization of WAAM, the public service department is the public relations arm of the station, as applied to the community service and public affairs work done by the station in cooperation with outside groups, *and* on its own initiative, as in get-out-the-vote campaigns, blood donorship, and the like. Incidentally, let me repeat right here that we agree with industry leaders who say that *commercial* programs can be *public service* programs. They can be, and often are. But we do not feel that these bits and scraps within the commercial framework completely discharge the responsibility of public service by the local stations.

There is literally no excuse at all for shoddy production on public service shows when the commercial shows are well-produced. The two words "public service" are not voodoos. Public Service, well-produced and well-advertised, is a challenge, a responsibility, and a definite long-term investment in good-will. As such, it's worth doing well. And here's one way—it's a good bet you've got some eager young man or woman at your station who's been itching to show you he or she can do a job producing or writing shows. Channel some of this eagerness, under proper supervision, toward public service. Here they have the freedom that's sometimes lacking in commercial productions, and here you have everything to gain!

Before I go any further, it might be well to answer a question that I suspect you may want to ask. . . . How does all this differ from public service for a radio station? Why is television different? In theory of public service it doesn't differ at all. In operation, there's all the difference in the world. And the difference is not a public service difference, it's a production, a show-business difference. Say it with pictures, say it with action, say it with interesting people, even say it with flowers if you can tell

the story visually that way. But get it across, and not only with words. Demonstrate. Use available films. Gimmicks, if they're not too complicated. Public service television is no different from commercial television, except that it's *your station's* show, not a sponsor's. It's presented under *your* label—as such, it deserves your closest attention. Here, as in any show on your television station, the horizons are wider than on radio. The demonstrations you can do, the people and pictures you can show, are limited only by your facilities, your good taste, and your ingenuity. Now, with TV, you can *show* the lame and the halt, and your show in their behalf will be that much stronger. Your audience is waiting to be shown, and you now have the power to show them.

Many of you have already asked me about the Johns Hopkins Science Review. This is one of the few WAAM shows which is not a house package. That is, Lynn Poole and Bob Fenwick of the Johns Hopkins public relations staff package the show as a public relations vehicle for the university. They pick the subjects, the stars, write the show . . . then we send a WAAM staff director, Paul Kane, over to Hopkins for dry runs of the program. On the day of the show, the talent and equipment come to the WAAM studio for camera rehearsal—from 11:45 to 2:15 p.m., and from 7:00 p.m. to 8:15 p.m., and the show goes on at 8:30 Monday evenings, for its weekly half hour. The way it works out, they take care of the content, we assume responsibility for the camerawork.

Let's dig a little deeper. When you do a public service, you should make sure everybody possible knows about it. The folks you're helping will be only too glad to help you publicize it in advance. We at WAAM always ask politely *when* they plan to send out the postcards or buy the ad, not *whether* they plan to send them. We've had them in to see shows, we've taken them on tours, we've produced special shows for them, we've scheduled tens of thousands of free announcements, we've sometimes furnished slides, artwork, studio facilities and talent. We've done it and it's paid off in friends made, and people influenced. And. although I blush to say it, we haven't hidden our tiny flame under a barrel. Our budget isn't big, but our coverage is just fine. For example: a series called "Salute to Maryland," featuring a different Maryland community each week. We queried the chambers of commerce around the state as to television reception, population, products, etc. Then we invited the chambers of commerce to work with us on a weekly series of salutes to the towns, with a different town each week. The result: WAAM saturation of a different town each week. WAAM columns and pictures in

local papers all over the state, with front page banner headlines in some. It was a public service, promoting the towns, featuring the politicians and the prominent citizens, helping the state. But they know that WAAM did it, and they know where channel thirteen is, and they know that channel thirteen is interested in them! Another example: WAAM's Annual Regional Television Seminar. Each year, beginning in 1951, we have invited more than 100 college students from Philadelphia to North Carolina, in the East and Southeast, to come to Baltimore for a two-day seminar at which they would meet prominent people from the world of commercial television. With the wonderful cooperation of major network executives, agency men, and government people, we have given these students, who intend to make a career of TV, a look-see into the facts of the matter. They've been told what the networks and local stations are looking for . . . they've been told how to go about getting a play read by the script editor, and how to stay alive, though an actor. This entire seminar costs the individual student just three dollars. We at WAAM foot the bills. We buy the meals, get the reduced hotel rates, and depend on those rich New Yorkers to pay their own way to and from Baltimore. They've done this too, God love 'em. I'm sure you're fully aware of what it means to a television station to be known as working directly with four colleges on a steering committee, to become known as a station which is interested enough in its medium and the young people of its country to take the initiative, and spend the money, to do the job.

Right now, we're programming several public service series programs of the type that have, and I say it with all humility, won for us several fine awards in such disparate fields as traffic safety and brotherhood. We're doing a weekly half hour called "Baltimore Classroom, 1952" in cooperation with the Baltimore City Department of Education . . . a weekly half-hour that brings classrooms to the studio, in a set approximating their actual school setup, to go through an unrehearsed, ad-lib classroom lesson. It's more of a public relations vehicle for the schools than an effort at direct teaching, the philosophy that the parents can't get to all classes and types of schools, so let's bring the classes to them, via television. Two things about this series suggest themselves to me at this point—first, we began this series in the fall of 1949, making it one of those dubious firsts, and one that has inspired others to present pretty much the same sort of thing. Second, that the school board has broken precedent in a couple of ways in connection with this series—first, they've reserved the grammar schools for us, as well as the programs title

and type—second, they've given us permission to get the series sponsored next year, subject only to their approval of sponsor! That may go a little way toward proving a fundamental point —that good public service is good television, and as such loses nothing by sponsorship. In fact, it gains, for sponsorship gives the producers a little money to play around with. Some of the other program series that we're doing are "Bringing Up Baby," a child-care-and-study series, part film-part live discussion, in cooperation with the library, a university, and about twenty community organizations of all types. We also have a weekly fifteen minute show called "The Second Freedom" which is rotated weekly among the three major faiths. There are others, educational, discussion, debate, children's stories, and so forth, but there's nothing really unique about them. I imagine most of you can exceed or at least duplicate the balance of our schedule. All of this, of course, is supplemented by spot announcements, and buttressed by publicity, both on our own medium and in newspapers and magazines.

Initiative, follow-up, and let's add one more—a set of values. Even doing the big job that we try to do, we turn down five times as many program requests as we accept. But, and this is the secret, we never turn them down completely. We always manage to do *something* for everybody representing a legitimate drive or group, and plenty at our own urging. If we don't do a program, we do an interview on a house show and a series of spots at station break times. If that isn't justified, we'll give the announcement to an emcee, and let him handle the affair. But the group gets on television—to the extent that we feel it's justified. How do we set up this priority system? Basically, it's according to local, Baltimore community interest. Such drives as the Red Cross, the Cancer society, the March of Dimes, and the Heart Fund have no trouble at all, because they have local chairmen who can give us interviews and visual material. National drives with no local counterpart have more trouble, unless they provide suitable slides or film. Local drives with no national counterpart do as well as anyone, for we know the people and we know they're not getting pages in *Life* or the *Saturday Evening Post.* That's really our job . . . and conversely, local gratitude expressed by our friends is obviously much more potent than the usual polite letter of thanks from New York or Hollywood. And, by the way, to wrap it up, we always send a complete detailed report of WAAM activities to the group concerned, immediately on completion of a drive.

We at WAAM sincerely believe that the best public service job on television is done with an integrated series of spot an-

nouncements. We believe in spots of varying lengths in every possible program, and at every possible station-break. Some of these spots must be program promotion for our own shows, most of them of course are commercials, but the remainder—about twenty or thirty a day, can be devoted to public service. Twenty or thirty spots a day gives us plenty of latitude for the drives which might be current, and it relieves us of the problems of program production. A good public service show is rare, for the reasons outlined earlier, and, as you know, good spots intelligently scheduled will reach more audience, and a more varied audience, with a great deal more effectiveness than the average program.

I think that's about the story. We believe in public service. We believe that public service programs, well-produced and well-advertised, are a challenge, a responsibility, and a gilt-edged, long-term investment in good will. We believe that it takes more than good intentions . . . it takes initiative, follow-up and a sense of values. We believe that we have a lot to learn, and we believe that we can learn it together with the men of good will throughout the broadcasting industry. Thank you.

QUESTIONS & ANSWERS

Q: What sources do you use in preparation of the programs for the grammar school level? Do you have the cooperation and help of the school system?

A: (CHASEMAN)—We do about three a week, fifteen minute programs in the mornings on the in-school, grammar school level. We have, in the Baltimore schools, a Radio-TV specialist and an assistant. Thus we have two people who devote their time to producing and helping the studios to produce radio and television programs. If you don't have this in your local city, I'd start pressuring them to get the local Board of Education to write Baltimore and have them tell how it's worked out.

One of our shows is on safety, "Safety and You," for "in-school" viewing, and has the school system also furnish a safety specialist to assist. We have another show showing the relationship of children to the family, titled "Family Affairs." I neglected to mention another program strictly educational, which I think is a pretty good idea. It's called "Bringing Up Baby," a show which I don't think has been done elsewhere. It's a show aimed at parents, discussing child problems, and actually goes from prenatal to school age. It is televised on a Sunday afternoon, at a

good time, and it's done with the cooperation of a child psychologist, a child study group, the Johns Hopkins University, and the Enoch Pratt library plus 20 sponsoring organizations. We believe in this business of going out and getting every possible group in the city in back of the thing, and having them send out postcards and propaganda for it.

Q: Joel, on your "Bringing Up Baby," we have a thing called "The Happy Family" with a child psychologist once a week. It deals with family life. Now are these required viewings in school? Do they have the sets right in the classroom?

A: (CHASEMAN)—WBAL-TV in Baltimore donated a number of sets to the school system, and since then, the PTA's around town have donated sets, so these two programs which I've mentioned: "Safety and You" and "Family Affairs" are, as far as I know, required viewing in those schools which have sets, usually in a particular classroom. They use a different classroom each week.

"Safety and You" we've built around a little marionette called "Safety Sam" who introduces the acts. This Safety Sam is known all over the school system, and gets a lot of mail at the station. We built the program around him for the kids up to the 9th grade level. I would say that it *is* required classroom viewing, but not for more than one class at a time in any particular school.

Q: Can you tell us something about the reports that you send to local organizations?

A: (CHASEMAN)—Nobody else in Baltimore seemed to be doing it so I have my secretary, each day when she makes up the files, keep track of certain drives. Then, immediately at the end of the drive, we make up a complete report, telling them which spot announcements ran at what time, and on which programs we used display materials. Also, we tell them whether we used display material without spots, as we feel a display is about as good as a spot announcement. We prepare this, have it notarized, I sign it and send it out. Ben Strouse, of WWDC, sends them a bill marked "Paid in Full," showing them the actual value of their public service work.

We feel that public service is our responsibility. In addition, we want everybody to know we're doing a good job, and we want to have these reports on file for the FCC or anybody else. It's the old business of doing everything possible to promote what you're doing that's positive.

"PLANT PLANNING AND REMODELING FOR EFFICIENCY AND ECONOMY"*

By
PHILIP G. LASKY
Vice President and General Manager, KPIX, San Francisco, Cal.

I AM flattered at being asked to speak, for I am not an architect, nor a professional builder—but only a typical station operator who was faced with a space problem and naturally tried to solve it in the light of the *"Mosta for the Leasta."*

KPIX opened its new studios three months ago, and it has aroused considerable interest. I'm glad to share our experience with you.

Compared to radio, the business of producing and releasing television programs is an involved and complicated process. Because so many of the TV pioneers were radio people, the early television studio plants mushroomed as variations of radio studios, planned in the same mold and executed largely in a most haphazard and makeshift manner. I say this without criticism, but rather as a sidelight on the very nature of a pioneering undertaking. All of us were intent on getting a signal on the air, to bring TV to our town, and since we already had studios and control rooms with which we were so very familar, it was only natural that we try to make them do. Consequently, many TV stations have grown without too much planning, until now they're suffering from an adolescent growing pain called inefficonomitis. In simple term—inefficient and uneconomical plant operations.

Now, no longer will a borrowed radio studio do, or even a crudely remodeled one. Those who are looking to the intense competitive future of this great business must realize that because of the complexity of the mechanical and production needs of TV, and because of the large manpower involved in production,

* *Also delivered in Chicago and Los Angeles.*

a well thought out and planned studio plant is not only desirable, *it's most essential.*

KPIX started operations three and a half years ago. We had nothing to guide us. We were the forty-ninth station on the air in this country and the first one in San Francisco. Like so many others, we converted our largest radio studio into a TV studio and borrowed a similar smaller AM room for supplementary use. We commandeered a few offices around the place and went into business. Radio and TV production, operations and employees became hopelessly mixed and before long it became apparent that a new plant was needed if we were to avoid climbing steps from the street level with every prop and piece of display material. If we were to be able to increase our operating hours; if we were to produce the live talent shows we wanted; and if we were to produce a smooth product on the listener's screen; if we were to get the AM and TV people out of each other's hair, and more importantly, if we were to operate more economically, a new plant just had to be built.

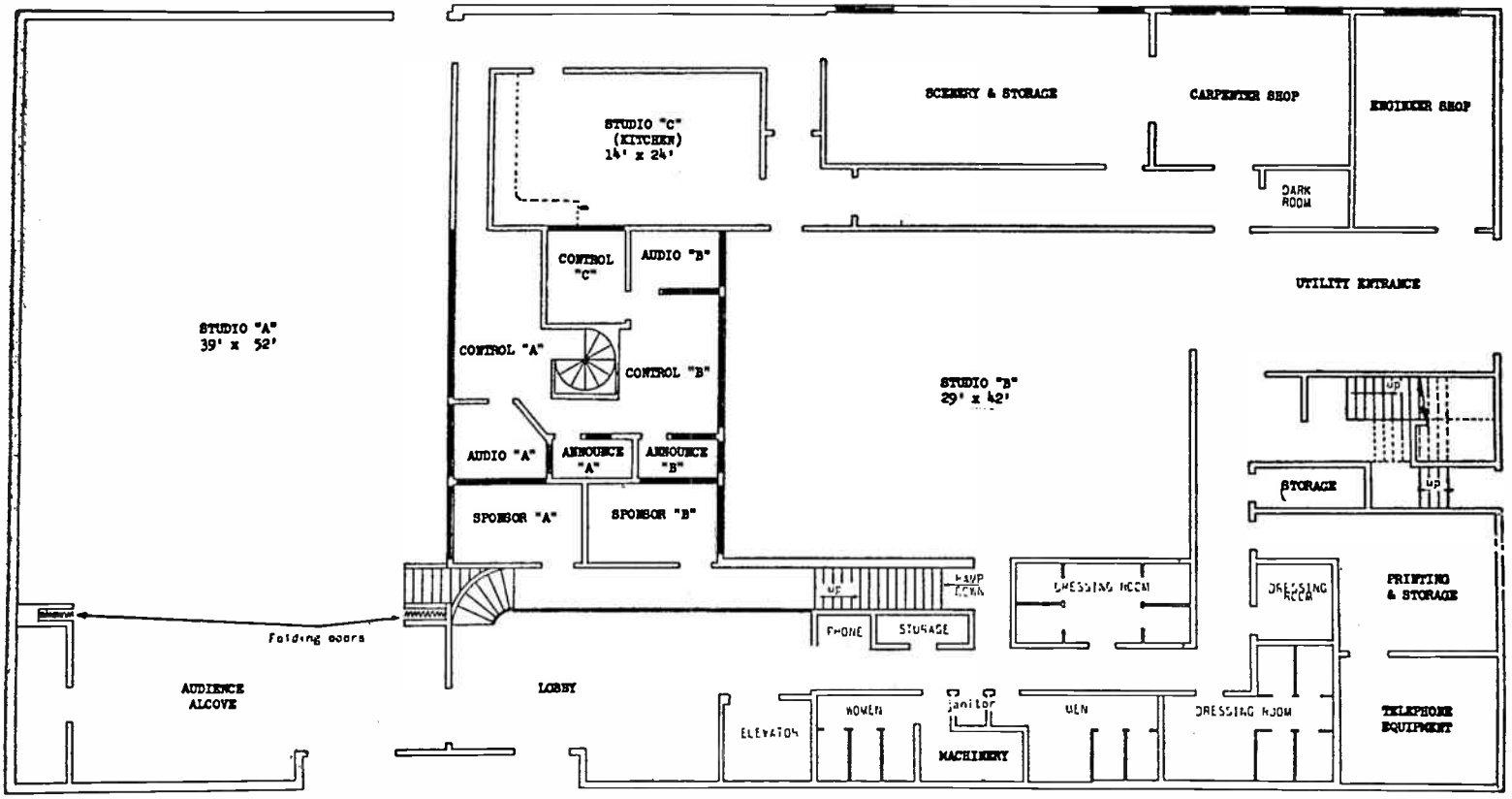
By the third anniversary, we were in our new building. Woven into this talk, then, is the story of our planning, but more than anything else, *planning* and *more planning* is the keynote.

Planning must start with top management. Plans must be made right in your own house, for architects and builders know little or nothing of television problems, and before these professionals can be called in, *serious thinking about television needs can only be done by television people.*

First, we asked ourselves some questions, and I recommend that you ask them too, if you're interested in building: *How big? Where? And what kind?*

There are other questions to be asked, of course, but let's examine these first.

"How big" is a relative thing? It's a difficult question to answer; but it's the keystone. Top management is going to have to supply the answer and perhaps the "How much money?" question will help answer it; this, in turn, is going to depend a great deal on how high construction costs are in your area. But more than anything else, the little matter of your program ambitions and aspirations will have a great deal to do with all this. Do you expect to produce a great number of live talent shows, and what kind? Interviews, news and simply formatted shows require less area, but variety and dramatic shows fairly eat up floor space. And, as you consider the future of live talent shows, the associated problems must be faced, and they must be faced at this time when you are planning your studio. These include the availability of talent in your town, the realistic possibility



Ground floor plan of TV station KPIX, San Francisco, as described by Mr. Lasky, who stated that conferences held with all members of the staff resulted in many suggestions accepted by the architect, with the above plan (and two others) being the final results, as indicated on succeeding pages.

of selling sponsors on local, live talent programs, the labor problems involved and, of course, labor jurisdiction. If large shows are to be planned, then large studios are needed and sizeable service areas such as shops, dressing rooms and storage space are required. Only management can decide whether a live show can make money for you in your town. And no outsider such as the speaker can tell you whether it is possible. You have to answer that for yourself.

Further, you have to ask other questions. Are audience facilities required? How often will you use them; can you make them pay off? Does the presence of an audience area raise even more labor jurisdiction problems? And is it worth all the effort and expense?

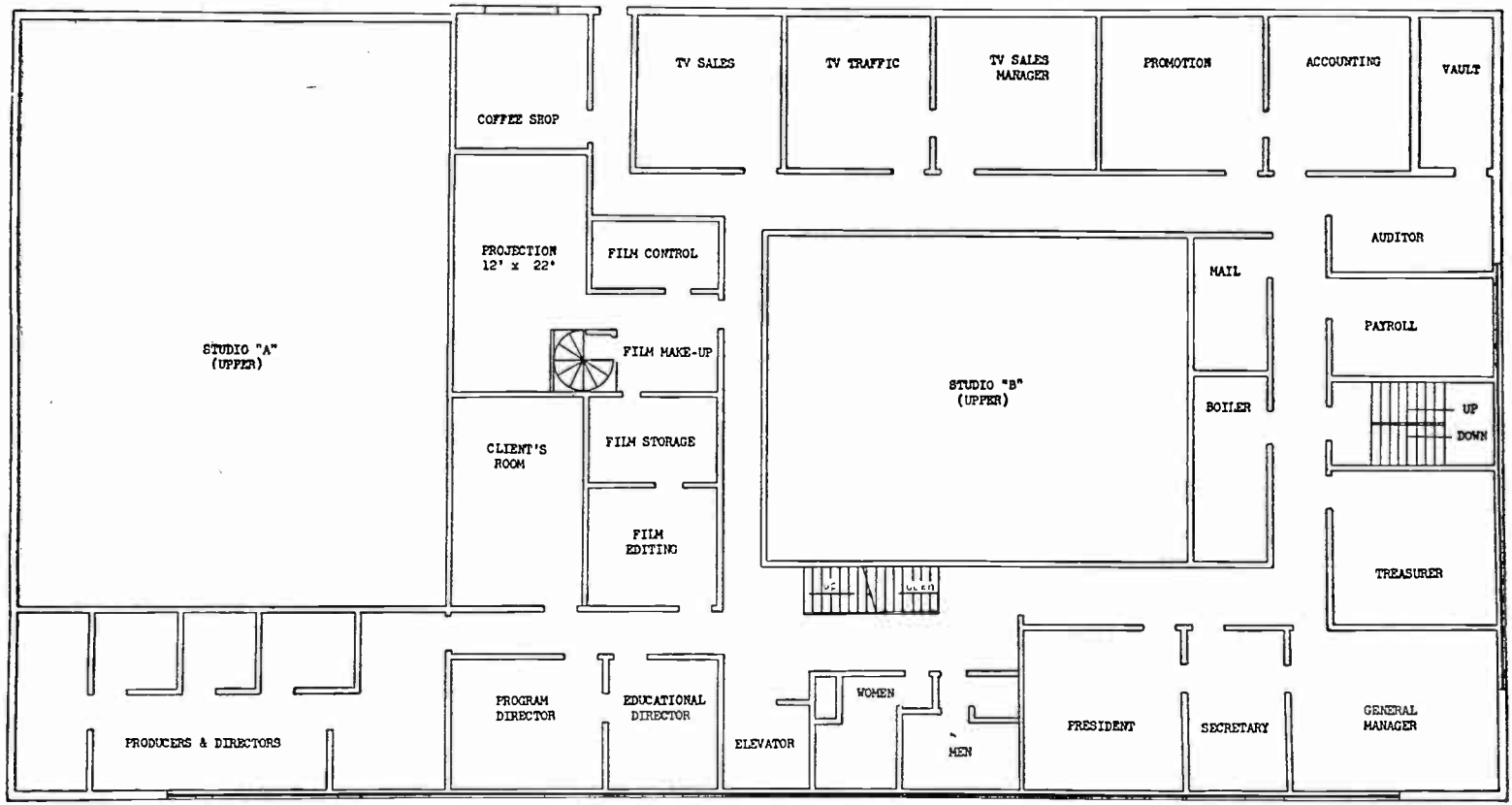
I know one man who was planning a simple studio, and in order to permit the best visibility by a small studio audience he planned to slope the floor of the rear end of his studio, so that the rows of chairs would clear each other. Because of that sloping floor, he discovered that his studio was automatically classed as a theatre by the theatrical crafts, requiring special help and maintenance. And he quickly abandoned the idea of a sloping floor.

Of course, you want your plant to be beautiful. As a matter of prestige, the appearance of the building must be considered, inside as well as out. But you must consider this problem carefully in relation to the amount of money available and the importance attached to beauty. Just where do you want this beauty? And where do you want it to stop? Where does the work (the factory begin in your plant? All of these are corollary questions to the all important question, *How Big?* This is the first and basic question. It cannot be deferred or abated. This becomes the *keystone* of your planning.

The next question you must ask yourself is *Where?* Where is the studio plant to be located? In terms of the size required, and money allocated, real estate is your next consideration. Again, you must look at your program plans; if you're going to have very much live programming the accessibility of the building for talent, audience and clients must be considered, as well as the practical questions of delivery of props and materials.

Thirdly, after having determined *How Big* and *Where,* ask yourself *What Kind?* What form is the building to take? And this again must be answered by you. You're not ready for the architect yet. He can't be of the greatest service to you until you've done the preparatory work. With a knowledge of your problems, your budget and your desires, draw a rough sketch of your ideas. And here's where your really serious homework starts.

In our case, the early as well as subsequent sketches were based on a study of people and what they did. In other words, *traffic*



Second floor layout of TV station KPIX now in operation for about two years and found highly practical and efficient.

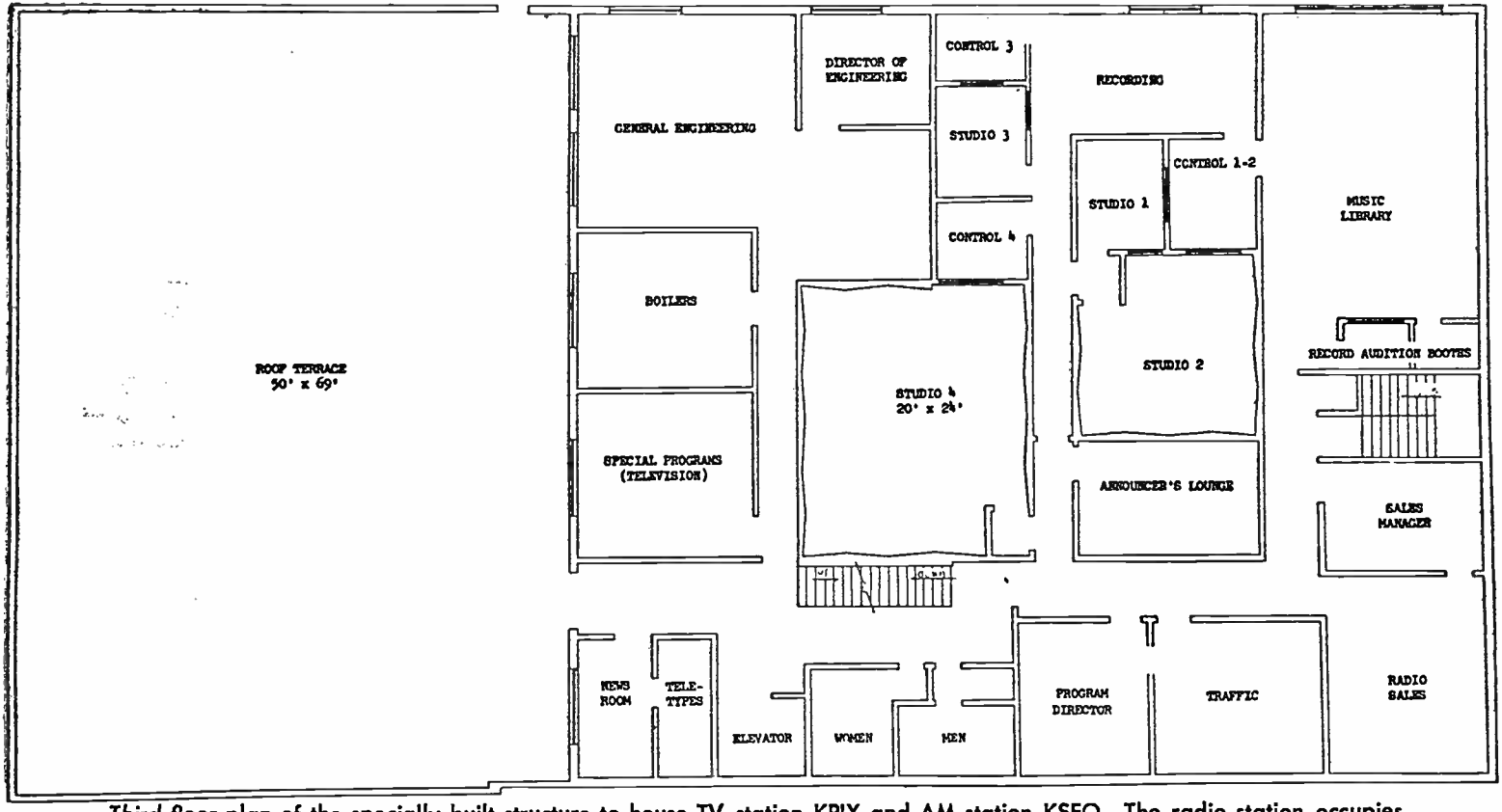
flow in our plant. It will be worth your while to spend considerable time watching your staff and studying their work habits. Where do people go, and why? What people want to go where? Where is the movement of people the greatest? And the most critical? Where must movement be prohibited? And where must movement be speeded? What contacts do certain people have with others?

All this was the result, of course, of a very bad case of traffickitis in our old studio where almost anything can happen. There, a prospective sponsor entering our old building might be crowned with a flat, or run over by a prop refrigerator being dollied into the studio from a badly congested corridor which doubled as a warehouse! Or he might just as likely find himself whisked off on a tour of the building with the fourth grade class from some visiting school! At KPIX, we devoted a great deal of time and effort on this matter of traffic, and I believe the efficient layout is largely the result of the serious thought given it.

Thus, with the knowledge of *How Big, Where,* and in the light of our study of the flow of traffic and physical activity within, we drew a rough sketch showing *What Kind.*

I told you at the outset that this talk might be called "The House That Jack and Jill Built". And here is where the Guys and Gals of our staff came into the picture and had their say. The initial rough sketches were presented to the engineering staff for revision and suggestions. The simple layout, showing engineering changes, was then mimeographed in quantity and the copies presented to the department heads for study, and through them *to every person on the staff.* Each department was requested and expected to consider, discuss and assist in the planning, in the light of their knowledge, of the requirements of their own department and work. Then, a series of bull-session meetings with all department heads was held to talk about the new building, the plans, the whys and wherefores, and out of these skull sessions came a whole new set of revisions and ideas. KPIX's inter-departmental discussions went on twice weekly for months and some of our best suggestions came from the janitor, the maintenance man and print shop attendant; from cameramen and announcers, and others.

After all this, you're ready for Mr. Architect. The home grown plans are ready for his professional evaluation and execution. Of course, he will have many suggestions that will improve your basic concepts, heighten the general utilitarian aspects and insure the beauty. It is well, too, to plan a series of meetings between the department heads and the architect to completely indoctrinate him in the TV business.



Third floor plan of the specially built structure to house TV station KPIX and AM station KSFO. The radio station occupies all of the indoor space and the area on the extreme left marked "terrace" was set aside for an outdoor studio for TV station KPIX.

So much for the generalities. Let me now try to explain how we moved through some of the steps. The San Francisco-Oakland Bay Area that we serve represents better than 2,000,000 people, but I believe our situation might generally reflect any live station in a metropolitan area, contemplating a reasonable amount of live programming, affiliated with a network, and aiming at a balanced and rounded program structure, where network accounts for about a third of the operating hours, live shows another third and film 33 1/3%.

As to *How Big,* we concluded that we wanted a plant capable of producing live talent shows, back to back. We expected to be able to produce large shows such as drama, variety, vaudeville or musical shows. We did not contemplate producing such a great number of these larger shows that exceptional rehearsal space was necessary, but decided that we must have sufficient space to do a job when the occasion demanded.

Moreover, we wanted to accommodate studio guests. We had considered the matter of a theatre studio at length and came to the conclusion thta we could not make money on such a project. Aside from the high initial investment, the unusual expense attached to the management and operation of a theatre project and the estimated income was projected. At the outset, we realized that high rentals would have to be charged, and if we had such a studio every live show sponsor on the station would want to use it, and if his budget couldn't stand the rental we knew that our Sales Department would be under constant pressure to supply the theatre, "or else." We concluded that for the few sponsors who genuinely desired or needed full scale theatre facilities it would be less expensive, more effective and less inconvenient to us, our staff and operations to rent outside "dark" theatres and do a remote job.

Nevertheless, we wanted to be able to accommodate 50 to 75 studio guests, principally for audience reaction to our successful daytime variety shows. To be completely flexible and to make the maximum use of the ground area, our planning called for this audience space to use moveable seating accommodations.

Still on the subject of *How Big,* we knew that we wanted our studios to be large enough to accommodate, and be equipped with doors and facilities to handle, large props, such as automobiles, horses, circus animals, kitchen equipment, etc., and to get the fullest and most efficient use out of the plant, all studios must be so arranged. From the beginning we concluded that dark studios wasted money; studios kept busy made money, and to keep them busy every one must be equipped for greatest flexibility. Further, we operate a radio station and wanted it housed in the same

building, but we wanted it separated as it is operated as an autonomous entity with its own staff.

Building costs in San Francisco looked like $1.75 to $1.80 per cubic foot, and in the light of our needs and the available budget, 300,000 gross cubic feet of space was conceived to be the answer to "How Big". (The cubic foot figure was used, inasmuch as the studio area required 22-foot ceilings and the conventional "square foot" rule of thumb would not give us the answer we looked for.

But back to our story . . . As to *Where,* we came up with definite ideas. After our experience at the old place of moving every prop up and down stairs; not having a direct street entrance, and knowing the inconvenience as well as problems and cost of installing and operating a freight elevator, the lack of parking, loading and similar traffic facilities, we knew that the "Where" problem called for a street level location with street access and adequate loading zones. We determined that the location should be outside the congested area where reasonable parking was available, yet easily accessible for the limited number of studio guests, performers, clients and others. The possibility for future expansion was an important consideration in our "Where" problem.

The big search began. We looked at existing buildings, with an eye to the possibility of remodeling, and finally found a four story structure formerly occupied by a Lodge. It had large lodge rooms that could be converted to studios, and abundance of office space and adequate below-the-street level storage space. The drawback was in the fact that studios had to be on the second floor and freight elevators, as well as passenger lifts promised to be a sizeable initial as well as operating expense. Further, the extensive interior remodeling, and face lifting of the exterior, convinced us that we could do as well building from scratch. Remodeling is expensive business and there is a cross-over point where new construction is more economical. This very matter is one that in itself recommends the detailed pre-planning I spoke of.

We finally selected a corner on one of San Francisco's broad prominent streets, approximately 1½ miles from the business center. It is only a modest taxi ride, or a fifteen to twenty minute bus ride from any advertising agency in town. Because the location was on a prominent "tourist street" of town, we planned a beautiful modern exterior to fit well into the surroundings which are largely apartment buildings, and we have been pleased to hear from civic leaders, since the building was completed, that it is regarded as a definite improvement to the neighborhood. The rubberneck wagons make it a point to call attention to the building as they pass.

In your planning one question will keep confronting you time and again. Shall we spread out or build skyward? A horizontal

plant is ideal for television, but with ground prices as they are, vertical construction appears to be most economical. Somewhere is a point of compromise, and in our case we found a lot 140 by 70 feet that permitted us to have the studio and production area constructed horizontally, thus enjoying the advantages, and built upward for the offices and radio station, which required only one automatic elevator. The television offices are on the second floor, and the entire radio station, with its studios and offices, occupy the third floor.

Our planning paid out; the construction of the building proceeded quite smoothly and we were in the building six months after the work started. Whereas San Francisco building costs looked like $1.80 per cubic foot, we came out at a cost considerably less than $1.50 per cubic foot estimated as studio plant costs in NARTB's "Television Construction Cost Study". One of the reasons is that the careful pre-planning made it unnecessary for us to give the contractor expensive "change orders" during construction. There is nothing so costly in building as change orders once work is under way.

Aside from planning the studios, control rooms, offices and other facilities to best accommodate the staff and the work they do, and particularly the relationship between departments, the most unique thing about the KPIX plant is the technical arrangement. All apparatus is housed in a "building within a building". This is a 24′ x 29′ cubicle that extends vertically from the basement through the second floor. Suitably compartmented within itself, it accommodates all the "heavy equipment", i.e., the audio and video apparatus racks in the basement where the microwave terminal equipment service and test apparatus are also located. The second, or main floor level, accommodates the control rooms for the three studios, the audio control rooms, associated with each, and the announce booths. The next level houses the film projection room, the slide and opaque projectors and the film video and audio control rooms, as well as the film make-up bench. This technical "stack" has its own communication system through the use of a spiral stairway, which permits all technical people rapid, fluid freedom of movement, yet keeps them away from other areas of the building. Here, too, is a private intercom, as well as Telephone System for technical use. There is no Master Control room in our plant, and this alone has saved considerable money in construction and more in operaton.

Though the completed building has a better than 26,000 square feet of usable space, 15,500 feet is used for television purposes, the rest of the space being devoted to the radio station and a roof terrace which is actually the roof of the main televison studio and being landscaped for outdoor television production.

As a result of our work, some statistics came out which may be of interest to you. The televsion studio areas came to nearly 4,100 square feet (4,086). The area devoted to all technical applications came to a little better than 2,000 square feet (2,038). The office area devoted to management and administration accounted for 2,275 square feet. The area devoted to the reception lobby was very modest and comprised 300 square feet. Sales, traffic and client's conference room used 827 square feet. The Service Department, such as carpenter shop and storage, 1,453 feet and hall, rest rooms and other miscellaneous needs took 3,415 feet.

To recast these figures for you, the studios accounted for 26½% of the area. The Producton Department offices, 6.8%. The technical area, 13%. Administrative offices, 14.7%. The Sales Department, 5½%. Public lobby, 2%. Shops and storage, 9½%. Miscellaneous area, 22%. The miscellaneous area included the corridors and accounted for such a high percentage of space because we made all corridors exceptionally wide for the easy handling of props and sets. The question constantly confronts television people as to how much service area, shops and storage, should be required to serve the studios. In our case, you see that our service area is 2/5 as large as the studos. We now have discovered that we miscalculated on the storage area and that it should have been about 15% instead of 10% of the total area, and I believe that, for our size operation, a good rule of thumb would be that shops and storage space area should be about 3/5 the size of the studio space it services. In all other respects, our plant is quite adequate and, fortunately, we have solved our storage problem by leasing some adjacent garages. I don't know but what this was a blessing in disguise in view of the fact that we were able to lease this space for considerably less than our own building cost. We were fortunate in having this added storage space immediately adjacent to our own building so there was no inconvenience. Office space is about equivalent to the footage consumed by studios, and technical areas about 3/5 as large.

QUESTIONS & ANSWERS

Q: To Mr. Lasky: Would you consider having your transmitter and transmitter engineer in the same building and at the same spot with the rest of your operations? We did and found that it was a considerable economy.

LASKY: It wasn't practical in our case. Until we built this

new studio and moved into it, our film and all its associated procedures was performed at the transmitter. But it wasn't practical where we built because of hills and various other things to put the studio and transmitter together.

Q: On those ratings that you gave on all night operations, what service did you use? They seem so much higher than the ratings we are accustomed to seeing for all night operations. Are there any special circumstances out there which might account for an exceptionally high rating?

LASKY: Let me return by asking a question: What ratings were you referring to for all night operations?

Q: I'm speaking of radio.

LASKY: I was thinking that the ratings for all night radio did not approach those for all night television and I was wondering what was happening in television that all of a sudden it gets much higher ratings than radio. We're watching with interest also to see if this is strictly something that may wear off. In direct answer to your question, there are two rating services. Telepost and the other was Guidepost and I don't believe they could be established as accurate because that was strictly a re-call thing. Obviously you can't get people out of bed in the middle of the morning, so they were called in the morning with some margin of error there. We have taken a check and found that the top potential in our area could be in the neighborhood of 200,000 people, available up until the middle of the morning. We have had an average of 300 to 400 letters a week, since the thing has been on the air, most grateful letters from these people who get off at midnight. They like it and I think those people will be with us for a long time. The rating does seem very high to us, although I don't think they're unreasonable up to, say 3 o'clock.

STATEMENT BY CRAIG LAWRENCE: I think one factor there would be your number of industrial workers who don't normally see television during the regular evening hours. We find here in the Metropolitan area that there are about 300,000 such shift workers in industrial plants and when we discontinued 4 nights a week our "Late, Late Show" which is a feature film show that started at about 1:15 or 1:30, we had many petitions from plants where as many as 300 to 400 workers in a single plant would sign the petition and ask for the show to be put back on because it was the only TV that they could watch after they were through work.

Q: I understand you have only one studio so I suppose you have only one control room. With one control room, how do you conduct a rehearsal?

A: We have one control room, and one studio. We have two small, very small rehearsal rooms for the dry rehearsals, musical numbers and things like that. Our reherasal is kept down to the barest minimum.

Q: I don't understand how you rehearse if you have only one control room.

A: We sandwich it in. We have about sixteen programs a day, but that only constitutes about five hours of programming actually. They're not these two or three hour shows and we have to sandwich it in between.

Q: You mean during network broadcasts? You're interrupted every fifteen minutes or half hour with station breaks?

A: We have very few shows that have more than fifteen minutes or half hour rehearsal. Our biggest show "The Extravaganza," has carried consistently with all the people, and we handle it with two hours of camera rehearsal.

Q: Would you say a small market has to be connected with a network to survive?

A: No, but I do think it would be exceptionally tough in many areas without some kind of network support—*exceptionally tough*—small markets that may be in a fringe area of a large network station and a large city or the fifth station or sixth station in a major market. In most stations, the guaranteed type of money is made from the spots sold adjacently. We don't sell time and spots. We sell adjacencies for a great part, and when you haven't got those adjacencies it becomes a little harder to sell, and the station has to build them out of their own pocket.

Q: How many people do you have in your entire staff, and of that number how many in engineering?

A: We have 160 people on full time staff, and we utilize a couple of hundred more in the winter season as free lance, talent such as musicians, etc. We have 59 engineers. In programming, I can't tell you the total offhand, we have 6 directors, the usual complement of news. We have 2 people in the news department. Back to small markets, I think you ought to have a network if you're in a highly competitive market. But if you're in a fringe, or you're one of two stations in a market and you don't have a network, I don't think it necessarily hurts you. From a national advertiser's standpoint, sponsors are building their own shows which they're going to offer to the station on a spot basis.

Q: What have you done in the way of supplying local sponsors with low cost and effective spot announcements chain break wise?

A: We have managed to adhere because of our position of being the only station to run practically entirely film spots in the break periods. Many stations are doing live spots at the break time—we haven't done it yet. It would thwart our programming efforts as I pointed out. Rehearsal times and all. So we're using films exclusively now for those, or sometimes slides.

INTERJECT: Even in a larger market we only use a film at the station break. We won't accept live announcements. It costs too much money to put them on. Maybe one day we'll be forced into putting on live, but there's enough business now that we can be selective. There are three stations in our market and I don't think any one of the three stations put on live announcements.

INTERJECTION: You'd be surprised how simply you can make a motion picture commercial. We bought the most expensive titling machine made—it comes from Switzerland, it costs $350.00. It had moving stages on it and precision runners for the cameras to make dollies. It's cheap to turn out a 20 second commercial, and I recommend this to small town stations.

Q: Do you have any specifically labeled Idea Men? I think in time it's going to be a *must* for television because we know our daytime shows get into ruts.

A: We don't have Idea Men but we have in Pittsburgh a great amount of agency participation. Several agencies have their own departments. Whenever they're involved we get considerable creative help from them. Eventually, though, we will have some sort of a creative person, to evaluate each show and take them perhaps in turn. Right now our director is the man responsible for trying to keep a spark in it. We have two programs in which the MC or the star performer on the program is actually the producer, and then we assign a director. That can lead to complications if a man's a producer and he's the talent on the show. Sometimes he gives the director an argument. But that way we have the benefit of two thinkings instead of just one.

Q: If you have your pictures taken by your local man, does that enter into any kind of a union situation?

A: It could be; but if you're in a small community that doesn't have union problems to contend with, it doesn't have to be. It could be done by your regular men who operate under an IBEW jurisdiction.

INTERJECTION: Slides are used by quite a few stations, but we feel that it's a part of our responsibility to encourage the best visual use of our air by selling the most merchandise and putting us in the best position, so we try to encourage something other than slides. A lot of these twenty second spots that we have are simple in character. They may do nothing more than

show the front of a place of business to establish it in mind and take you inside and show you what's doing, with a close-up of the products he's selling, and they will be silent with a local standby announcer reading the audio. Such a commercial can cost only $100 or so dollars; but the extra return that he gets out of it is worth many times that.

INTERJECTION: We bought a Houston processor and manufactured spots for people who couldn't send out of town to get them made. We have found that a lot of local people who started out with us nearly four years ago are still going strong and they're using the simple spot that we made in national advertising. It's paid off the Houston processors and it's cost very little in those four years. It paid off at KPIX too, to assist these people at the beginning. We bought a $45.00 or $50.00 Argus, 35mm. camera, mounted it on a piece of pipe and made slides at cost in order to help sell television time. We made slides for $2.00 apiece. You must do these things if you're going to get into the business of selling television time.

Q: Do you subscribe to a film service there in Pittsburgh or how do you keep the costs down on your news?

A: We have the United Press movietone. We use it on our noon program, we use it again at 6:30 and we're now about to enter it at 1:00 and 11:00 p.m. Several shipments come to us daily and therefore you have fresh material but the other is re-used. It's kept as footage. We're not able to do at the present time a complete local newsreel job ourselves. We have farmed one out, we have a local newsreel, but we don't do it. So therefore we only use this movietone stuff, and augment it with occasional shots locally. Therefore we can use one of our engineering staff boys to go out and take the pictures (who is a cameraman), so our news department consists of only about two people.

Q: Do you have unions? How many in the crew do you have for a show? Are they assigned to a show or how does it work?

A: Yes, they're assigned to work hours embracing certain shows. We have a stagehand's union, IATSE. IATSE also goes through our organization to include the scenic man and the carpenters, engineers, and also the office employees.

Q: How many do you have on a show?

A: On a given show usually about four. When there is any amount of moving to be done it sometimes is less. On these strip programs less men are required. However, our crew as signed and agreed with the union is four men and the other two can be used for other duties during those times. Also, we have found that by using photo murals we can save a great deal of money on scenery. They're very expensive at the beginning; but when they run down over a period of time they become very cheap.

"LOW COST LOCAL PROGRAMMING"*

By

A. DONOVAN FAUST

Assistant General Manager, WDTV, Pittsburgh, Pa.

THANK you, Bob. Believe me, after Glenn Dolberg had contacted me about this low cost local programming thing and pointed out that, that was the top question in most people's minds I felt a tremendous burden in attempting to discuss it. I found that there was really no general formula that could be applied around the country. Successful low cost local programming in the same manner as a five or ten thousand dollar account in Erie, Johnstown or Bloomington. So, programming has to be established on an individual local level. Therefore, I'd like to apply my remarks to the general planning aspects of local programming that probably could work in most areas. In Pittsburgh, for instance, we don't have to carry all low cost programming. We're in a very fortunate position, the largest single station market in the country, I believe. So our programs run the gamut from $10.66 per program to $10,000 per program —local. This we know is not going to happen a little bit later on, and we're trying to do our thinking as much as possible with this in mind. I think that for those of you who are not yet in the TV business, it might be well just to briefly talk over some of the initial planning that becomes very important to low cost programs later on.

Beginning with facilities, be they good or bad we have to start with what is available when a program is planned. In light of these we determine what can be done—then analyze the prospective sponsors the station may get. Based upon the tastes of the community, the amount of money potential sponsors can spend—determine then the number and kind of shows it is

* *This talk in two parts, delivered by Mr. Faust and Harold C. Lund, General Manager of WDTV, in Chicago. Delivered before Los Angeles Clinic by Mr. Lund.*

possible to handle. After that, check the talent available, whether it can be adapted to TV, and how it can be used.

And don't be afraid just because your facilities are not grand. In Dayton, Ohio, where I helped open the station for Crosley, we had a six month period before the studios were complete. In this period our principal, and only, studio was a little space behind the equipment racks at the transmitter which was partitioned off and measured 6½ by 11 ft. In this space, as I remember, we had three shows back to back, two cameras, a monitor, a desk, a mike boom of sorts and a film storage. So don't be afraid of what you can do with limited areas or limited equipment.

After evaluating talent and facilities, the most important thing, and I believe this is probably the most important single thing throughout, is the budgeting of each individual show. In talking to a lot of station people I find that each station has its own general program budget but what it does in following it up sometimes isn't so good. We find ourselves occasionally guilty also. Each program should be given an individual budget. And this budget should be given by the Program Manager to the individual producer or director. And that's his budget—that's what he's going to put a show on for. He must stick to it—because if it isn't followed, the whole case is lost for low cost operation.

Often times ingenuity is killed by too much budget allowance, so be very careful in doling it out. It's very important to allow enough money to do the job well, but at the same time hiring the proper people can insure a beautiful job with little funds in many cases. A lot of generalizations, but now I'd like to nail down a couple of things that are tremendously important. To our way of thinking two persons who should be well selected and well paid are the Program Manager and the Film Director. Those two people are the key to your low cost local programming. I mention the Program Manager and Film Director as equal entities. In our particular operation they have equal positions in the management part of the program staff. These two men, as well as the chief engineer, report to me. We feel, in our operation particularly, and possibly it would apply just as strongly to most of you, that our film director is a programming man unto himself. He has to have a different base of knowledge. In our particular case, I would estimate that a good or bad man on that job would mean a difference of $1000-$1500 a week in our program costs.

Film prices vary a great deal and an astute buyer means dollars. I'd like to cite you one example. We had a half hour period to fill. It was one of those rare sustaining things where a client

was forced to cancel rather suddenly and we asked the Film Director to get a half hour show for us. The particular film he went for was quoted at $125 for the showing—it was only a sustaining period and that was a little rough, so we went to work on this boy on the phone. The upshot of the whole thing was that we bought the film for $11. So a good Film Director knows a film's worth, how to buy it and thereby saves a lot of money for you.

The Traffic Department at WDTV is somewhat of a departure from most stations in its setup, its handling and its duties. The Traffic Department in our case reports to the Program Director and not the Sales Manager. Included in the Traffic Department and under the Traffic Manager we have continuity acceptance and video material acceptance. This includes, slides, spot films, balops and also the person who makes up the book. In other words, all of the video and audio material goes through the Traffic Department. As Phil Lasky has pointed out, the actual flow of work is important in savings throughout the station. That we found to be particularly true in Traffic, because actually this department is the heart of the operating schedule. They schedule all of the aforementioned items so the next logical thing would seem to be to follow through and handle all of these materials that are so vital to us. They see that the copy books are made up and distributed and that the slides and film spots are given to the projectionist.

Back to this general planning thing. The allocation of what you will term your "live telecasting hours" will usually save a lot of dollars. In other words, when you make your general plan try to establish specific live telecasting hours. For instance from 11 a.m. to 8 p.m., and that's it. If you have a good client who comes in and wants the show at 9 p.m. you're probably going to do it, but you know you're faced with overtime and can plan accordingly. You may not always be able to allocate strip shows, which are even more important in TV than they were in Radio, but you should be able to allocate strip time periods in which you include a variety of shows. This matter of strip show scheduling in TV becomes tremendously important. In the larger unionized areas there are considerable frequency discounts to be had in talent especially. Five shows for the price of three, for example. So it's very important to consider especially the station packages on its strip basis. In addition to the money you can save on engineering costs because scheduling the crew is much more convenient. You also save on scenery, because in most cases you can set up standard settings and keep the show in that particular setting day after day. You save on the rehearsal time

because if the performer gets used to a program, it becomes second nature and a second life to him and long rehearsal periods become unnecessary. You also usually realize benefits from a greater following due to establishing a day to day viewing habit. I'd like to touch on some program examples, which are certainly not original but consistent earners. Programs that probably should appear in your schedule and if they don't perhaps you should consider them. Some of them are very obvious, the women's, women's-shopper, or homemakers show. We have two of them—one in the morning and one in the afternoon. Both doing very well. The audience participation show, of which one in the morning and one in the afternoon usually can be handled; cooking programs; news; a small musical; maybe a couple of guys who can play and sing at the piano and do all sorts of things, which break up the talk schedule during the day. An amateur or teen age or musical program—one or two a week. They're very handy things. When those of you who are not now involved with talent union contracts get into them, you'll find that such things as juvenile shows can save a lot of money. People under sixteen years of age in most cases, unless they are used in professional roles, are not paid. They are a good source of talent which the unions consider in the development stage. Religious and Chapel programs, civic service shows both have been covered very well this morning by Joel Chaseman but they are two of the things that just shouldn't be missing from economical programming, to our way of thinking. Include also the participating western film programs, and the western and hillbilly shows. I don't know, I guess each area is different as far as the reaction to hillbillies is concerned, but I still have to work in one where they don't go over successfully. And they are the greatest naturals in the world, all you have to do is point a camera at them and you've got your program.

Another important factor to our way of thinking is versatile staff members. Especially the performer. This TV business wears out faces in a hurry. The performer who has only one specialty upon which he bases his stock in trade is constantly in danger of wearing thin unless he is an exceptionally strong personality. So, therefore, we've always attempted to look for the man who could do two or three or four things, at least a couple of them well. This enables him to refrain from pushing his specialty to the hilt; he can switch off here and there and make himself wear a considerable length of time. On our announcing staff we have four fellows who have this versatility. One is a good pop singer—used to sing with Claude Thornhill, another is a good semi-classical singer, having appeared in oper-

ettas, another does novelty tunes; the fourth man manipulates puppets, does pantomime routine and is an actor of considerable merit. By having this bonus talent our staff announcers can be guaranteed better wages in most cases as they can be used as talent on shows. They are happier and more likely to stay with us and we are never at the bottom of the barrel when looking for talent. With free-lancers, we have also looked for people who could do three or four things, especially in the MC category. Again looking to the talent contract an MC category rate is considerably higher in most cases than the other feature performer rate. However, an MC category will permit any type of job that you see fit for this performer to do. He can sing, dance, do commercials, narrate poems, anything he is capable of doing, all under the MC rate. Whereas if performers are hired for a strictly feature performance, that's all they can do—if they sing, they sing. And that's it. They're finished. A lot of dollars can be saved by paying one or two people slightly more than three or four people a lesser figure. Though this may not apply directly to smaller stations the same basic principle should apply whether or not a contract is in existence. For the smaller stations, something that some of us in the larger cities cannot utilize is the dual use of production personnel. In the Dayton operation we had a very good workable plan whereby our announcers, performers and directors were more or less in the same group. This permits a much more flexible scheduling. In our particular case the competing station had an AM sister station and could make use of the AM talent in addition to what they picked up for TV. Whereas we only had TV and very few faces to go on the air. So in order to get a greater number of artists, we employed people who could do other things and used them only part time in each job. For instance, one announcer was also the film director—another announcer cleared music, another was a pianist and singer, and the remainder directed shows. All these operating within the framework of pretty good programming. With only a few complications this enabled us to keep our air from being dominated by only three or four personalities.

In the area of day-to-day costs our Pittsburgh operation does a lot of programming in what we consider to be quite limited space. The studio is forty-five by fifty-three, which for sixteen programs a day and thirty-four live hours a week is certainly not excessive. To enable us to do more shows we have done a great deal with drops instead of flats. Flats cost a lot of money to build; they're more difficult to handle requiring a larger stage crew; there's a bigger storage problem; so their elimination saves on three different points. Therefore, we have gone predominantly to the use of drops, and use flats only as wings to

give depth to the setting. Once they're used, they can be flown and are out of the way—the space is then immediately available for the next show. That's why we can do sixteen programs a day in the single studio. Paper flats can be used very effectively for one-time-only variations in settings. Heavy grey paper stripped on a backing of a regular flat frame will give a very nice effect and is economical.

A great saver in storage and labor costs is the multi-use prop. Desks are a normal thing around a TV station, so we have built one desk frame base, but we have four different shapes of tops which snap on it. So when one program goes off the air, we pull off that desk top, stick on another one, push it in front of another drop and we're ready to go on with the next show. A fireplace may be a stone wall or a bookcase on the other side. Also it's hard to have several suites of living room furniture—so a couple of sets and a lot of slip covers will usually give the appearance of a well-dressed studio.

And lastly, films used as participation vehicles, especially westerns, are probably the most productive and greatest source of low cost local programming.

In summary we have found that a general ratio of expense for live program production to potential revenue to be about ten to twenty per cent. Anything in that range should be successful live local programming. In other words if a program is going to gross one thousand dollars a week in revenue, you should be able to produce it for between one and two hundred dollars. There's one other thing which is more or less general, but which I think is awfully important. The one program that is not low cost local programming to anybody, is not the good program or the bad program, it's the acceptable or passable program. The one that sort of sticks in the schedule and eats away at the station's reputation like a malignant cancer. Such a program is not doing the station any good, it's not doing the Sales Department any good and certainly not your Program Department. That program can never be called low cost local programming because it isn't productive. And after all, no matter what you spend for the program—it's what you get back that counts. That's why it's pretty difficult to say this or that or the other is low cost local programming because it's only what the show will do in a given market that counts.

Several people have asked about our schedule at WDTV since it seems to have come in for some discussion lately. Here it is—We have sixteen programs a day on the air, live thirty-five hours a week, we have seventy-seven hours of film a week, ninety-three hours if we include the kinescope recordings, and we're on the air one hundred fifty-seven hours a week.

QUESTIONS & ANSWERS

Q: I want to go into television. Will you project yourself back to 1944 and tell us what some of your programming problems were which you had to change to a different way of thinking?

FAUST: Well, there was a very basic problem. From 1944 to 1946, there was no such thing as a commercial and there were no program budgets. Whatever you spent, you spent out of your own pockets. I think it would be better to pick up with 1948 or '49. The one thing that my thinking has changed on is the use of sets as opposed to drops. Settings composed of flats are very good, there's no question about it. But we have found no deterioration in the program aspects by hanging a drop and throwing a couple of wing flats on the side for depth. Also originally in my thinking, I felt this was to be a business of specialists. I still feel it is, especially in the larger operation, but certainly in the smaller stations versatility is an important factor in accomplishing a varied programming with somewhat limited personnel.

Q: What is being done in different stations in respect to commercial religion and just what are their policies?

FAUST: We don't accept it; but at this particular point, we don't have to. I'm not sure, we might later on if competition comes to that. Has anyone else a point on this?

INTERJECT: We don't accept it. You may recall in the Television Code our drafting committee was pretty hard put on that question in view of the position that some of the networks had taken. We discussed it back and forth and finally came up with a provision to the effect that it was just not recommended. I think that, so far, there hasn't been too much of it in the industry. We found that we were in the same position as we were in radio.

If we told everybody that we would apportion free time, as well as we could to the different denominations, with some respect to their representation in the community, we wouldn't have too much trouble. You'll always have trouble with the small, fringe groups who are somewhat militant; but if you handle them that way, it seems quite fair to me.

Q: Isn't your Council of Churches your buffer there? We prefer something of that nature.

FAUST: Yes, of course, the trouble is with groups who are not members of the Council of Churches and who say they're just as eligible for time as members of that group. We do work wtih the Council, however.

Q: I would like to know more about your drops? Do you adjust them when you start the thing, or what?

FAUST: We have to roll them. The studio has a very low ceiling and we can't fly them so they are rolled up and hung. They are nothing more than just a couple of planks on either end . . . the top and the bottom.

Q: Do you have a device for rolling them?

FAUST: We're hoping to move our studios before too long so we haven't put in such a device, although our stage hands are planning to build such a device, in one studio. In the other, the ceiling will be high enough to fly them straight.

Q: About how much would they cost to design? You say they're much cheaper than flats.

FAUST: I couldn't give the price exactly because it varies, but it's about 45 per cent of the cost of flats.

Q: What about production of local commercials? I'm thinking of drawing for the screen, for the smaller operations, and the versatility of personnel, etc.?

FAUST: On this versatility of talent, the first thing we look for is a good, sincere, interesting pitch man. I believe that the first thing to look for in TV is somebody that people like and believe in, because they can spot any kind of a phony in a hurry. All of the people that we have on our staff are pitch men of a sort and could be put in front of the cameras to do commercials. Lining up of the commercials is usually a sales service problem. In other words, the liaison link between sales and programming would get the material from the client, relay it on through the director to the talent, bring in the props, and work with us. Balops, sketches, cartoons, simple animation with pull-outs and flap-ons, shadow box display are all good possibles for local commercials.

Q: Have you had any experience with tele-prompter?

FAUST: We aren't using them, so I couldn't say what our opinion would be. We're using the old-fashioned way, more or less, with a large sheet of paper under the lens when such help becomes necessary.

Q: Do you use any reading board?

FAUST: We try to discourage it as much as possible. We still feel that any use of such a device takes away from the sincerity, especially of a commercial pitch.

Q: How unionized are you?

FAUST: We're quite heavily unionized. Through various circumstances our principal union is IATSE. They have our stage hands, scenic designers, engineers, carpenters, office employees, etc. We also have T.V.A. for performers and, of course, A.F.M. At this time we're not doubling our announcers over as directors in Pittsburgh, although these announcers are doing

considerable work in the way of supplementing the staff, that is, in editing the news, handling other various and sundry chores, and also doing other talent work. You mentioned lighting. In two stations with which I have been associated, one had fluorescent lighting, the other incandescent. I think both can be made workable provided they are made adaptable to the studio. In my experience with fluorescent lighting, they mounted in large banks of four units each. In this particular case we wished that they had been broken up into the individual units which would be much more versatile. I would lean toward incandescent lighting for versatility and the ability to match the lights for spotting.

Q Have you used the infra-red fluorescent lighting?

FAUST: No, it so happens that we are not set up to use that kind of lighting.

Q: You said something about using talent under 16 years of age. Can you tell us more about that?

FAUST: In our particular contract the union has taken the position that this talent is strictly in the developmental stage unless they are used in adult type roles. For instance, if you bring in a dramatic actress who is a juvenile and she's considered for an adult type of role, then she has to be paid. But if you bring in a juvenile who merely plays himself or does his specialty on a youth show they can be used. You can go as far as this; not only may they be used for an amateur type of show, but you can also put together a junior stock company of sorts that could do dramatic sketches or musical varieties in which you continue the same kids week after week as a part of this permanent company. You'd probably want to set up some benefits for the kids, such as a scholarship fund, etc.

Q: If you keep using your talent over and over again, aren't you afraid that people will get tired of seeing the same faces, etc.?

FAUST: Possibly. However, if you have a certain amount of money that permits you to buy a given number of persons, you'd do better to get the most mileage out of those individual people. Our feeling has been that if we're given ten people, we would like for those ten people to do thirty different things, rather than ten.

Q: How does versatility of people enter here?

FAUST: For instance, if you have a disc jockey who does only pantomime, you'd get rather tired of watching him do just that, but if he can sing a song, dance, use puppets, or play the piano, it makes for more variety and you don't get as tired of seeing him as if he did only one specialty over and over again.

Q: Do you use bands on your variety shows, and, if you use them, what about rehearsal time as far as pay is concerned:

FAUST: We have a great variety of musical shows. The smallest has a five piece orchestra with four vocalists and a girl soloist. The rehearsal time for that show is a half hour. It is pretty well pre-planned. It has to be. With the number of shows we do, all the rehearsals are short. The longest rehearsal we have on the station is a two hour camera rehearsal for a program on Wednesday night called Duquesne Showtime. This is a program budgeted up to $10,000.00 a program. It uses people like Jan Peerce, Morey Amsterdam, Maureen Cannon, Snookie Lanson, and people of that calibre. It only gets a two hour rehearsal with cameras. Incidentally, someone asked about our all night operation. It's all film. Our schedule starts out at about 1:00 o'clock with a regular feature. It's followed by a Flash Gordon serial, which seems to be one of the strongest things we have at night. Following that, we have alternating on odd and even days of the week, a mystery and a western. These are followed by a fifteen minute type of show, "Ship's Reporter," etc. Then we have another western. After that we go into a series of travelogues and short subjects, up until 6 o'clock when we use temperature forecasts and time mixed with Snader Telescriptions until Garroway comes on at 7. The ratings on the programs have been, we feel, rather excellent, even for a one station market. Our ratings stayed up above 20 until 1 o'clock in the morning; they dropped down to about 11 at 1:30; around 8 at 2:00; 6 at 3:00 and then gradually fell off until the low spot was reached between 5:30 and 6. We never got below 1. Between 6:30 and 7:00 they started up again.

Q: Have you ever considered putting kinescopes of big shows on after hours?

FAUST: Yes, it was considered. The first consideration for a night schedule was that it be as near a regular daytime or evening program for those people who are up as was possible. We found that would be very difficult. There would be problems of talent contracts, sponsor clearances, etc. There were so many complications that we dropped the whole idea. We are, however, now thinking of running our local newsreels in there on a repeat basis.

Q: How are your commercials handled on the all night? Are they live, on camera or off camera?

FAUST: So far we've had to keep them all on film or slides; there is no live camera available. We keep down to a minimum crew.

Q: When you have a live-off camera; do you have an announcer on?

FAUST: Yes, we use a live narration of films, balops and

slides. We have not used an announcer on camera, although a booth man is on throughout the night.

Q: Can film shorts be used for local sale or participating shows? How about segments?

FAUST: Well, I remember on WWJ-TV in Detroit in the early days, they packaged together a travel series in which they took pieces out of the better travelogues available, put live narration to it, with balops in between and put together a program which was segmentized, and which was sold in that manner. Possibly a series of short musicals might fit in. These are short, three minute things, much the same as the old transcriptions in radio. On a live basis many stations have used fifteen minute periods split two or three ways; national news, local news, sports news and weather conditions, which fit together pretty well and each of which could be sold to clients who couldn't take the whole thing. However, for the sponsors in Pittsburgh who couldn't get into the big expensive shows, we found the best deal was a participating program. We have many of them now and it seems a man gets his money's worth more so on that basis than any other way. A woman's show, for instance, can give him a good pitch without actually exceeding commercial limitations. Of course, there are many other standard participating shows that can be used for this purpose. You'll probably have ideas for some new ones too.

"PROGRAMMING FOR TV AS A SALES MEDIUM"

By
PAUL ADANTI
Vice President and General Manager, WHEN, Syracuse, New York

"PERHAPS some of you are not familiar with the Syracuse market, so before our discussion, it might be in order to review some vital statistics.

Syracuse is the 53d market in the United States, with an urban population of about 225,000 and a total of about 341,000 people within the county of Onondaga. There are some 230,000 families within our 40-mile radius, over 177,000 of whom have television receivers. The TV penetration is slightly over 76%, one of the highest in the country.

In Syracuse, there are 5 commercial AM-stations, one noncommercial FM station, two newspapers, and two TV stations. The two newspapers, a radio station and a TV station are owned by the same organization. WHEN is owned by the Meredith Publishing Co., who also own WOW-AM&TV, Omaha, and KPHO AM&TV, Phoenix. We have no AM property.

WHEN went on the air December 1, 1948 in a zero set market. In early 1950, WSYR-TV, the other Syracuse station, went on the air. We feel Syracuse is a more typical market than some of our larger cities, and the conclusions which I am going to present to you are the result of almost four years of operating under highly realistic conditions with healthy and intensive competition from all media including our own.

Someone once said, 'If every business could afford to hire a million salesmen, there would be no need for advertising.' We in television say, 'The closest approach to the "point of sale" salesman is found in television, and *only* in television.' The fact that this statement is true is obviously not enough—it is up to us to make TV fulfill its capabilities.

Too many people think of TV as a miracle medium. Don't

pitch it that way—it boomerangs! No medium in the world is going to tip over someone who is not psychologically ready to buy, especially when the item in question is a 'big Ticket' item. Instead, the process works something like this. The sales message, if given in the most effective manner, to the largest number of people who are qualified purchasers of the specified product, will attract the ready purchases on the first few exposures. In the subsequent exposures it will bring more people along to the point where they are ready to buy. The process is a cumulative one and in most cases requires more time than the local advertiser is willing to allot for a so-called 'test' of the medium. Local people always seem to expect greater sales results from TV than they do from any other form of advertising. To a certain degree they should get these greater results, but to insure that they do, requires a careful analysis of the specific sales problem than an intelligent follow through on the basis of that analysis. If this is not done, TV has lost a client, perhaps permanently. Unfortunately, there is no rule of thumb for success. A method that works for one client does not always pay off for another, even when the two are selling similar products.

Reactions to different products for the same client vary, too. For example, a short time ago, a local appliance dealer bought two participations a week in one of our shows. For almost a month he ran the gamut of appliances with little or no results. Then one happy day he decided to try ironers. Within two weeks he had sold more ironers than all of the other dealers in that particular line had sold in the previous month. Heartened, he went back to the other appliances. Again, the lack of success was, to say the least, singular. Back he went to ironers, and again the sales mounted. We haven't figured out the answer to that one yet.

What we did do was sell him a series of feature films, which gave him an opportunity to pitch several products each time. After 13 weeks, he won a sales contest in which all the other dealers in that line, in our area, participated. He gives the credit to TV. At this moment he is enjoying himself in Sun Valley, the prize in the contest, and while he's basking in the sun, we are basking in a 52 week renewal. In spite of this, I regret to say that I wouldn't want to commit myself to produce similar results for a dealer in a similar product.

To temper all these uncertainties, there are, at least in our experience, some premises which seem to hold fairly constant.

We have found these, especially, to be true:

1. Commercials are successful when they are as close as possible to the pitch made by a *good* salesman at the point of sale. Radio-type announcements with sight added—and many times that video

portion consists of all kinds of contrived gimmicks, are not only ineffective but in some cases definitely harmful.

2. Sufficient time must be allowed to get the sales message across. Only in a few cases do we recommend twenty or ten-second spots, rather, we try to get the client to use a vehicle which allows him at least one to two minutes for his commercial. For that reason, most of our local originations are designed for participations of that length.

3. Commercials tend to be most successful when integrated with the vehicle which carries them. Even in feature film programs a sort of integration is possible. In any event careful handling is a must. Some of the least effective commercials are exemplified by the filmed commercial dropped casually into a so called 'package show'.

4. Commercials are successful when delivered by *salesmen,* not announcers. Some announcers are excellent salesmen, others are merely good voices. Send your 'voices' back to radio and replace them with people who can sell effectively.

5. Don't do anything without tying it to a personality. If you run a daily western or feature film, as most of us do, have a character identified only with that show to personalize it, to put it on and take it off the air with some finesse, to give the sales messages, and to enable you to merchandise the show properly. We have discovered some amazing increases in audience popularity when applying this treatment to film shows. The princple is the same that AM used to lift its record shows from the fill category to the successful sales vehicles most of them are today.

6. Whenever practicable, use the client himself or one of his store people to give the sales message. This accomplishes two things—it enables the viewer to get better acquainted with the man with whom he will do business and it allows the one who knows most about the product the opportunity to put it across.

7. Don't make the mistake of programming for dollars. Shows should always be slotted where they make sense and not merely where you have open time. There is very little channel loyalty in TV, but there can be high program loyalty. One of the best ways to insure results for your client is to attract and hold a consistent audience and the best way to achieve a consistently high share of the audience is to have a program schedule that makes it difficult for the viewer to switch to another channel.

These are a few of the things we have learned. I'm sure that as our experience broadens, there will be many more until some day we can eliminate most of the uncertainties.

There are some shows which were either impossible or bad programming from an AM point of view, which we have found to be

highly effective and popular on TV. Here are a few of them that you may want to try, if you haven't already.

1. A used car show. Five minutes in length. This can be done with photos of the cars or the actual cars. In our case, we used both in a studio setting made to look like an auto show room. The sales manager of the auto firm did the pitch and the show ran successfully for two years, consistently outrating network competition at 7:30 p.m. As many as 13 cars were sold as the result of a single show.

2. A department store shopper's show—15-minutes in length. This show has proved steadily successful from both sales and audience response for almost three years. Careful production is given to this show and the items present are integrated around a central theme which allows not only for a fresh approach each week but ties the merchandise together in a manner which lifts the show out of the shoppers' guide category and gives it unity. This show also has bested network competition at 7:30 p.m. achieving Pulse ratings of as high as 30 to the competing programs' 19.

3. A real estate show built on the theme of 'own your own home'. This can be either 15 or 30 minutes in length and uses photos of exteriors and interiors of houses. This program has run successfully on WOW-TV for almost a year. We are currently working on a similar one for WHEN.

4. A 15 minute home furnishings show. In one case the sponsor himself shows various new kinds of furniture, solves problems in home decoration sent in by the viewers and suggests new treatments for rooms. This has been on for three years and it is still going strong.

5. A 15-minute 'Let's Eat Out' show featuring dining and entertainment places locally or within easy driving distance. This show is presently in preparation and will air shortly.

All of these shows have one thing in common—no attempt is made to entertain. We believe that some people are genuinely interested in information of this kind . . . certainly our experience has proved they are.

Let me take up one more thing before conclusion—the 10-second announcement. Proper use of the 10-second spot for certain local accounts results in perhaps the best exposure at the lowest cost per-thousand and consequently the most effective means for them to advertise. Here are a few examples:

1. Food chains can plug their weekly specials by buying several 10-second spots on Wednesday, Thursday and Friday. We use a shadow box treatment with the stores logo in the front. For each spot a different item of merchandising is placed within the shadow box. Properly lighted, the display is very effective.

2. Shoe stores use the shadow box technique to point up new models, etc.

3. Department stores utilize the 10-second spot for a one to three day saturation campaign to plug a sale. Either the shadow box display of specific items or a reminder type of pitch can be used.

4. Banks find the 10-second spot an ideal way to plug their services and interest rates. And of course they are excellent brand reminders for breweries, dairies, soft drinks, etc. Put your creative people to work on these spots. Don't restrict yourself to a slide. You'll be surprised at their effectiveness.

In conclusion, the main problem that all broadcast media have to overcome is lack of acceptance in the minds of the advertiser. Newspapers, magazines, even billboards have that acceptance. Broadcast media are just not generally regarded as 'must buy' media. This is a long-term problem which is going to have to be overcome gradually. Over the long haul TV must not be sold as a promotion medium but as what it actually is—an advertising and sales medium with the lowest cost per-thousand and the most effective results. To achieve this, the advertisers' confidence is going to have to be built up through fairly long-term effort in the medium plus constant attention on the part of the broadcaster to insure that the vehicle and the sales message used are the most effective possible. Only after complete acceptance by the advertiser will he begin to use TV to its best advantage and therefore derive from it the greatest benefit.

QUESTIONS & ANSWERS

Q: You suggest that you operate with live cameras for station break announcements. Do you find that it has an impact that is worth the cost to keep a live camera crew in attendance?

ADANTI: Actually we have a fine situation with our union that allows us to use live cameras without any operator in attendance. A camera is pre-set for the live break and then uncapped immediately before use.

Q: The used car program sounded like 15 minutes of commercial.

ADANTI: It is.

Q: Well, we've been told a lot about code. Do you recognize the code?

ADANTI: No, as a matter of fact, I haven't subscribed to the

code yet because I have been unable to get anyone to pass on these shows. I don't believe they're straight commercials—I believe they are service shows and I should like to thrash the question out before signing the code. Let's face this fact: you know that people will look at department store advertising in the newspaper. They do not expect entertainment from that newspaper ad—they expect information. I feel that in these programs we're accomplishing the same thing, but in a manner far more effective.

Q: What about your 10 second announcements. Do they go in station break time?

ADANTI: Yes. In each station break period we run a 20 second spot and a 10 second spot. Here is what we do in the 10 seconds. If there is room on the visual material for our call letters, we allow the full ten seconds for the oral message. If a sponsor wants to run his visual material without call letters, we allow only 8 seconds for the oral message, reserving 2 seconds for our call letters.

Q: I am curious to know what would happen if you put down the programs you outlined in your talk on the application for a license?

ADANTI: If all your shows were of this nature, I don't think it would be satisfactory. Please remember, however, that the scope of this talk deals with strictly commercial programming. It is not meant to imply that we do not do public service, religious and other types of programming.

Q: What about participation shows?

ADANTI: Our participation shows are usually geared to take only five participations per hour. In some shows, wherein commercials can be integrated with the content, such as cooking shows, shopper's guides, etc., we allow more commercials since they do not ruin the show's content.

Q: Why not have a shopper's show designed so that viewers call the station to discover where to buy the merchandise shown?

ADANTI: We used to have a program of this type but abandoned it for two reasons. The first was because the telephone company became annoyed at the jamming of their lines when people called in, and the second was because we sold five half-hours per week to a local department store for a show similar to this and didn't want another show of this type of the schedule.

Q: I'm curious to know how you go about selling TV time for commercials?

ADANTI: We have three salesmen on our staff, plus myself. In an operation like ours a general manager does many jobs.

Sales is one of them. We operated for the first two years with just two salesmen, however, we've recently taken on a third for the specific purpose of covering small accounts. Incidentally, this brings up one of my pet theories, which is this: We have come up with something which compares to the classified section of the newspaper to catch some of the small advertisers who simply do not have the budget to do any large scale TV advertising. Until we do this TV won't be a complete advertising medium. One of the means of solving this problem is under consideration now. We are thinking of creating a show to be run in the morning, either from 8-to-9 or 9-to-10, that has enough appeal to build and hold a fairly good audience. We've prepared to spend extra money to guarantee that it does that. Then we're thinking of selling strips of five participations per week at a very low price, say $75.00 per strip. Since our class "C" rate is $55.00 per minute or less, you can see that the idea is fraught with a lot of angles that will present difficultes. The idea may be completely impractical. We're exploring it now and may give it a try this fall.

Q: I'd like to get your comment on what success you've had with department store shows which you have had so far. Due to many complications, many of the stores have let their shows go after a year.

ADANTI: We have had two successful shows of this type on the air. One is a 15-minute once-a-week show with a good woman M.C. and a good director to do the visualizing. Both of these people work very closely with the store's advertising manager to come up with a show that has punch and interest. By the way, when a store accepts TV as an advertising medium rather than a promotion gimmick, then the advertising manager of the store begins to use it properly. Until that acceptance is achieved, the show's future will be precarious regardless of the results. On this particular show, an effort is made to build each show around a central theme, to provide a fresh approach each time the show airs, and to give it a unity in the presentation of merchandise. For example, one show will be built around the idea of living outdoors during the summer. The setting will be a patio fronting on a lawn. The items pitched on the show will all have a logical relationship to the theme and will run the gamut from grass seed to summer fashions.

Another department store show was built on the idea that if people are interested in receiving information on what is for sale at a store then the pitch should be made by store people familiar with the merchandise, accordingly, each day, two de-

partments of a store were mocked-up in the studio and the actual clerk or buyer, or whoever appeared behind the counter of those departments at the store, came up to the studio and showed the merchandise in the same way he would a customer at the store. This approach paid an extra dividend—it made the store's personnel more familiar to the viewers and did much to overcome the reserve a customer has in dealing with a strange clerk. The show was tied together by a mistress of ceremonies who was also a store employee. In addition to the two departments featured each day, short films showing some of the store's features, such as their restaurant, beauty shop, escalators, etc., would be included. This show ran for a year and was highly successful. It was taken off because of a budget cutback but we have hopes of getting the store back on our station soon.

"WAKE PEOPLE UP WITH TV"

By
A. A. SCHECHTER
General Executive, TV Network, National Broadcasting Company

"ON January 14th, as many of you know, we (NBC) went on with a morning show on television—7 to 9—and I dare say it was a grave problem. Everybody sat around and did a lot of thinking as to whether anyone would view television in the morning. Two stations—Cincinnati and Philadelphia—had been on with local programs, doing fairly well . . . which should have been enough criterion to those who wanted to follow. Then there were other thoughts we had about people.

I noticed people waiting around the Music Hall—at 6 and 7 in the morning—to get in to see the Rockettes dance. That they'll stand outside—in a huge line—for 4 and 5 hours just to see a movie show—proved to me that they'd do anything. There are an awful lot of people who will get up in the middle of the night and read a magazine or a book. The radio has been on at 3 and 4 in the morning and it's done pretty well.

Now getting into this morning show we obviously had very little to go on. There were no rules, no research—as I say we knew of a couple of stations who were doing pretty well but, in getting into this morning show, we decided to find out what we could do in the morning that people wanted and that we could furnish.

Obviously, a morning newspaper has done pretty well in this country of ours—in various communities. So what we set out to do was to essentially put out a national morning newspaper—delivered in some 35 cities—our theme was: Let people get up in the morning and find out what's going on in the world. There are some obvious reasons why we can do it better than a newspaper, in some respects. We can give them movement, give them life, show them pictures, show them not only stills but films which gives them another dimension. We can give them guests, interviews, and overseas pick-ups, fashions, books, drama, music, weather.

We caught hell the first week or two, in New York, when the

show first went on because it was a 'hodge podge'. It took a lot of shaking down. The equipment, studios, etc. that had never been tried before. A group of people had been assembled to write and produce the show along with all the other things that have to be done in a 3-hour television program. As you know, it goes two hours in each time zone. We had to shake it down and, unfortunately you can't rehearse a news program. You've got to wait until something happens. When a noted personage dies—and you're on the air—it's a great show. But, you 'can't rehearse somebody's death and get the same effect. News has been successful on radio only because it has emotional impact and the day you start selling news that's two days old you'll never get off the ground with it.

To prove the fact that we did get an audience with this morning show is now rating history. Proving that people will listen, the rating was as high as 7.6 ARB for 31 cities and it hit as high as 20 in some communities. We also learned something else. Those of us who live n New York, Philadelphia and Chicago get great big fat newspapers—the best in the country. You don't get that in a lot of communites around the country. You get small newspapers—not too many photos and skimpy features. The papers are usually off the press at 2 or 3 in the morning, and you read something that's 6 or 7 hours old by the time you get up in the morning. Here on Today we were able to go right into the homes with a brand-new, fresh news package with all the latest news and things that happened—while it was happening.

We have the various research figures that proved a lot of people were listening—but more important than that were the people themselves. I've been in radio for a good many years and I've never seen a program hit the air and get the response it did. We asked for no mail. We weren't geared to answer letters—we didn't even try to answer them. The first two weeks we were on the air we had somewhere around 65,000 letters—which doesn't take into account letters solicited by clients.

The first day of the program the *Kiplinger News Letter,* in Washington, became a client. He said he would give away a copy of *Changing Times* to anyone who would like it and, within 24 hours, he had 28,000 responses. Now that's a fairly deep magazine—not like the mass media such as the *Saturday Evening Post* or *Colliers.* I'm not even taking into consideration the various letters that various clients got—they ran into thousands. But, what we did discover from our fan mail was that we left listeners and viewers with a good taste in their mouth. Our program was clean, humorous, informative.

I agree with Paul Adanti in that you shouldn't use just announcers—you should use salesmen. We use Garroway on our

program, as the star, and he doesn't bark at people—he doesn't push them. He's just the fellow sitting in the living room with you, convincing you that you ought to buy a can of orange juice. The whole show has that easy pattern—we didn't push or strive —as news happened we let you have it and if the excitement broke while we were on stage we delivered the news in just that way.

This show comes out of the RCA Exhibit Hall on 49th Street, here in New York—right on the street level. It's actually a working newsroom. When a story breaks, or a radio photo comes in, people watching the show see it and they see it at the same time we do. In other words we don't try to do any backstage stuff—everything is on stage so that from the very nature of the show the people are in our confidence—we play no tricks on them. I think it's paid off because, as I've said, these letters started to roll in with people writing "this is the greatest thing I've ever seen." We then sat down and started to diagnose 50 to 60 thousand letters. It was quite a job but it was worth it. We found a very amazing thing. We discovered—and the research later confirmed our findings—that 50 per cent of our viewers were women, 25 per cent were men and the remaining 25 per cent were kids . . . and that age ranged from 4 or 6 up to high school age. We also discovered that the same people get up at the same time every day . . . to catch the train, get the kids off to school or whatever they have to do. We originally figured on 30-minutes of programming and then a repeating element of later news and features, etc. We were amazed that the first month's survey showed 1 hour and 13-minutes of constant viewing—which was way too high but, the next two months revealed 53 minutes of constant viewing—and we figure to this very day we keep an average viewer from 45 minutes to 50 minutes during the program each day.

We learned several other things from these various letters—which still come in by the thousands every week. My experience in radio had indicated that people either write you because they're sore as blazes about something . . . they always write "agin": they don't write for—but on the Today program they just started to write letters and they were all *for*. It got to the point, when I went out on agency calls with the salesmen, where I just picked up a batch of unopened letters and say "open them yourself," and they'd open 100 to 200 letters. They were always rave letters. It looked phony; but it was really so.

Here are some examples of the type letters we received—in every case that I cite you could multiply the story by 100 or 1000 similar letters. "We eat our breakfast off the bridge table in

the living room"—"My husband said I could get some rollers for the television set so I could watch the show while I'm at work" —"I used to get the dishes all done by 8 o'clock . . . now I don't do a thing until after 10 o'clock"—"My husband now dresses in the living room"—"I'm a nurse who lives alone and it's wonderful to have company in the house for breakfast."

It runs the gamut from top to bottom. We had a letter from the Dean of the School of Architecture, from a Southern University, saying: "Twenty of us on the faculty now meet every morning, at the Faculty Club, for breakfast and we watch the show in its entirety and we are well up on current events—much more so than when we read our local newspaper." Now this is a faculty of college professors. In that same day's mail there was a letter from Providence. A woman wrote in and said: "I'd like to keep you tuned on for the full 2 hours but electricity is so expensive." "And please, Mr. Garroway, say something about the kiddies—they've got to get dressed and get out to school or they'll be late."

In the first two weeks of the show we really caught the devil from two or three school principals because they had tardiness all over the place. I remember, on about the 5th or 6th day of the program, it was the anniversary of the first Army bomber flying from New York to Washington 20 years ago in three hours. We got a jet plane to take off from Washington and fly to Mitchell Field (Long Island) which took about 15 or 16 minutes. We had a camera set up at both fields. Well, mail kept coming in for weeks—no one would leave their TV sets—they wanted to stick around and see if the plane would get in. That day we received calls from various schools, as well as letters from school principals, about holding up their pupils.

It all proved that people watch something if it was good. Up until about two years ago the movies were crying poverty but today when a good movie comes to town the house is filled. I've seen magazines go right down to nothing on circulation—give them a good story, fiction or article, and they'll buy it. I think this is true with stores that have good bargains—it's true for publications—it's true in any field. People will stay up until 3 in the morning if it's new, if it's good and if it's interesting.

The great challenge of this show (Today with Dave Garroway) and the shows that you run on your station is: What can you do to keep people interested? What can you put on the air that will make them tune in? It's a tough job. We can burn up ideas faster than we can create them—and perhaps we're going to have to do—not what we did in radio but what they did often in the movie industry—take a man, pay him extremely well, and

then replace him. More important in getting people with ideas is people who know what ideas are. The toughest thing in the world is for people to peddle their ideas because: A: the guy they peddle the idea to doesn't know what they're talking about and B: they won't give him an open door—because they're busy or for other reasons. The day you stop turning down ideas and not listening to people you're going to be out of ideas in television. The proof of it is your "whodunits" now are great—your comedy shows, in some respects, are good. Some of them are slipping. People get very tired of you very fast . . . because they see the same things. A lot of that is due to copying radio methods of the repeat performances. I daresay that not one person here would go to see a Clark Gable movie every Monday night just because it's Clark Gable—you want to get a change of tempo, pace and show—and you may have to furnish that to your TV audiences.

Perhaps we're a little more fortunate in the news business because we are at the mercy of what happens in the world. News is always a new subject—it's a constantly changing subject. If the news is hot, we're hot. You perhaps use the same people to present it but, there again in television—and like radio—if you're going to get an audience you've got to know what to do with your news.

How do you treat news? The type of story that a Kaltenborn, a Lowell Thomas or an Ed Murrow could talk about on the air is a completely different problem on television. There are certain stories that you can talk about for 10 to 15 minutes and show them nothing visual—on the other hand, in television you've got to assay every bit of news and every feature and say "how do we treat this—will it be better if we show an apple pie, and how it's cut up, to show who got the money? Is it better to show visuals with it—is it better to have and interview with it?", etc.

This is a challenge and it's time consuming, but, in the end, I think it may answer some of the questions that Paul Adanti could answer when you said you're all commercial—what are you going to do for the public service end of it? I think that we in television—by we I mean all of us in the industry—are teaching people more about the world—more about current events—visually and orally, than radio ever could do and I know from these letters that we get . . . we get them from the schools and from the kids. A lot of schools tell us that the pupils come in much better informed on current events than ever before. It's easy to understand that when you show them movies of things that have happened and they know that the news is there, then

they understand it much easier. I think one of the best examples of how you can turn news or special events into education is how you build it.

One of my greatest gripes—was that famous telecast from the coast—the signing of the Japanese Peace Treaty. It was an historic occasion—a lot of people watched it, but what did you see? You saw a series of delegates walk up to a table—and everybody got a free ball point pen—he'd sign his name and walk off. Now, all you had to do, to give yourself 2½ or 3 hours credit for public service, was to get a big map of the world right in back of that platform, and when they called up the delegates from each nation—just put a pointer up to that country. You could have taught more geography to 10 million kids in two hours than all the school teachers in the country could have done in three semesters.

Those are the things we're going to have to think of in this business to utilize and be able to explain why you've got so much commercial time. Speaking of commercial time, I've discovered—on this particular show—that it's not like going out and selling a "Milton Berle" with a 48 or 55 rating. With us we figure we have some audience—we know we do—but, we also must think in terms of merchandising for our clients. One of the things we've discovered is to give people good editorial material.

For instance we had a client—he wasn't our client at that time . . . but we sold him the idea . . . one Food Company has a reducing pamphlet—we figured people want to lose weight. Well, how can you use television to show you how to lose weight? . . . what's the obvious approach? We selected a fat woman—put her on the diet—bring her in every Monday—put her on the scale before a camera, measure and weigh her. In 6 or 7 weeks she lost 26 pounds. This is no phony story—people could actually see this. The client tells us that his sales are up 20 per cent.

In my opinion there's no better proof. I don't care if there's no rating if the client is moving his goods, it's proof that people are watching him and are certainly buying his product. By the same token I'm trying to convince a good shoe manufacturer to let some fellow walk from New York to Chicago, in one pair of shoes and then say that that's the kind of product the kids ought to wear all summer. You can take editorial material and twist it into commercial material and it will aid a lot in giving you programming that is good for the viewers and won't infringe too much on the commercial timing you're worried about.

About the only other thing I can tell you is from the experience of the past 3 or 4 months in that we've discovered that people want to watch eventualities—suspense is the great thing.

The reason people watch a "whodunit" is because they want to see whether the butler or the mother-in-law killed the "old man" and in that same theory we've discovered that if we put on something like the jet plane, where it has a start and you've got to stick around and see the finish, it keeps people watching you all the time. When the hot summer days come and you all want to hire bathing girls and let them plunge into the pool—for your hot weather story—go ahead and spend the money—I'm going to fry an egg on the sidewalk for ten minutes and get my audience that way."

QUESTIONS & ANSWERS

Q: I would like to know if anybody has come up with a different way of presenting a local live news show rather than plunking a man behind a desk, putting him in an easy chair and tacking up a map behind him, putting a globe of the world beside him and have him present the world news? I would like to have some suggestions on presenting local or world news from a studio rather than from this one man plunked down in a chair.

SCHECHTER: As a member of that industry, I was pretty much ashamed of radio news' coverage. 90 per cent of us buy the AP, UP, and INS tickers and we get a man with a good voice, in many cases, with not enough background, and he clips it up and reads it. Some of us fill it out with a certain amount of local coverage, but it's pretty shabby local coverage. In other words, you're asking me to answer a question on television which is new and expensive, when I dare say 90 per cent of us have been remiss in doing a proper job in radio. Very few of us kept a man at police headquarters or at City Hall, or sent a man to cover the Masons, Elks, Knights of Columbus, and all the several organizations that make up your daily newspaper news. Many of us never sent a reporter out to cover a city hall argument or attempt to stick and make a recording of a town council meeting or a city Board of Aldermen, etc. We never did a proper job in radio—that is, many stations didn't. Now, you come around to television which is a much more expensive thing, and you say "How can we do it?" Obviously it's going to cost money to do it. Some of you don't have the union problems, and where you have no union problems, you haven't utilized tape recorders enough. You can tape a story. You can buy four or five polaroid cameras which don't cost more than $80 or $90 and develop a picture in a few minutes. It's good enough to show a local fire, or a

local bus crash. These things don't cost a lot of money, but you're going to have to play the same as a local newspaper does. We're not willing to do that, yet these are programs that will be saleable. There are local clients who do have money; there's always the power company, the utilities, the bank, some auto distributor of popular priced cars. These are some of the possibilities. Many of you are newspaper-owned or tied up with newspapers. Put your camera in the local news room or in the local city room and cover from there. There are no new tricks of doing the thing. It depends on the community and the city, but roughly it's a matter of using pictures and tapes and guests and interviews. I'm not even mentioning using cameras because I know how expensive it is to film.

Q: We're doing some of the things you say but it still gives a hackneyed result. We know that it's a hangover from radio.

SCHECHTER: Are you using film service, still photos? Obviously in Huntington you must use these services to have a world wide news coverage.

Q: How do you line up the routine of the "TODAY" show?

SCHECHTER: The routine is lined up between 3 and 5 in the morning, but it changes because of what may happen. This morning, for instance, about seven o'clock, the story broke about the prison riot in Pusan, where one was killed and 85 injured in another Communist prison riot, so we lined it up with what is supposed to come next, but knowing that it is apt to change. The floor producer is the man who makes the changes.

Q: Is he a newsman?

SCHECHTER: He has news experience as well as a lot of production experience. One of our directors—we alternate because of the long grind—is an ex-newsman. The producers on the floor know the news value of a story. There again, remember, the features are the important thing. News will happen and take care of itself, but you've got to know how to handle and treat the feature material.

Q: How do you get music on your program?

SCHECHTER: We use recordings for our music.

CHICAGO
TV CLINIC

Palmer House

May 22 and 23

1952

"ART, SCENIC EFFECTS AND CAMERA TECHNIQUES"

By
GEORGE HEINEMANN
Program Manager, WNBQ, Chicago, Ill.

"I'M going to talk about three things today: 1)—Basic concept, 2)—Grammar with the Camera, and 3)—Activity periods. If I cover those three things in fifteen minutes I'll be doing real well. I think I can do it.

I am a Program Manager for the National Broadcasting Company, Chicago. I am very happy and very proud to be Program Manager of WNBQ. I think the job of the Program Manager is putting on the air at the right time the right show. That's where he begins and ends—He does his investigation—He does his work in that field. I think that by putting these first on this morning's program, it's obvious that the Program Department is important, but nevertheless being first on any show always means something, so I'm out to prove that if you people will watch the Program Department, and assist the Program Managers you will have better dollar income. That's the challenge, but I think I can prove it. Here's why. I feel that ours is not just a job of putting a program on the air and having you say that you like it, but ours is a job of adding something to that program which is a quality plus, but a hidden something. I choose to call it that because I don't know any of the fancy psychological college phrases for these things, but I do know that the viewer has to have an overall feeling of appreciation for the camera work, and the total show. He doesn't know why something is important—he doesn't know why a shot is good—he doesn't recognize the super imposition and the dissolve and all those things that are technical terms. He only goes away with the total impression, and overall feeling—it's a hidden something. If your Program Department and your Directors can be so enthused to carry those things out and to get those points across then you're going to have good

programs. Not all of the time knowing why they're good programs, but they'll be good because they're basically right, because they go in one direction.

So, to go into my first subject which is Basic Concept, it's very easy to understand what I'm going to say. When we look at a show, and we try to put it on the air, we try to pick what direction will the show go. In one sentence we say to ourselves, "can we in some way make the point clear as to what the show will do." Now, just for example, one little show recently was having some trouble with it. A little show on Home Economics, and the problem was a semantics problem, because the Director didn't understand where the show was going, the talent didn't understand where the show was going, and I didn't know where the show was going. I chose the wrong word—Home Economics. But I did develop a basic concept. Now this is what a basic concept is to me. A basic concept is being able to say what the show is all about, where it's going, what it's supposed to do, and why it's there—in one sentence. So for the Home Economics show we did a simple thing, and we have one sentence: Save your labor, plan your leisure. Automatically for the Director—after we develop this that is—for the Director, for myself, for the Talent and for the people at home, and for everybody concerned, the Art Director and all, we had a direction to go. What were we going to do? We're going to have a bell cure in the program, the first half of it would be—save your labor. So what does that mean? That means home hints, as to how to do things faster and more efficiently, it means time and motion study so that a woman can plan her housework and then, after she plans her housework—complete it. What does she do with the time she saves? She can go down to the Art Institute, but we merely don't tell her to go down to the Art Institute, we bring pictures in from the Art Institute, and show her why she should go there. In other words it's not just scratching the surface, it's not just putting a program on, but it's thinking it through so that always, every week when the program is on, or every day when the program is on, it goes in one direction, and if you're interested you go with it. So you must work into your thinking in your own programming, the idea of getting your Program Managers, or your Directors, to think about one thing—the basic concept of a show.

I do a little teaching once in a while and students often misunderstand basic concept, they think I carry it too far. Believe me, it cannot be carried too far. Your weatherman show, your news show, your home economics show, whatever show you put on locally, has to have a good solid basic concept, and go in one

direction. If the viewer ends up with a feeling that the program was interesting, but what did he say? WHAT? Well, he went in so many directions that nothing happened on the program. If you can make a basic concept which makes the show flow in one direction, and then insert in that little tidbits to pace the show, you have something which is concrete, something which is *saleable*. This is the hidden thing that goes in programming. This is the thing that makes you have good sales as a *quality* station, and not just a television station, which is pretty important and pretty basic right now.

The second subject: Grammar with a Camera. Somebody wrote me a letter and said, "What in the world is Grammar with a Camera?" Well, I don't know myself wholly, but I've been fooling with this phase for a long time, and I have suddenly found that there are some very interesting things that happened when television stations started on the air. I just finished a trip out west, and I saw seven stations started on the air. I watched the programming on all of them. Some were good and some bad. I've watched some of the programming on my own station—some good and some bad—from the directing standpoint. But I've developed this phase called Grammar with a Camera. This is what I mean, and maybe it will help—maybe it will enthuse some of your people, and give you some thoughts as to what television should be doing. We are actually just beginning to do, in the shooting techniques of television, the camera techniques of television, what should have been done two or three years ago when we first went on the air. Now we're beginning to see some of the basic shooting and camera techniques, and one of these is this punctuation with the camera. I don't want to carry this thing too far, but I want to say if you've been watching any television at all, have you noticed that you can almost tell the experienced director from the inexperienced director by just watching the show? Have you ever given anybody a thirty-five millemeter camera? Have you ever received one yourself? An amateur camera—and all of a sudden you starting taking pictures with this camera and you're taking them from down here, and you're taking them from up here—you never take them at eye level. You're taking them from over here, you've got superb positions, you've got all kinds of shots. If a thing doesn't have some of that very obvious and very exploited composition American photographers are famous for, if it fails to tell the story instantly because the picture is so drastic and so contrasting and so powerful in its dimension, why, then that's supposed to be a good photograph, until you get to be an experienced photographer.

Now that same thing is true in television. Only we put a director in the studio and he has three cameras to play with, or two cameras, or one—if he has *one* he knocks himself out even then. But with two he goes a little wild, and with three he's completely frustrated. Because when he has three he says to himself, "My God, what'll I do with two and three, I've got to have another show." That happens over and over again, so the performers on the air are seen posed like this and like that for fifteen minutes while they're on the air. Well, what happens to the basic concept and the direction of the show? The shooting technique is so perfect, so fabulous, so powerful that you don't get the import of the show. Now that's a drastic example of what I really mean.

Take the simplest news program on the air. This is a sore spot with me, and a lot of people ought to know it. But here's a man who does a commentary at the end of his newscast or telecast every night. Now, when he does his commentary it is important that you do not disturb the impact of his verbal message. You only assist with the cameras, and give him some assistance in the shooting. So that when he is working on an important point and when he says "the governor did so-and-so, and went down a ditch, *but*"—what is that?—it's an exclamation point isn't it? That's grammar with a camera. Now if the director is listening to the commentator and he's following what he says and he feels the shot down inside—he has then a reason for changing cameras, and he changes from a medium shot to a close-up shot to emphasize and to add the exclamation point.

The camera switching can be used for the question mark? the comma, the period and the paragraph. That's what camera technique is for, but I have been in the control room and watched directors when they have said, "well, two looks pretty good, take two." Don't even take it on the beat, don't even take it on the words, just take two because they're bored with the shot that is on the air. Well, it's a lot more important to me; and it's a lot more important to the viewer that you not disturb his report with the commentator by giving him odd angle shots of chins, noses and eyes and various head shots, close-ups and far away shots. Maybe I'm carried away with this subject but it adds to better sales for better programs, and that's why I want you to hear it this morning.

Now for example, in working with one camera—how can I use grammar with one camera. That's the thing you people will be doing, I'm sure, in working with one camera. If you have that camera on a dolly, or if you can get some clever person to work it on a pedestal and dolly in, you can emphasize any commenta-

tor's speech by merely dollying in as he makes the most important point in his speech—with one camera. If you have two cameras where do you place the two cameras? That's very important. Why is it important? Have you ever been in a television studio and seen them where they have one camera in the middle—one over here and one over there. So the poor guy is on the air and he's talking, and all of a sudden he sees this light go out and he sees another light go out and he goes—like that. He's switching cameras back and forth so the poor speaker is following the lights. Well, if you want to do this with the grammar with the camera technique, merely take your number one camera which is out in front on your medium shot, for example, move your other camera in next to it, and put it on a close-up shot, get them as parallel as the engineering department will permit, and then shoot from your medium shot camera to your close-up camera when you need it on emphasis to punctuate what the speaker is saying. Now that should be true in almost any show—much less my example of the news show. So that's what we mean by grammar with the camera. Making the shots all feel as though they all come from one source. Geographical position for the viewer, and giving that intimate first person approach that television should have. It will have if we stop merely recording shows or letting our Directors knock themselves out because they have three cameras to play with.

Third point—and last point which sums up my talk is activity periods. I'm not sure where I'm going on this point, but it seems to be an interesting one, and I thought I'd bring it up. And I thought I would also meet with some resistance. Activity periods to me are very interesting—I am in the television business and I was only in the radio business as a page boy, so I don't know about the radio business. I don't know much about the television business, but I've been taught by the best people, and I am a product of the best people. Such as people who have been in the business for twenty years. A wonderful guy named Jules Herbuveaux. I'm really a boy in this business, but those people who have pioneered it have taught us a great many things.

One of the interesting things that has come out of this for me, may be totally uninformative to you, and not news at all. But it is to me—it is this thing called activity periods in programming. Well you know, we have a sister station on radio and we're to go hand-in-hand, and we do. I work hand-in-hand with the Program Manager, but I am in television and I'm trying to make the television station the best station if possible—and to bring in the most revenue. My bosses have the job of running both. I'm supposed to just try to manage the program side of the set.

Now I have noticed that we have been putting so much emphasis on the visual movement in television that we have failed to recognize that when working in competition with radio, it might be best at certain times, (and, believe me, this is a bit rough) if we merely put radio programs per se on television. Now why do I say that. Well, here's the reason. If you have television addicts, and we have a million hundred and fifteen thousand sets, or something, in Chicago. If you have these addicts who are watching television all the time you have go to help them to continue to watch television—or I think you should go off the air. They have what I call an activity period—they've *got* to make the beds sometime during the day. They've *got* to do the dishes at some time during the morning. They have to be free to do some work in some other room than the living room, the den, or wherever the television set is. Now the radio, as you well know, releases them to do that, and it may well be that in some of the thinking on your television programming, which has to run from seven in the morning through to eleven at night, that you should consider things called activity perods of the woman, or the man or the people at home—and you design programs accordingly.

We recently put a program on the air just as a substitute for someone who went away on a vacation. A women's program, and she was already on radio. I asked her if she would merely do her radio show on television, and she said "I won't be visual? I've got to be visual. I've got to have ball bearings running by and fruit falling in, and people moving around—I've got to be visual." And I said please don't be visual, just do your radio show on television, and when you have something important to say to the woman is now moving around the house because you happen to be in an activity period when you're on the air, "take time out and come over to the set and look at this for a second. Just look at this for a minute because I want to show you this." Then she will stop what she's doing and she's forgiven you because you've let her move around the house. You've given her that freedom, and she will come over and look with interest. That's why some of these programs have been so important, and I think it's important for you to go into. I'm not sure of what those activity periods are yet—I'm not going to give away all my secrets, but I know where some of them lie, and I'm sure you do too, by just some of the examples we've had at this Clinic.

That also gives you a new approach to commercials. All commercials on television have got to be visual according to the latest slogans and the latest books I've been able to read and the people I've been able to hear. That is not true. There are times

in the day when those commercials should be *strictly* supplemented with pictures and audio should be the important quality. There are other parts of the day when video is very very vital and the audio is merely secondary. So, with those things in mind —those are the three things that I wanted to talk about: 1)—Basic Concept, 2) —Grammar with the Camera, and 3)—Activity Periods. Thank you very much and I hope I was able to contribute some little thing to this Clinic.

QUESTIONS & ANSWERS

Q: After you have established the basic concept of the program and you have adopted the time that you believe to be right, you put the program on the air. Do you then apply a yardstick to measure appeal of that program?

HEINEMANN: There are two things you can do. There are the old radio tricks, of course. You can always check your mail pull by a give-away and you can wait and check your ratings. I've been a program manager for about a year and have been in the business only since '48, but I'm beginning to feel that, if a program is well thought out and we go into its basic concepts pretty sincerely at the beginning, that we should leave it on for a period of at least three or four months and let it have a rating chance and then give it a mail check occasionally. Fortunately, one of the nicest things about NBC is that, if it believes in you and it believes in your program, it lets your program stay on the air until it's sold. I very rarely have anybody say, "Well, you have to take something off because we can't sell it."

Q: I would like to know if you apply "Grammar with a Camera," on straight news broadcasts.

HEINEMANN: We put on a 15 minute world and local newscast. We have a commentary at the end but in the show itself, the show is not read directly off the wires, but I certainly would apply the technique of "Grammar with the Camera" to that show. To give you an example of that . . . if he's reading a very important headline and you come in on a close-up. Only if you feel it; only if that is an important accent to the show. Yes, we use the visual headlines to separate our stories. If I didn't use the visual headline I would use more "Grammar with the Camera" but I try to keep as simple and as straight a shooting as possible in order not to be obstructive in the view.

Q: Do you use a map, globes, etc.?

HEINEMANN: I would like to have the use of the map of

the world and the other things which can be used to emphasize the news points so long as they are motivated with the story.

Q: Since people watching television may form the habit of using the commercial time to do chores away from the screen, do you think the answer is to integrate all the commercials in the shows, and more or less slip up on the public?

HEINEMANN: I feel that the integrated commercial slips up and slaps them on the back, but we have learned to recognize one very valuable thing, that the program content of any show is separate from the advertising content. There's also a responsibility of programming which gives you a good following of people who will watch because they're not getting a thirty minute commercial. It will vary according to the show and the situation. We've been able to lick, to a certain extent, people going away during our station break, by putting our station breaks on live camera around the clock.

Q: Doesn't putting on shows that are such that people can "drop in" on, or have the element of lackadaisicalness?

HEINEMANN: The most important thing for my television station is to maintain my audience. As program manager it's my responsibility to find out the needs and wants, visually and audio-wise, of my audience and if I can, schedule programs in those particular periods that will help them to stay tuned to my station. I think that's my responsibility. I certainly don't think that activity period program building has come from any lackadaisical attitudes on the part of programming because this has been a long, thought out thing. I'm supposed to build shows which build ratings. Well, if I can build a rating by maintaining my audience and not lashing them to the set, they will all pick their own viewing hours. We're on the air from 7 a.m. to midnight and almost every hour of the day we've got something interesting to watch, but, at certain periods the viewer has to get up and leave that area and it's going to be for a certain length of time.

Q: How do you determine at what given period of the day any group of listeners want an activity period since their viewing habits vary?

HEINEMANN: If you're trying to get to the home audience, in the daytime for example, I'm not talking about night—night is a pretty solid thing where they watch—but one clue would be the noon period. In one survey here in Chicago we found out that 82 per cent of the children were going home for lunch. We found out that those women would be busy preparing the lunches and getting ready to do various things at the noon period and we tried to program it accordingly.

"PUBLIC SERVICE PROGRAMMING"

By

BRUCE WALLACE

Manager, Public Service Broadcasts, WTMJ and WTMJ-TV, Milwaukee, Wis.

MEMBERS of the BMI Clinic—Mr. Herbuveaux. About three months ago a gentleman called me and identified himself as the president of a business men's organization on upper Third Street in Milwaukee. He said: "I have a wonderful idea for a public service program. There are about forty merchants and business men in my immediate neighborhood. I suggest that WTMJ-TV put each of us on once a week for a thirty minute program. We'd like Tuesday night, 7:30 to 8:00, and then we will tie in with each interview by having a WTMJ-TV television 'sales day' in our stores." I said: "I think you have the wrong department—this is the public service department."

Well, that gentleman was probably as confused about the meaning of public service as it is possible for one man to be. But I don't think he was any more confused about the subject than most of us are right in the industry.

For too many years, too many of us in radio have considered public service program as a necessary evil.

We have a "give them a few announcements" school—a "get it on the records" school. We say: "Let's give them a round table discussion—let's have the guy up on Saturday afternoon and let him answer a few questions—that'll take the heat off for awhile."

Gentlemen, it just can't be done that way in television, if you are even mildly interested in attracting and holding an audience. In television, when it comes to public service, you're dealing with an entirely different breed of animal.

In television—*ten times more* than in radio, the station itself MUST take an agressive, active part in all its public service activities. *Ten times more than in radio,* the station MUST seek out—it must control and it MUST actively direct all its public service programming.

Any self respecting television station must set up definite requirements and standards in production and content. It must *demand*—and I repeat that— it must *demand* that these requirements be met or the program will not go on the air.

And that, gentlemen, means planning, a constant educational campaign and also a little honest contriving.

In television, you've got to tell your public service groups HOW to do it and then you've got to convince them it's the right and only way to do it.

When a request comes in for public service time on our station in Milwaukee, we apply this yardstick:

First, is it honestly in the public interest?

Second, can the public service project be translated into good television?

Third, is the group or organization making the request, able to meet the content and production requirements of the station?

One brief example:

About six months ago, a representative of the Wisconsin State Motor Vehicle Department called on us. His project was a "better driving campaign."

Well, no discussion there—better driving was, is, and always will be in the public interest.

He then suggested that we might put on a series of programs to train people to drive better—with special emphasis on women drivers.

We asked him what he had in mind.

"Well," he said, "I don't know—I thought we might use the head of my department or maybe I could do it. I did quite a bit of public speaking in high school, and I was in a couple of plays, and I could probably be in the series and I could direct it, too. You know, sort of a round table discussion and maybe a talk or two—something simple like that."

I asked him if he was talking about television. He said, "—sure, it won't be hard."

He was talking about television, gentlemen, but he was still thinking in terms of radio.

Well, we applied our public service yardstick. The idea was certainly definitely in the public interest, but could it be translated into good TV that would attract and hold an audience?

Was the group able to meet our production and content requirements?

We asked him these questions:

Have you given any thought to the visual part of the program? And if so, what have you got to LOOK AT?

Who's going to write your show or series?

Who will put it together?

Do you have any experienced person in your department to do these things—anybody who knows our facilities and how to use them?

Have you ever put on or planned a television show before? Have you ever been on a TV show?

By that time, our Motor Vehicle Department friend had decided that TV was not for him. We called him back, and explained our public service policy, and asked him if he could (and was willing) to commit his department to the study and hard work and TV education necessary to put on a successful series. He agreed. So, we put him in the hands of our experienced, trained staff directors and he started learning the TV facts of life.

With other members of his department, he watched other TV shows; he became acquainted wth our facilities; he read and studied everything we had on TV; learned the bare fundamentals of television production and our particular station requirements. He brought his people down from Madison and with them took a short course on television.

Two months later he came back to our office and this time he had an idea and a workable outline for a series that he knew he could do and that he thought—in the light of what he had learned—would not only attract and hold an audience but would actually inspire women to become better drivers. The result? A ten minute weekly feature as a part of an established women's program—a feature that *showed* and *demonstrated* better driving through actual everyday experiences of three women learning how to drive a car. Three Milwaukee women who had actually never driven were given a practical course of 12 lessons. An actual car was used—a trained mechanic tore the car down, explained its inner workings. They learned how to change a tire by doing it—before they were through they did everything but drive the car around the studio. And for the final program we took the show out on the street front of our studios and showed the three women actually taking their final driving tests.

The series was successful, gentlemen, because we had taken the trouble to see to it that it was successful. We had laid down certain requirements as to production and content and we thought enough of the value of our airtime to see to it that those requirements were met. And in the long run, everybody concerned was happy and the series really did some good.

We're not very happy about straight talk programs on television. The only public service discussion type programs we have on TV is when the prominence of the participants or the cleverness of the subject are greater than any possible activity.

Also, whenever possible, we try to do away with the public service label—use a little sugar-coating and incorporate our public service features into established, popular shows. Yesterday, Mr. Damm talked about the Bob Heiss show—THE MAN NEXT DOOR. This is a 45 minute noon-time show, with the most popular Wisconsin radio and TV personality as the master of ceremonies.

Many public service features are a regular part of that show every week . . . a civil defense series . . . a Greater Milwaukee series . . . a health department series . . . an armed forces series, and many more.

In each case, the outside agency presenting the series is MADE to understand that even a ten minute, once-a-week program feature is very darned serious business. They know our requirements . . . they present an outline of the entire series before it even starts . . . they *learn* about our standards of television production *BEFORE* they even start planning.

Of course, the best thing to do, is to SEEK out your own television public service shows . . . beat them to the punch—get there first—go to them.

This happened two years ago, when we called a meeting of the presidents of the six large colleges and universities in the Milwaukee area, and suggested *to them* that we might be interested in broadcasting an educational series as a public service to the community. At our prodding, they finally furnished the ideas for such a series . . . and for our part we offered to teach them how to effectively teach others on television. We furnished a director and he devoted the necessary time to develop a good, informative, "teaching" series—using a different college every week. But we made them do the work. We showed them our facilities—we told them how to use what TV offers, but we made them live up to our production and content requirements.

That series has been on the air now for more than two years—and we now feature ten Wisconsin colleges—including the University of Wisconsin.

In a similar way, we SOUGHT out religious programs. *We* approached the different religious groups in the Milwaukee area. We told them we planned to set aside a full hour every Sunday morning and asked each large group to set up a committee to work with us. We took our cameras—as guests—into a different church of a different denomination every Sunday morning, and we've been doing that for two years, too. But they do it *our* way—we went to them. They learned about television BEFORE—not after—their first program. And we are convinced that in the long run, there isn't a public service organization in Milwaukee that

doesn't respect us for demanding that they live up to our production and content requirements.

As far as public service announcements are concerned, we apply the same yardstick. They make the cards—or they make the slides —according to our standards.

One more thing before I close—because I know I've already taken my full 15 minutes—but just a word about our efforts to educate public service organizations as to our requirements and the best way to use TV in our area.

Here, about six months ago, in cooperation wth the Milwaukee Junior League, we sponsored what we called the WTMJ-TV and WTMJ Junior League radio and television workshop. We invited the working representatives of 28 different public service organizations in Milwaukee to attend a series of 7 two hour workshop classes on television and radio production techniques and the things that go into the making of a good public service TV show.

More than 150 representatives of these public service organizations attended this workshop, held in our studios. These people now have a better idea of our problems—what we require and they are putting on better television programs as a result.

For your own good when dealing with public service programming in television—you've got to be tough. You've got to have definite production and content requirements and you've got to stick by them. Who knows—the good public service program you have on today as a result of your high standards, may become a sponsored show tomorrow. Thank you.

QUESTIONS & ANSWERS

Q: Are there any times when the groups on public service shows are charged for additional production facilities?

WALLACE: Yes, there are times when public service groups assume certain production costs in connection with their programs but this happens very rarely at our station. For example in our Church Service remote public service series, all costs are absorbed by us. There are times, however, when extra production requirements require outside help and talent which the cooperating public service organization volunteers to supply. But I want to make this clear—we do not "charge" them—they assume the cost themselves after mutual agreement. An example of this is the WTMJ-TV Education Series, presented in coopera-

tion with 10 Wisconsin universities and colleges. In one program in this series last winter, the participating college used a special piece of scientific equipment to demonstrate a point. This equipment was not available at the college, so the school brought it up from Chicago—paying all costs in connection with transportation, etc. Cooperating public service agencies also sometimes hire outside script writers (with our approval) to help with script.

Q: How do you keep your live pick-up of church services from being a distraction to the congregation in a church?

WALLACE: Well, that is a matter of training and advance preparation. We have a series of three letters that go out to the pastor of the church well in advance of the actual broadcast. The first is a letter of notification; the second asks him to come up to the studio for a briefing; and the third letter is a three page affair which gives a detailed description of just what is going to happen on the broadcast and how it is going to be handled. Consequently, he prepares his own congregation a month in advance. He says in effect: "We're going to have our regular morning worship service broadcast on television a month from today—there's going to be one camera here—and one camera there—and a big mobile unit outside the church. WTMJ-TV has asked us to conduct our services just as if those cameras were not present. They are simply guests in our church and we must not pay any attention to them." And so far, it has worked out very well.

Q: Bruce, why did you decide to put your Educational program series on a Saturday?

WALLACE: We didn't decide to schedule this series on a Saturday—the participating colleges and universities themselves made that decision. One of the questions we asked the college presidents at our first meeting in preparation for the series was: "What time would you like, if you had your choice of time on WTMJ-TV?" And we were prepared to do everything in our power to give them the times they desired. Their decision was Saturday afternoon because that was the best time for their faculty and their students, and we accepted their decision.

Q: But isn't that interrupted by football during the football season?

WALLACE: This particular educational series starts after the football season and continues to school end in the summer. This is a convenience for the participating schools, too, inasmuch as is usually takes threee or four months after the beginning of the school year for them to get organized and ready.

Q: What kind of a reception have you gotten on the program?

WALLACE: We've had very favorable reaction—in letters and by telephone calls—and we've also had good constructive criticism. In agreement with the schools, the programs have been kept purely informational. It's a "classroom-on-the-air" idea, and we've found the series appeals not only to adults, but to grade and high school students. Each college, of course, selects a subject for its particular programs that that college emphasizes. For example: a school with a strong science department does a science program; another school nationally known for its speech department does one on speech and the drama, etc.

Q: Do you do any public service programming from 6:00 to 11:00 at night?

WALLACE: Yes, we have had public service programs within the 6:00 to 11:00 period at night. However, let me point out that we don't schedule public service programs or features in certain designated hours of the day just so we can say that we have done so. There are several factors that determine the scheduling of public service programs—the importance of the project—the quality of the production—the time availabilty in connection with previous commitments. In other words, we certainly don't set up a lot of certain definite time periods in every time segment of our daily schedules and then go out and get public service programs to fill them. Public service is a little like news—you just don't go out and make a certain amount of it every day to fill in a certain required amount of time. We have had public service programs on our station morning, afternoon and evening—as the occasion arises, and lots of times we go out and seek it ourselves, when we think something should be done or a service rendered. For example: we discovered that the Blood for Defense campaign in Milwaukee was lagging—so we went to the Junior League Blood Center and the Red Cross, and presented a two week concentrated public service campaign plan for scheduling on both WTMJ-TV and WTMJ. They accepted our plan—a project called the WTMJ-TV and WTMJ BLOOD FOR DEFENSE 5,000 CLUB—and for two weeks we had BLOOD FOR DEFENSE public service programs and and features on both our stations, morning, noon and night. There was a public service need—we saw an opportunity to be of service—and we took the initiative to see that it was done—and it was done. The result, in case you're interested in this particular example, was that more than 7,000 Milwaukeeans joined the 5,000 CLUB to offer pints of blood for defense.

Q: You mentioned THE MAN NEXT DOOR as a feature with a lot of these public service features, and you mentioned, too, that it's on the air during the noon hour, starting at 11:45.

Do you find that in spite of the fact that it's coming at a noon hour when people are very busy that they are responding to the messages within this show?

WALLACE: We've always found that the noon hour in Milwaukee on both television and radio is a good broadcasting time. One of the most popular shows in the Milwaukee and Wisconsin area is the WTMJ radio GRENADIERS, which has been on the air at noon for many years. As Mr. Damm said yesterday, THE MAN NEXT DOOR on WTMJ-TV is an informal, neighborly-type show and the presentation of the material by the show's master of ceremonies, Bob Heiss, is such that it attracts and holds a large audience.

Q: You seemed to emphasize that THE MAN NEXT DOOR was on a sustaining basis. Would you sell the time in there and also keep your public service?

WALLACE: THE MAN NEXT DOOR is a sustaining program. However, we have other participating, station programs featuring public service features, within which announcements are sold, and there is no reason to believe that if announcements were sold on THE MAN NEXT DOOR, that public service features would be eliminated. For example: The WTMJ-TV program, THE WOMAN'S WORLD, featuring Beulah Donohue, is a participating program containing commercial spots, and there are many public service features in this show every week.

INTERJECT: (From audience)—I'd like to point out here that some of the things are not so typical in a one station town. I think all of you will have to gauge your own audiences. We have a four-station set-up here. Until Heinemann came up with this noon time comic thing, the highest rating between 12 and 1 o'clock was something in the neighborhood of 2.3 and he ran this moving picture deal up, got the kids home drinking milk and it's completely sold out. It runs around an average of 17.5 right now. We had a client turn down a program because 83 per cent of the kids went home to lunch, but he's back in on this one.

Q: It stands to reason that you've got to be diplomatic with the handling of many of these people. What do you do in a case where the program meets all of your requirements, and it's visual and everything that you need, and yet the organization will insist upon putting somebody on the show, a president or something like that who turns out to be a character with a mouth full of marbles and you don't want him on? How do you keep from making enemies every day?

WALLACE: Well, that's a matter of dealing with people—

a matter of education and salesmanship. Nine times out of ten, if you know your organizations and they trust and respect you and your station—and know that the advice you are giving them is detached and for the one purpose of helping them put on a good show—they will accept your judgment and be happy about it. We have a program of education along these lines. In cooperation with the Milwaukee Junior League we conducted a 7-week radio and television workshop at our station designed to acquaint public service organizations with our TV and radio production facilities and broadcasting methods. More than 30 public service organizations sent representatives to this course, and the results have been very good. After all, you don't have to be arbitrary—your object is to MAKE friends and keep them—and at the same time put on a good show. You do have to be patient and understanding and convincing. It's all a matter of education.

Q: Don't you often find people, who, despite the fact that to everybody else they seem unqualified, still think they are?

WALLACE: Not so much in television as in radio—but of course, that happens. If they insist, that is something we deal with as an individual case and circumstances, and personalities play a large part in the whole thing. We've never had much trouble along that line.

Q: Do you have any other TV stations serving Milwaukee? Sometimes you can get awfully demanding when you do have a non-competitive situation, in terms of don't-cut-rates and things of that nature—where you can tell the people what to do and who can and who cannot be on. In an area such as Chicago where we have four stations, I don't think those demands and a lot of these other situations necessarily apply, and I wonder if the time comes when you are in a competitive area, whether your station will remain the same. In line with the comment that the last gentleman made, he said, "How do you keep them off?" Well, you fellows can keep them off in terms of who you want on, and who you don't want on. Yet in our own area, and even network broadcasts, there are certain people who have no right to be the moderator or the MC, yet they are on. Why are they on? Are they on for a money reason? Some of the moderators have trouble speaking. Yet we say that in TV and radio we should have some of the finest of that business participating. But we still have car dealers who are car dealers. I'm asking for some explanations on how he can control that. He can control; but can Chicago control it?

WALLACE: The word "demand" should be an unknown word in dealing with public service organizations. If I have

used it, I should have used the words "educate" and "convince" and "influence." We try to educate our public service organizations so that they will not want their organization represented on the air by a poor speaker. We do that by keeping in constant and close touch with them. Incidentally, I think one of the things that has helped us in that situation in Milwaukee, has been our active participation in all civic groups that have anything to do with radio or television. We don't fight 'em—we join 'em. We attend meetings of groups like the PTA's, the Milwaukee Radio and Television Council. We invite them to hold their meetings in our studios—we furnish speakers—we explain our problems— ask for help on occasion—try our best to get and keep them on our side. And the majority of them are not unreasonable. But as I said before, it takes education, it takes patience, it takes understanding. We've learned they'll work for and with you most of the time, if you give them the chance—and that in addition to that—they're just as anxious to have a good show on the air as you are, and in most cases will accept your advice, if it's presented to them in the right way.

"PROGRAMMING TELEVISION AS A SALES MEDIUM"

By

WALTER PRESTON

Sales Department, WBKB, Chicago, Ill.

IT'S nice to see you all here. I am not the Sales Manager of WBKB. We don't have such a thing. I am a salesman and that's all I do. So now I'm going to talk to you about the poor people who pay the bills, and it's up to the salesman to sign the right things so they get results. Ever since I was to make this informal talk, I've wondered what I could tell you that would be most helpful.

I put down a few ideas which I shall read, for I'm afraid if I start ad libbing I might not know when to stop. As Jules told you, I've been selling television for over two years, and I still worry over each contract I sign. Wondering if I have made the best suggestion for my client. For you know if it doesn't work out for him, not only has my station lost a client, but television might lose him for a long time. That is why it is so important for us to study our client's problems before we recommend what he should do.

Advertisers sometimes feel that television is too expensive a medium to use . . . that TV costs automatically preclude using the medium effectively. On the contrary, the results achieved by both large and small advertisers have proved conclusively that television can be most economical to use over a long period of time, with very low cost per thousand viewers reached.

None of you need to be sold on the desirability of advertising and selling products via TV. Otherwise you would not be applying for television channels in your respective markets. Your strongest talking point in selling TV over radio, newspaper and magazine is its unexcelled attribute of sight and sound. The impact of sight and sound leaves an indelible impression upon your television audience, at a time when the entire family is

seated in the living room in a relaxed, receptive frame of mind.

The sales effectiveness of the message will, of course, depend on the coverage your station offers. On the type of programs and adjacencies, and on the manner of commercial presentation.

I needn't emphasize that the audience depends for the most part diversity of solid, entertaining programs. These stations having a source of network programs are definitely off on the right foot, with a basic nucleus around which they can build a stable of strong, popular local personalities.

Where will your revenue come from? Well, your revenue, of course, will be derived from three main sources: (1) Announcements, chains breaks, and station identification; (2) Local films and live programs; (3) Network commercial programs, if you're affiliated with a network.

Take advantage of your network programs in prime evening time to sell both 20 and 8 second spots. Regardless of your programming these adjacencies ought to be sold fairly solidly, in as much as your major audience views TV between 7:00 and 10:00 p.m. Live local programs can offer substantial revenue to the station, but watch carefully any indiscriminate live programming which can eat up many of your dollars in crews and studio costs. Best use of live studios is afforded by the back-to-back programming. In other words, if your network shows start at 6:00 p.m. don't endeavor to program live at 1:00 p.m., unless you can utilize your studio crews, cameramen and engineers a full eight hour day, without the necessity of their remaining idle four of these eight hours. "Island" live programming will cost more in the long run than the sales revenue received.

In the beginning it is a good policy to depend considerably on film programming either with feature films, with shorter fifteen and thirty minute films made specially for television or with good quality kinescopes. Film programs definitely have audience appeal and can bring in good revenue with a minimum of operational expense and inconvenience.

Don't misconstrue that live programming will not pay off. The essence of television lies in the intimacy afforded by live telecasts. The viewer in your market will want to see things happening locally at the time. They will want to see all the favorite performers they heard and read about. So you build gradually a staff of strong local personalities, newscasters, singers, the sports commentator, the cooking expert and the authority on household hints. Some of whom you can schedule in participating programs at a normal rate so that the smallest advertiser in your market might well buy television and find it worthwhile. With respect to news, sports and weather, stations differ in their programming

policy. Some prefer strip programming to indoctrinate the audience to habit tuning. That happens to be WBKB's policy. In selling strip programming, however, many times the advertiser's budget will not justify payment of an across-the-board price. It might be expedient, therefore, to price the shows on the basis of one, two, three and five times per week. Thus offering it for sale to a diversity of budgets.

A pioneer in the TV business makes mistakes, but through these mistakes learns to devise ways and means to cut operating expenses. WBKB has made use of two such gimmicks. One is the robot camera. A stationary camera, unattended, that is prefocused through a small studio window. This is ideal for programming commentary shows, such as news, sports, fashion tips, etc., where one or two people could sit at a desk ad talk informally. The background, obviously, can be changed for variety. But the primary utility of a robot camera is to eliminate the need for crews; all that is required is an engineer to heat up the camera. Obviously you have limitations for commercial purposes, but many clients will use sound-on-film commercials, slides or cards with announcer voice over—for which this robot camera device is excellent. And in a last analysis, you can always show a product on camera by this method.

Another gimmick is the multiscope, which I believe was originated at WBKB to do away with the monotony of lifeless test patterns, and to afford the station something to sell. The multiscope will allow you to program time, temperature, ticker-tape news with background music. And to visually display the advertiser's logotype and messages from the very inception of your TV operation. You can sell this time in hour-long blocks, or in whatever manner you desire. Remember that the various TV manufacturers and their service companies will scream for a picture on the air all day long, from which to align new set installations—you will have to co-operate fully in this respect in order to build an audience in your own market. But you will have a demand for purchase of this multiscope time from the various set manufacturers, distributors, and retailers striving to compete for sales among the prospective purchasers of TV sets. I would suggest you look into the multiscope particularly when you start your new operation.

When television is new in a market everyone wants to get on the band wagon. They have heard of success stories in other markets—so they want in and they're in a hurry to get going. There's where they make their first mistake. Commercials that are geared along radio and newspaper lines are ineffective and do not move merchandise.

In a new market very few agencies and advertisers are TV wise so they depend in large measure upon advice from the station sales and program staff. It behooves the station personnel, therefore, to learn as much as possible about the program and sales end of TV so the station avoids the pitfalls of not being able to advise their clients constructively. One of the major pitfalls of TV, perhaps, both in a fresh new market, and in an established market as well, is abuse of commercials. Bear in mind that the eye tires much more easily than the ear, and both combined need to be fed with ingenuity and intelligence, if they are to absorb continually the multitude of commercials that will be shown daily on a TV station in full operation. Remember that your viewers can very easily switch channels when either the program or commercial becomes annoying.

What is the desirable commercial presentation? Let me emphasize at this point that I am not an expert. I do not profess to have the magic formula. A few of my clients have not met with outstanding success. Probably that's why I have gray hair—or the lack of it, shall I say. But here are several tips for what they are worth. Writing is so very very important. Newspaper and magazine copy appeal to the eye. Radio copy appeals to the ear. TV copy must appeal to both. Not only must the copy be clever, yet straightforward and factual, but the demonstration itself must be thorough and faultless. There is no substitute for experienced talent, who can demonstrate the product well. Don't overlook the fact that top-notch talent salesmen are worth several rating points in moving merchandise.

It is obvious that your most valuable asset is your viewing audience, so maintain a firm stand—about sensible presentation of commercials, and above all try to do a job best suited to the TV medium. Keep this fact in mind—Television is not only an advertising medium, but also a sales medium. One that depends on a personal direct message, and TV properly used can mean sales for your advertiser. For example, I sold a clothing company to use WBKB, they seemed to be very happy with the result they were getting for the dollars they spent with us. However, they suggested to me that it would be more desirable to create additional store traffic. So we decided to use a stronger leader each week. An item that would appeal to the viewer, and sell at a bargain. They used this suggestion, and immediately their traffic increased in response to the weekly gimmick, and as a result the store sold even more of their higher priced goods than ever before. So you see, just good old fashioned common sense sales tactics worked in this case.

Now just how important is your administrative and executive

staff. If you think that a top-notch staff is important to your radio success, then multiply this opinion a thousand fold when applying it to a money-making TV venture. There is no substitute for television experience, and I caution all of you to seek far and wide personnel who are very experienced in television operation. I can't emphasize too strongly how much you will save in dollars by employing an experienced commercial manager. By finding a competent chief-engineer and a production manager; a well versed program manager, camera department head and film buyer, and a person who can prepare your daily program rundown. You have all the publems of radio, you have all the problems of the legitimate theatre, you have the problems of film, and you have countless other problems unique to the television medium. You are dealing with live studios, with film, with slides, with title cards. You don't know the headache you will experience until you get into television, and above all the problems which your sales staff will need to answer.

Believe me, an experienced staff that knows many of the answers will be like an oasis in the desert to you and your sales staff. It will help you sell television effectively. Well, at least let's say more effectively and far less expensively. Gentlemen, television will prove challenging to you from the word "go." It will capture your imagination, your ingenuity and your creativeness—and your pocketbook. But it will reward you handsomely if you utilize it properly.

I hope that what I have told you will stimulate some questions and bring answers to perhaps more specific problems. And perhaps then I can learn something from you. Thank you.

QUESTIONS & ANSWERS

Q: What would you consider a feasible cost per thousand viewers in a local operation?

A: In my selling of local television, I never refer to cost per thousand viewers for several reasons. With all local advertisers we are interested in one specific thing, and that is the selling of the merchandise. I do not consider a large audience too important to the selling of the merchandise. I try to insist on having the type program that will reach the type people that will be interested in my advertiser's product. I feel that a good salesman on camera is worth several rating points. I do agree, however, that in selling Network television shows it is very important to the advertiser to know what his cost per thousand viewers is as

his campaigns are usually based on reaching the largest number of people for the dollar, whereas I said before, in local advertising it is the ringing of the cash register that is most important to the advertiser.

Q: Would you recommend that local stations attempt to supply their sales department with rating figures in the beginning of their operation after they have been in operation 13 weeks or more?

A: Yes, it is necessary to have ratings as they have become so well known that if we don't show them, the advertiser or the agency will think we are trying to hide something. I personally very seldom use ratings as an indication of what can be done. In the first place, we have different rating services, taken in different ways, and as you all know, they disagree to the extent that everyone is confused. However, I still think they are a necessary evil. I disagree, however, that buying on the basis of ratings is not the soundest way to make a decision on purchasing time.

Interject: May I support Walter on this one item: One of our shows has the lowest rating of four. It's for a lumber company, and nobody is going to look at it who isn't interested in hammers, saws, etc., but it's been a sensational merchandising deal for this particular lumber company. They don't care about the rating—the phone rings too loud.

Q: You mentioned that during the early period at least you'd have to put on a picture all day long for pattern purposes and that you could sell spots in that. Don't you have to have the test pattern itself on for the majority of that time and then use music background? Is that the way you did it?

A: No, part of the time we used Multiscope which gives time, weather, news with a musical background with your logo. During this time the advertiser's message is also put across. The reason for using the Multiscope is that it is a way of bringing in revenue to the Station. If we did not use Multiscope and just used the test pattern our cost would be approximately $68.00 an hour, so by using Multiscope we make up our $68.00 an hour plus additional revenue from advertisers, that has worked out very profitably.

Q: Don't you have to have a certain test pattern aligned for adjusting the sets?

A: No, the Multiscope takes care of all these things.

Interject: Walter, actually what he's getting at is that the service men do like to have that circle and test pattern on there to line up sets. If you're breaking into this field naturally the service people want it. As soon as two or three stations are

on, they generally unfold in the early morning—the test pattern on that time only allows service men to install—say in the morning. They would like to continue all day long if they possibly could, and they will buy it, by the way.

Q: Do you advocate separating your sales staff between AM and TV?

A: Yes, I would definitely recommend the separating of the two staffs.

Q: It was my understanding that the FCC had made objections to the type of Multiscope presentation because they were demanding that there must be a relationship between the sight and sound. Is this operation a type of thing they will condone?

A: The Multiscope type that our station used during the early period of our operation seemed to meet all the requirements laid down by the Commission. Using Multiscope in our opinion, was definitely a good public service feature using the news as well as time and other public service information.

It must have worked out very satisfactory for all concerned as both Television companies who purchased time, as well as the audience, seemed to be well pleased.

"FILM BUYING—FILM COST AND PROBLEMS OF FILM OPERATION"

By

JAY FARAGHAN

Program Manager, WGN-TV, Chicago, Ill.

"WHEN was it you were last to a motion picture? On my last vacation I saw a movie. I've seen quite a few in the meantime, but they haven't been in theaters. Television suddenly accents film in your life from a different perspective. You think of costs, sources. You subscribe to trade journals, clearances, and releases. Try to find package producers. For a while there, we were faced with kinescopes.

I remember back in 1946 we put a station on the air and we had an excellent production company. It was booked in from Chicago to program the station for the first week. There wasn't much film on for that first week. I think the whole operation ran about fifteen or twenty thousand dollars, and we had some very excellent programs. They had live drama, live variety, live news, live discussion forums, very little film. They left town on the 15th, and on the 17th, I was faced with programming the station from 2:00-4:00 in the afternoon and 7:00 to 10:00 or 11:00 at night, basically with film. I had written to about 200 film sources: commercial sources, Hollywood sources, Government sources and they sent back all their catalogs and the response was gratifying. I recall booking our first films through these catalogs, such things as Life Beneath The Sea, one reel $2.50; How to make a Watch Spring, two reels $5.00. So I took them at their word, I sent my order blanks through, the films were returned — we aired them and we worked about two weeks like that. Suddenly I met a lawyer from the newspaper that owned the television station and we had lunch one day. He didn't know anything about the film business, and neither did I, and he was wondering just how free we were to use these films,

Life Beneath the Sea, and How to Make a Watch Spring, and we decided to draw up a release for them.

It took about two weeks, and we sent those releases out then with our request for film. Our film sources dried up like a desert, and those that did sign our releases sent back their catalogue — the same catalogue we received before, but they used red ink and they crossed our $2.50 for one reel — Life Beneath the Sea, and in red ink they had written $15.00.

So that was the beginning, and on a percentage basis we thought 'Well, a few years from now we'll probably be out of business as far as film is concerned'. The advance in the price of that one reel has not been too great at least for this area. We can still program a quarter-hour such subject for $50.00 to $100.00. Film is like an extra studio for you: Sub-Title,—a bonus studio, or a silent producer, or your most costly producer. It depends on the individual operation. If you're network connected, your problem is reduced. If you have a network affiliation, through kinescopes, your film buying problem is naturally reduced. If you're an independent, your film buying operation naturally is about your number one problem.

The problem in discussing film today is that the whole film picture just now seems to be at a crossroads. I picked up Variety a few weeks ago and the headlines were something to the effect that some of the package producers of these half-hour dramatic films in Hollywood are probably folding up, because of mounting cost. Also it's hard to project exactly what will happen to some of the most familiar half-hour film shows like FIRESIDE THEATER, the Old LUCKY STRIKE SHOWTIME, which have been aired under various titles in the second run, the third and the four run. We're coming up against re-run problems in all areas, — in feature films, and the half hour packages — some in Chicago here are in the fifth run and each subsequent run is offered at a reduced rate. A film that may come into the market one year costing perhaps $1,500 or $1,200, will be offered as a re-run the following year closer to $800. On the third run it may go down as low as $500 and on the fourth run they say 'you name your own price'. Our film cost indicated here is about a $50 to $100 spread for fifteen minute travelogues. There are some available at $25 to $35. Travelogues are not designed specifically for television timing. There has been a gradual improvement in this over the past year, but the overall selection is still limited. A sign of the times is the announcement that Burton Holmes is to make his product into television shows. For some time — about twenty-six weeks — we had a local client spon-

soring travelogues on a three-time-a-week basis; those became quite a headache to our Film Department because of the producer's interpretation of what constituted a travelogue. He immediately screened out many excellent travelogues on the basis that a travelogue is not necessarily a showing of buildings, but people at work — he wanted a lot of closeups of people. We could have put the camera out on Madison Avenue and given him a closeup of people, and without a background you wouldn't know where they were from. This is one of the complications you can run into. Subsequently the pattern for that particular series changed and our problem eased off.

Fifteen minute programs other than travelogues run from $150.00 to $300.00. You can pick up some of them 'for free' if you want to plug saws, motor companies or railroad companies. Thirty minute fills average from $100 to $200 — there are some available at $75.00 — and then again the same free market in commercial films. If you're willing to allow plugs for a product, a meat industry film for example, there are some excellent films produced by commercial organizations. The commercial impact generally appears open and closed on the film. Many times there's some slight product identification somewhere in the middle of the show. They are a source of programming and it depends on your station policy or program policy as to whether you will run films of that nature.

For full length features, who knows! We have a situation — (we've run into it quite a bit) — where we've established a ceiling for our feature films, and were dealing with distributors and producers at a certain price. Take an arbitrary figure of say $1,000 for a feature. This was about a year or two ago; this distributor was quite willing to let this film go to us for $1,000 and we were about ready to make the deal when the film suddenly was withdrawn. Later it was booked in to the station by a client and of course we made our rate card and didn't lose any money on the deal; but we found out later that the film had been sold direct to the client. He made his own deal at about $1,750-$2,000 practically a 75 per cent, almost 100 per cent mark-up because of a client's inexperience in dealing in such areas. It started a trend where some other advertisers thought that they could probably make a better deal financially for a feature than the station could. It tended to raise the general level of feature costs because some of these distributors found out that there was more money in the market than the station indicated and feature film costs have been steadily rising. That, of course, is not the only reason, but it's a sidelight, and if you have that

type of problem it's better to try to sit on it from the beginning than to allow it to start. The insistence of clients upon the right to buy for themselves has kept prices high more than any other factor, according to our Film Director — I had her prepare some notes for me. A year ago the fact that two first-run packages and features were unclaimed, client wise in the Chicago area would have been miraculous; today, the reluctance of clients to underwrite first run expenses has made stations hesitate to buy. Which brings up the problem of 'Shall we have a film library for our clients to select from' or shall we spot book films. In our operation, which is heavy on feature films (we're running two a night just now: a ten o'clock start and a late evening feature). With about eighteen or twenty sponsored features a week — it behooved us to have a library for clients to select from so we went out on the limb and contracted for 300 features, (100 first runs, 200 second runs, or 'B' pictures and 'C' pictures). They die on the vine in some cases, and just now with a cut back in the market, business generally falling off slightly, people tend to buy the cheaper features. We're also faced with running some of the first run films available to us (that we have in our library) on a sustaining basis. We couldn't operate without having a library. We're looking forward to the day when perhaps we might be able to spot book feature films, but it doesn't seem too likely at the moment.

On half-hour film availabilities: Things like FIRESIDE and YOUR STORY THEATER and THE UNEXPECTED there are very few of that quality available just now, and if they are available it's on a re-run basis. We run into resistance on re-runs unless the price is exactly right and we could give them a prime time. Well, prime time on WGN-TV is not up against Milton Berle or Arthur Godfrey; Monday Friday prime time seems to be 9:30 at night and 10:00 o'clock at night, and we don't particularly like to air re-runs in what we feel is our one opportunity in the evening to build audience. We went into a successful rating picture commercially as far as the station is concerned. There has been a general slip-off of available films just now as well as new material, and I can't at the moment say anything optimistic about the general situation.

Now regarding our approach to film and our reference to it as an extra studio or a bonus studio: In January film represented 41.9 per cent of our monthly operation. Live studio 33.6 per cent and remote 3.2 per cent. In February our film operation increased from 39 per cent to 40 per cent, and in March it went up to 46 per cent of our total time on the air. In April it was

reduced because of our baseball summer operation. Now we're down to about 35 per cent of film and 25 per cent of live studio — the remainder made up of baseball, other remotes and network.

We have another operation in which we prepare a fifteen minute local newsreel each day. We fortify the local news with United Press film.

There's one more point that I think is important and I that is, it's up to the station — in many cases — to sell a feature film in its interest. By that I mean sell the subject material, sell the cast and the general production. I ran into a situation a few months ago where, in a screening audition, the projectionist took me aside and said: 'There's a swell film we have — the lighting is good, the story is good and the cast is fine, but it's an English film and if you get a chance why don't you take a look at it'. I discussed it with our Film Director and she said: 'Yes there's an awful lot of resistance to this film — it just won't sell'. Well, the film cost about $1,000 and I thought there must be some reason for this price, so I sat down and looked at it. I became so engrossed that I sat through the whole film. It was well directed, it was well acted and well lighted. Right at the head of the film in the opening, — almost BILLBOARD-setting-scene — I noticed a theater marquee in Picadilly Circus, or some locale in London, that was featuring a motion picture called KING SOLOMON'S MINES, so that placed the film as about a 1951 production. So I called an agency involved in one of the feature film operations and suggested that they take a look at this film. I sat in with the agency and the client when they came back to re-consider this film and they looked at the first minute and thirty seconds and the client said: 'Gee, this is a pretty good film'. We stopped the film at that point. You can't audition a feature film in a minute and thirty seconds. It may be surprising to you that some clients and agencies will do that with features, or spot check them to such an extent that they'll never be able to get an honest appraisal of the film's worth or its value as an audience builder. Then you may be stuck with some dead product that you have to run off sustaining. You should be interested in the features that are to run on your station; that is, your Film Director should be interested to the extent of twisting their arm a little bit. You run into queer situations where a client will take the opinion of his small boy as to what is a good feature and what isn't. Now that may be very fine for father and son relations but it doesn't do a station a darned bit of good as far as meeting its film bills is concerned. You should sell your feature films just as you would sell or audition live studio shows."

"MUSIC CLEARANCE AND COPYRIGHTS"

By

WALTER L. EMERSON

Legal Counsel, WENR-TV, Chicago, Ill.

THESE brief remarks, in a field both technical and in certain aspects complicated, can at best only hit some of the high-spots. Nor are they designed to in any way substitute for advice and consultation with your own legal counsel.

Copyrights fall into two main categories—common law and statutory. Each is designed to encourage intellectual effort as expressed in written or other form by giving legal protection to such intellectual property.

Our present copyright statute was enacted by Congress in 1909 and has only been changed in minor respects since, so the statute itself antedates broadcasting, whether it be radio or television. Incidentally, many authorities on the subject feel there is a great need for general overhauling and revision of the statute by Congress, but, for obvious reasons, there does not seem to be much hope of action along that line in the near future.

Copyright protects expression as distinguished from ideas. This is a real distinction, although many times one difficult of determination. A review of the decided cases bears this out. In other words, it is difficult to determine when expression ends and when ideas or facts begin. An example is, a copyrighted news story. The writer or publisher of the story secures a copyright on that particular story as expressed. However, the facts—that is the news itself—of the event reported are not copyrighted (and, in fact, cannot be under the law) and anyone could take those facts (provided he does not take them from their collector without his permission) and write his own story with his own expression and not infringe the first writer's copyright. This distinction between expression and ideas, or facts, is a nice one and in a contested case is a matter for judicial judgment and decision.

Copying, of course, can be done literally, that is, simply copying the writing or words or music of another and thus, obviously, is easy of detection, but copying can be more subtle when it consists of copying the treatment and important creative expression of another. Such copying may or may not be infringement of a copyright, and although forbidden by law, is much more difficult to detect and prove. Here again, whether or not there has been a wrong committed is up to the court to decide. A well known example of litigation arising because of alleged copying or piracy arose in 1929 when the writer of "Abie's Irish Rose" sued Universal Pictures which had produced the movie entitled "The Cohens and Kellys." The suit was successfully defended because the similarity was in public domain material. That is to say, the general story-line of both the stage play and the movie were similar, but this plot situation was something in the public domain. Furthermore, the treatment of the story-line by each of the authors was deemed to be original and unique and so the court found no infringement by the movie writer as to the play.

There are a number of things which cannot be copyrighted, such as a bare title. However, in the trade-mark field, single words can be protected, such as "Kodak," or a word, possibly better known to broadcasters—"Hadacol." Other examples of non-copyrightable material,—naked news facts (but remember the individual expression of news may be copyrighted) and, of course, obscene matter may not be the subject of copyright protection.

I would like to digress a moment and refer to a case we had arise here in Chicago last winter. It had to do with ABC's "Super Circus" television show. While the lawsuit in Federal Court here did not involve copyright, it did involve the title of that show and our efforts to protect it, based on the legal theory of "unfair competition." Briefly, the facts were these: We had been producing and telecasting "Super Circus" regularly since the fall of 1948,—at first locally here in Chicago and later on the network when the cable facilities opened up. At the time we filed our injunction suit, we had three sponsors of "Super Circus," one of whom was M&M Candy. That candy is a small round disc-shaped piece in various colors but all of the same flavor and marketed in a small cellophane wrapping. A Chicago candy manufacturing concern brought out on the market identical candies as to size, shape, taste and colors, packaged them in small cellophane packages and called his product "Super Circles." Their package even went to the extent of depicting a clown breaking through a paper hoop with the written expression "m-m-m good" printed on it. Both the clown breaking through the paper hoop, and the audible mum-

bling of the expression "m-m-m good," were a regular part of the opening of our television show in the portion sponsored by M&M. We claimed, in seeking a temporary injunction in Federal Court here in Chicago, that the candy manufacturer was guilty of unfair competition against both ABC, who owns the "Super Circus" show, and against the sponsor M&M. In the minds of the public, and this was proved by an actual survey, the phrase "Super Circus" had come to have a secondary meaning in connection with the products advertised on the television show, and particularly in this case with respect to M&M candies. As we contended, the candy manufacturer had ingeniously, but wrongfully, used the name "Super Circles" in an effort to market his product by getting a "free ride" so to speak, based on the public acceptance of our television show. Federal District Judge LaBuy agreed with our contention and granted the temporary injunction. The case has not yet come up for full-dress trial, but we expect to maintain our position and prevail at that time. Incidentally, you might be interested to know that in the hearing on the preliminary injunction, we presented in the court room a kinescope recording of the show as part of our case and at the conclusion of the hearing the Judge remarked it had been one of the most interesting and enjoyable hearings he had ever conducted.

Copyrights are transferrable, as other property, by assignments or licenses. This distinction is important to remember. Copyright, legally, embraces a group of rights and when it is assigned, all of the rights are transferred. Whenever a transfer of a particular right, less than all the rights, in a copyright is desired, it should be effected by license and not by assignment. This means the owner remains the same, but he licenses another so that person, or company, may enjoy certain specified benefits for a certain specified time. In this respect, whether you are on the giving end or on the receiving end of a license, the license should be prepared very, very carefully so that it says exactly what the parties want. It should spell out what is included and what is excluded from the license. Don't simply say what you include and leave it to inference what is excluded. A review of the decisions shows that careless drawing of the license agreement can often lead to costly and protracted litigation, or even to a loss of use by everyone, of a valuable right. The license should certainly spell out for how long it is valid and where it applies.

Technical developments over the years are often the reason for quarrels and suits. I mentioned earlier that our present copyright statute was passed in 1909, long before broadcasting by either radio or television existed, and before talking pictures were in-

vented. A host of bothersome questions arose in those instances where copyright licenses were either carelessly or unskillfully prepared. A license given for a dramatic work to produce a stage play might later be claimed to include movies and still later, talking pictures, when actually at the time the license was given, the parties had not dreamed of such modes of expression. The same, of course, is true for the later developments of radio and television. The decisions are conflicting. You can find them on both sides of the fence and the best answer is to as carefully as possible prepare exactly the license that is desired.

The law recognizes, even as to copyright materials, the right to fair use by another. These rights in the business of radio and television might more often come into play in connection with news programs or so-called "critique" programs. Fair use can be made of a copyrighted news story, although the material should not be presented to the extent and in a way that would attempt to repeat the copyrighted story as the commentator's or announcer's own. Likewise, if you were broadcasting a book review or drama critique, the theory of fair use would come into play, but it must be carefully handled and properly done. It is always wise to give credit to the copyright owner, but giving this credit does not enlarge another's rights with respect to the protection given under the copyright statute to the copyright owner. In this connection, I might mention as to jokes we hear on radio or television,—it has been said that probably none of these are protected by copyright because they are all so old they are in the public domain.

With respect to music, as you are all aware, the law gives protection to the copyright owner regarding the public performance for profit. From this concept were born the music licensing organizations such as BMI, ASCAP and SESAC. Each of them is a so-called "pool operation" designed as an expedient method to make music available to the many who play and perform it, from the many who compose and write it. This field of copyright protection has been prolific in producing litigation and also long and tedious negotiations between the licensors and the users. It is because of this copyright protection that you must clear copyrighted music before putting it on the air, whether by television or radio. Most of you are well aware of clearance problems because of radio broadcasting, and, in the main, those problems are similar in television. You procure music lists for shows you intend to broadcast and you check your music library index to see that you hold the proper license. You check to see if a proposed musical composition is a restricted item and you make sure, if there are lyrics, that they are proper and not so-called "original" lyrics.

On pre-recorded shows, where you make the recording, you make sure that recording permission is obtained.

As an example of the clearance of special lyrics, I might mention a live TV variety show we broadcast locally from Chicago. A comedienne in her routine wanted to use special and original lyrics to the tune of Mother Machree. They went:

"Oh I love the dear silver that shines in your hair
Thanks to peroxide it's no longer there
You're a drag, you're a hag, you're a nag, you're a bore
God bless you and keep you mother-in-law."

Needless to say we were promptly informed by the publisher that permission was denied, and these lyrics were not used.

In television, be wary of song dramatization. This means the use of the music or lyrics in a way which carries forward dramatic action. If a musical composition is performed in connection with a definite plot depicted by action and the performance is woven into and carries forward the plot and its accompanying action, the performance would be dramatic. Usually special licenses have to be obtained to clear dramatic performances as distinguished from non-dramatic performances and in many cases the rights are held by different people. It should be noted, however, in this connection that the use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition is generally conceded not to make such performance a dramatic performance.

Whenever a song, or a song title, is concerned, check and clear for use. Carefulness with respect to this subject is not an indication that you agree with the various music publishers in all their claims as to what constitutes a dramatic use. Endeavor to handle such clearances in a manner which will not prejudice your rights under your regular licenses and at the same time will avoid undesirable litigation and strained relations in the industry. Some of you may feel this is being over-cautious, but it is better to be safe than sorry. When you are not certain you have the right to dramatize music, you had best clear before doing so.

Speaking of record albums from shows, such as popular musicals,—if you are intending to use them, make sure whether or not the discs contain material other than music—in other words, dramatized material—and if they do, get your clearance for its use in advance, even though you may hold a license to broadcast the music contained on the disc. All of this does not preclude you from setting the scene by description, so long as the use of the music in the show does not serve to carry forward the dramatic action.

When it comes to broadcasting dramatic plays, we don't have licensing pools such as BMI and the others and you get your license from the owner, or through a "play agency." Most of these are located in New York City and they issue catalogues of plays available. There are no so-called "blanket" licenses and license to perform a dramatic work is procured on an individual basis, arrangements being made by you and the owner of the copyright, through negotiation.

In regard to the reading of prose and poetry,—if it is in a non-dramatic performance, there is no copyright protection afforded the owner at this time, and it doesn't matter if the performance is for profit or not, although all broadcasting is considered a performance for profit. However, under the Bryson Bill (HR3589) this will be changed effective January 1, 1953 so that thereafter consent will have to be obtained for the reading of a literary work publicly for profit and also for recording such work.

Another field where protection exists only partially is that of choreographic works. If choreographic works tell a story they may become dramatic productions. Choreographic notations are subject to copyright but this probably protects only the copying of the notation, not its rendition by dancers. Films of dance sequences could, of course, be copyrighted.

With television as new as it is, and with our statutory copyright legislation being over forty years old, there is of course no mention of television in the statute. That means unless and until new legislation is adopted, the legal problems arising from television will be handled under existing law. Law as a whole, fortunately, is pliable and particularly the case law, which comes out of the court decisions made from day to day. Among those fields of law such as copyright, right of privacy, defamation, unfair competition and others, the courts have been and will be evolving new television law. You, as broadcasters, and your legal counsel, should try to keep yourselves abreast of these developments because you don't want to lose rights that you may already have by not knowing of them and having your actions lead you down the wrong path, and you don't want to knowingly transgress existing rights and thus be hauled into court. I am sure no broadcaster welcomes litigation and consequently, I am strongly in favor of lawyers' services being used by broadcasters for prevention, rather than for cure after an irreconcilable conflict results in going to court. It is only through understanding and comprehension of these matters that you will be able to make constructive suggestions, if and when new legislation is adopted. You should be prepared with intelligent and reasonable suggestions at that time, and then

use your best efforts to have such legislation passed; and certainly also be aware of any proposed harmful legislation and arouse yourselves to fight it, if it crops up.

Along this line, I might point out a part of our present copyright law which does not particularly affect our industry. It requires that books in English, copyrighted in the United States, be printed in the United States. This provision was inserted in the law many years ago, because of pressure from the printing industry. I don't say it is a good provision, and in fact in certain aspects I believe it is bad, but it shows what an industry can do in its own behalf, if it arouses itself sufficiently at the right time.

Our copyright statute stems from a provision in our Federal Constitution empowering Congress to promote the progress of science and useful arts by securing for limited times to authors and inventors, the exclusive rights to their respective writings and discoveries. The over-all theory of copyright is to protect, not primarily the writer or creator of the copyrighted material, and also not the user, but rather to protect the public and through affording this protection, encourage members of the public to produce intellectual property and make it worth their while to do so. Too often, I am sure, we in the broadcasting industry may feel that the protection is all designed for the creator rather than the user, especially when the time rolls around regularly as it does to pay various licensing fees, but this is not true and it is not the broad purpose of the law. I repeat, the broad purpose is to protect and encourage the public to produce new intellectual properties. With this in mind, and looking toward the day when new legislation may be enacted—and it is needed—I believe broadcasters as a group should try to develop an intelligent position of their own, in order to bring before the legislators at the proper time their feelings which otherwise might be overlooked. Be assured that other segments of our society concerned with such matters, such as, publishers, authors, song writers and others, will be diligent in this regard and, for your own good, you have no choice but to be just as diligent, if not more so. If, in considering such matters, you will use the old and tried standards of common sense, reasonableness and "live and let live," I am sure you can constructively contribute in presenting the broadcasters' point of view.

LOS ANGELES
TV CLINIC

Beverly-Wilshire Hotel

May 26 and 27

1952

"KNOWING THE PULSE OF YOUR TV AUDIENCE"

By
KLAUS LANDSBERG
General Manager, KTLA, Hollywood

WHEN it comes to knowing the pulse of people, I'd like to remind you of the last national election and Mr. Gallup's disaster, let's call it. I feel I don't know near as much as Dr. Gallup when it comes to television. I have only gained a certain feeling from operating a television station over many years, and I'm happy to pass on to you some of the ideas we have obtained, some of the psychology we have developed, and some of the trends which we believe to have found applying to the audience when it comes to television viewing.

As far as television viewing is concerned, when we first started in the business, we made the big mistake, a natural one, and I'm sure that everyone in the business agrees that they followed this mistake, namely, to expect the audience to have the same tastes, the same desires, from television reception that they had from radio, or maybe that they found entertaining, or exciting, or interesting in the theatre, or in motion pictures. We made many a wrong move because of that very simple and very easy wrong calculation.

Television is different. Television is very different from radio, certainly. It is equally different from the theatre or any other show business medium. And I would like to start that off by saying that the show business idea and theory of the land of make believe is wrong when we get into television. I hope to be able to prove that a little bit in my talk.

First, in radio we have a medium, we had a medium, I might say. I don't mean that it is dead; and in fact, I can prove, right here, that television will only help radio, insofar as television can never replace it. We don't intend to, and I think that anyone who thinks that you can entertain people 24 hours a

day; or if they are only up to 18 hours a day, by appealing to the eye after the ear, you're wrong; so radio has a very definite place and will retain its place.

Radio, however, appeals primarily to the imagination. Let us forget for a moment, the musical programs; and musical programs, by all means, don't eliminate imagination. When you hear people on radio, when you listen to a dramatic skit, a detective story, whatever it may be, you will find that each one of the people not only imagines the performers as totally different from what they really are; but the story really develops in the person's own mind, along the lines of his own experience. This is the great advantage of radio, the own experience, the own imagination, decides the entertainment value for that particular person. And, I believe, the radio writer is more successful, if he leaves as much as possible to the imagination; yet finds a way of leading that imagination as far as possible.

This we haven't been able to do in television. Television hits you with a stark realism that has never been found before. First of all, when you compare television to the theatre, be it motion picture, be it theatre, be it concert, be it any form of entertainment where an audience gathers, you find that people, before they ever get there, are in a mood to receive. They are in a mood to be among people. They are in a mood to receive the vibrations so to speak, from other people, and to be entertained, when their neighbor, in the seat next to them is entertained. They feel the psychology of that whole house, that audience, and they have gone out of their homes, they are away from the every day things which leaves them open to a totally different appeal than if they sit in their own homes.

Going out to the theatre and enjoying something is very different from sitting at home. Make believe outside of the home is possible; but make believe when it comes in with the stark realism of television is not possible; because you cannot forget the every day things that are around you. You are in your own atmosphere, you are at ease, you are critical, you don't have an audience around you to stimulate you. What do you have? You have a little screen. That screen, one network calls it a window. It's a very good expression. It's a window on the world, it's a window to look out of, it's a window to observe things; but, it is not imagination, it is seeing, it is real. Now then, when you build your program schedule, you must keep this very strongly in mind. You cannot lead that audience astray from the every day things that they know, that they ex-

perience and have to continue while they watch television. You have their normal course of daily routine.

Let us forget for a moment the day-time hours. Let us take the evening. When you split up the evening, you cannot put any program that you think is good television at any particular time slot. The time slot that you select is the most critical thing in television. The program that is top entertainment in the wrong time slot can be the worst failure that you have ever put on the air. Yet, in the right time slot, it can beat anything that is supposedly superior entertainment that sits in the wrong slot. I believe this is one of the important things for most of the people here, because you, for the most part, are people who have not operated a television station; but who intend to operate a station in a smaller community that will soon receive its FCC permit to go on the air.

Now you have the problem of a time difference when it comes to network programs. You have the problem of your own local community. You have the problem of the habits of your community, and programming, what is available to you; and what is produced outside of your market at the correct time to meet your local competition, to meet your local habits. Think about that when you put programs on the air. Don't just let the network tell you—"This program has to go on at such and such a time—the sponsor wants it at such and such a time." In all likelihood, because of the uniqueness of the television frequency shortage, you will have the opportunity to tell the network and to tell the sponsor where to put that program, and you will gain by it. You'll gain friendship from the audience, and you will gain a competitive standing.

Much has been said about children's programming, and you will find it most difficult to sell. Why? It's hard to answer. Every survey I have looked at has proven that the children stimulate more purchases than grown-ups do. Children going with their mothers to the market, children needling their parents at home, are influential, tremendously influential in sales. Yet, sponsors have not quite come around it; and it is very difficult, at least in this market, and I believe, also in many others, to sell children's programming, even if they have top rating. Don't make the mistake of removing children's programs, and don't make the mistake of replacing them with cheap program fare.

Westerns, for instance, are definitely on their way down, as far as audience appeal and audience reaction is concerned. We have found such a drop in western films, that we felt actually encouraged. If any of you producers of western films are here,

I hope that you'll forgive me; but we don't desire this type of entertainment, particularly. It was a demand, it was a type of programming that was readily available.

Gradually, television is producing its own children's programming. There are a good many programs on the air today that are not just bang, bang shooting or cops and robbers stories. Yet they have the necessary suspense to interest the child; and yet leave that child a good deal for its imagination; also constitute a good amount of education. The programs, in particular that I am talking about, are programs such as Time for Beany, Space Control, Space Cadet, Super Circus. There are a good many programs that are far more than just casual entertainment fare, and you will find that grown ups are drawn to these programs by their children. Just remember, that until seven o'clock; and I would say that until 8 o'clock in any case, children dominate the television receiver, and tell the family what to listen to; and what not to listen to.

After the children's time, the best break we have found, is news programming. Yet, don't make a mistake. News programming has a very different appeal on television than it has on radio. It does not have the short, informative character which it takes on radio. Whereas a few news flashes bring you up to date; or at least you feel that you are brought up to date on television it seems long, drawn-out, and a good many times pulled in by the hair. The newsreel coverage we have received so far, and I have viewed Telenews, UP and AP, are by no means satisfactory as a solution for local programming. I hope Mr. Clipp doesn't mind if I just very quickly branch on the subject of news coverage; but I believe, contrary to Mr. Clipp, that your mobile unit, even if you have only one, is ten times as valuable as three film news services. We have not, until this time, invested in a newsreel unit to cover local news. Yes, there are film cameras available; and if something big happens we can get there; but generally that local news coverage isn't important on film. It's important if it's live, because again, you're taking people there. You are really furnishing a window; but if it's canned, it shows up as canned on television. And you can't get away from it. The audience does not want it; they don't like it.

The interest in news coverage that I've found in the East, I've worked in television in the East, and found that news is hot all day, all night. People are anxious to receive news, people are much more a part of the news world than they are out in the West. The interest in news here is very casual; and if you open a newspaper in your own community, I think you get a

pretty good idea of the difference in different areas. I found one of the programs on one of the Eastern networks most interesting; where headlines from different newspapers from different parts of the world were shown; all covering the same day's news. Well, the appeal of news to that particular area which is that newspaper's home is so different that was a very interesting study.

I think a question was asked earlier: "What about feature news compared to hack news?". Well, if you open a newspaper, you take the average newspaper of about thirty pages, you will find that maybe two, at the most three pages, of that paper, are devoted really to news of the day. Everything else is feature material—fashion, home, garden, everything that you can think of; but if you eliminate the crime, you find maybe one page, maybe a half page, of actual news. This teaches all of us a good lesson. If you take feature material and take your mobile unit to the feature news, where it is happening and when it is happening, you then give the audience something to see that they want to see. The curiosity of intruding, and forgive the word, on other people's lives, of seeing other people in the same difficulties that they have experienced at one time or another, be it only a man in a streetcar blowing smoke, provided it is permitted, in his neighbor's face, people enjoy seeing it. This is, you may say, a perversion, and shouldn't be shown on television. Yes, it should be shown; and what to do about it should be shown.

When it comes to music, we made another mistake in television. You all have seen the amount of ballet in television. Well, ballet, and I like ballet dancing in its place, has sort of become a visual impression of music that borders very much on the appeal of modern art; where people go to a museum. They don't dare admit that they don't understand it, and they say "It's beautiful," but they don't know why. They don't even see why, they don't feel it; their true reaction is "It doesn't mean a thing to me. I'd much rather see a still-life of a pretty flower." But they won't admit it to you. Well, ballet falls pretty much in the same category the way it's used on television; and everybody will tell you, "don't put a band on television, a band, good gravy, people look ugly with a trumpet to their mouth."

This doesn't hold true at all. We have, I don't know how many, I think about five bands a week on the air; and look at the ratings. People like music, and people don't want undistorted music. They want the music just the way it is, they don't want to be led astray. They may be thinking of something else while the music is played; but they want to see the musicians. There is a tremendous appeal in a band—just go to any ballroom and

watch the people crowding around the bandstand, you'll discover this.

So, programming needn't be elaborate. The oriental rugs, the chandeliers, they are not a bridge, they're a block. The people look at those lavish furnishings and they feel blocked. They don't belong to them. They don't feel at home, they'd much rather find a warm, friendly personality on the air that's considered one of them—one they welcome in their home—and there's far greater appeal in that than in all the lavishness.

And this means, that in television, a small operator can compete if he takes advantage of the thinking, and the habits of his own community, number one. Number two, forgets the splendor and the pretense which doesn't go across in television anyway; but he speaks the language of the people and shows them what they themselves experience.

I think this is about all I can tell you in fifteen minutes about the psychology of the television audience. Believe me, you must make fallacies when you generalize. No two people in this world are alike. That's the wonderful thing in our world. Let's not make the mistake and rip apart what I have said here by saying, "This does not hold true in every instance." Nothing holds true in every instance, but it may stimulate your own thinking when you go into television. Thank you.

QUESTIONS & ANSWERS

Q: Mr. Landsberg, I know that many of your most successful programs here locally are one hour in length. Someone mentioned to me recently that that was the success of your programs, that people like to turn them on and relax; and not have to change every half hour. Do you have any comments on that?

LANDSBERG: Yes, I think it's a very good point. I don't think that people shy away from tuning a receiver to another station; but I do believe that people plan their evening around the television set; around their key program; and I don't think that fifteen minutes or a half hour are long enough a time segment to plan an evening around. With a one hour program, you have a chance also of getting people in a certain mood and holding that mood. That is a definite answer. Now, it is also probably an advantage, because in television, unlike in radio, block programming doesn't seem to work. People like a variety of things;

so if you give them one hour of solid programming on one subject that hangs together, they will not feel so strongly that desire for variety; as if you broke it up into fifteen minute segments and didn't really accomplish anything.

Q: Mr. Landsberg, you mentioned that in the problem of scheduling a specific program at a specific time, it's very difficult to capture audience interest at that time; and you use as an example a children's program. Could you use a few more specific interest examples, such as the band program you mentioned or a detective show that we might be inclined to schedule at seven that might be better at 9:30?

LANDSBERG: Well, I would say that after you get through with the children's programming, there comes the time for what I call intoxicating entertainment. The grown-ups come to the receiver then. They've gotten the latest news; now they want to forget the day's worries, and they want to be taken away completely by razzle-dazzle entertainment.

When I say razzle-dazzle I speak of Milton Berle, Red Skelton, Frosty Frolics. I speak of shows that move so fast that the entertainment character is not nearly so important as the pace of the show. When it comes to detective stories, I think that around 10 o'clock is ideal for mystery time programming. Maybe a little earlier; but I'd rather put it on between 10 and 11. After the intoxicating entertainment comes this type of mystery programming, or warm stories, let's say, "I Love Lucy," "My Friend Irma," things like that are warm and fit into a relaxed mood in the home that you will find later in the evening. But first of all, give them pace, so that they get away from the general trend of the day and their own worries.

Q: Mr. Landsberg, what has been your experience with commercial films, and about what ratio of films to other programming do you utilize?

LANDSBERG: Experience with film, in the early years was excellent; because of course, we cannot afford to produce dramatic programs that can approximate the quality of motion pictures, even the old ones, that is with the production costs that they were able to afford when they produced those pictures. Lately, and in more progressed years in this seven station market, we find that films, even of a newer vintage, have lost their competitive value; for the very simple reason that they don't establish a habit. A national sponsor does not want to sponsor feature films. A local sponsor cannot afford enough to pay for one run of a feature film; and you have to keep on running it over and over again.

Running a film too many times is bad. Trying to get all the money out of it on the first run is almost impossible. Now what have you actually accomplished? You have not gained a thing by buying a motion picture and selling it at either the price which you have to pay for the picture, or as generally is the case, a lower price. You have not built up an investment. You have not gained a program segment that is strong on the air, because you're only as good as the last film you ran. In fact, you're not even that good. You're as good as the next film. And if the next film doesn't keep up in quality, you have lost your whole audience. So I would rather take an inferior program that we own, we control, that we know we can put on week after week, and let it build up its following which we can keep for the station.

Q: You and I have no disagreement on the value of a mobile unit. However, we find ourselves mostly confined to the mobile unit in connection with football games, basketball games, and extravaganzas for charity, like a music festival with a lot of Hollywood talent. However, those events draw a pretty large rating. On the other hand when we take our mobile unit out to some charity luncheon and put on a direct pick-up, it doesn't draw flies. A newsreel, on the other hand, will draw anywhere, it has been on the average between seven and a half and nine rating. What features did you have in mind when you were talking about the use of your mobile unit for spot news coverage?

LANDSBERG: I'm very glad you asked me that, Roger. Wednesday nights we take our cameras on a program which is called CITY AT NIGHT. On this program we take the cameras into factories, night clugs, hotels, to show the operation of that place. We cover any type of activity that takes place at night. We never announce where we're going to go. Now, this is one of the first and basic things about that program. If we told you that tomorrow night, or Wednesday night, that we were going to Douglas Aircraft to show the manufacture of airplanes, there would be a good number of people who'd say, "Now, that ought to be interesting," and there would also be a tremendous number of people who would say, "Gosh, I don't want to see factories. Why?" So we don't tell them where we're going. Once you have the audience, they're so fascinated they won't turn away. We have kept this program on the air for almost three years. And we have kept a rating that beats any newsreel in this town.

Q: What do you do in a small market; or what would you suggest in a small market where live bands are not available; and the various things you mentioned are quite limited in avail-

ability and scope. How would you maintain live programming as competitive to films, or better than films, in a case like that?

LANDSBERG: First of all, you are in the position today of finding on the market a good many film programs produced especially for television. Here, you have film serials, I don't care whether it's "Dangerous Assignment" or what series or theatre, it is "Gruen Theatre," "Chevin Theatre." There are so many films today that are continuing a series that you can do what I pointed out earlier. Namely, build up a following and keep it from week to week; and also you will find that these films were produced for the home; and although a good amount of saving had to be made in the production compared to the production of feature theatre pictures, the entertainment value for the home is good, and you have a serious, a lasting value.

Q: Klaus, would you care to comment on two factors? One, the importance of establishing a program in a time slot to develop a habit factor, and two, to what extent do you promote your station personalities so that they become local personalities?

LANDSBERG: Well, I'm glad you asked the question particularly. The first one is quite clear to me because when we find a program right for a time segment we like to leave it there. We don't like to juggle it around. We have run fifty-two weeks without a sponsor at times to establish a program; and we may get every bit of that investment back simply by having left it there. I think too many stations look at their PNL sheets every week; and look at it in the wrong way. You need certain programs to keep your program standard, to keep your program continuity, to keep your audience. Whether that particular program makes money or not doesn't always make the difference, because *without* that program, the rest of the programs during the evening wouldn't make money, and on other days. The second question is . . . I've always said, "We don't have announcers at KTLA. We have personalities." We don't believe in letting a man who has a nice voice sign on and sign off the station without the people knowing what he looks like, without the folks enjoying him on other programs. So that he becomes their friend who takes them from place to place, instead of their going some place with a stranger. That is the difference between using your announcers to also participate in programming, or having different people as entertainers and as announcers.

Q: Klaus, I'd like to skip back for a minute to the mobile unit; for I agree with you that the real magic in television is in the use of your mobile gear; and in Seattle, we do a lot of it. Our main problem is doing it, and making it pay out. How many

technicians and engineers do you have on your staff? How many crews do you have that make it possible for you to skip out of the studios almost any time that you want to?

LANDSBERG: Well, I don't believe in a big crew. Recently, after the atom blast we had, our relay set up for Las Vegas and picked up a parade in Las Vegas. I'm mentioning this only to give you an example of how few men you can get away with. We had three mountain tops between Las Vegas and Los Angeles with two men each. So, that's the first thing. We had three engineers for that whole relay, except for our Mt. Wilson location. At Las Vegas, I took two men with me, one engineer, and one guy to pull cable. That's all. On the day of the parade, I threw in two cameramen an hour before the show. So we had, including myself, three men to operate the Eldorado parade in Las Vegas, plus two cameramen and two announcers. That's just an example. I don't believe in big crews, I think they get in each other's way, and I don't think they work any better.

Q: You mentioned that you're doing a lot of hour long programming, and mentioned the artistic advantages of it and the audience advantages. Do you think that outweighs the loss of commercial value; which out of necessity you have been doing in hour long programming?

LANDSBERG: I'm delighted to have that question. We found that, for instance, our Spade Cooley show, which is our flagship, so to speak, couldn't be sold anymore at the constantly increasing production costs, and you might keep in mind that when you become a network town and programs are fed from here by microwave to New York, the variety talent that you used for a local show no longer wants to perform on that local show; unless they get network money, so whether you transmit the program to the local market, or nationally you have to pay the same amount in order to get the good talent. That's a big handicap. We found that we couldn't sell the one hour program to make a profit anymore. We consequently broke up that program into fifteen minute segments and we're selling it that today. Of these fifteen minute segments sold to national sponsors and we're making a very healthy profit. It doesn't mean that because you have an hour's entertainment, you have to have a sponsor for that whole hour.

LUNCHEON ADDRESS

By

EARL WARREN

Governor of the State of California

"MR. HAVERLIN, ladies and gentlemen. First I want to thank the radio and television industry for the very great opportunity you have given me during recent years to take my story to the people. A man in public office, particularly when he is not right at home, but is at some distance, has a very difficult time in telling his story as he wants it to be told. He can state it and let other people interpret it for him, but he doesn't always have the opportunity either to look at the people or talk to them directly in his own language. I have had that opportunity because of the generosity of your industry. It has been a fine experience for me. It has kept me more alert to my own job, because I have felt that each month, and latterly each two weeks, I have been obliged to be on either the radio or on television to tell the people what I have been trying to do through their government at Sacramento. I want to thank Miss McClatchy, (KFBK, Sacramento) and ABC for making this a possibility for me.

I want to welcome all of you who come from other States of the Union, particularly those who come from our Western States, because I understand this is your meeting today. I want to say to you that we in California are television minded, and we look forward to the day, which we hope will not be too far distant, when television will be available to every home in our State as its older brother, radio, now is. I am one who believes that television will greatly enrich the life of our country. It will not only entertain our people; it will contribute to their culture, it will enable them to become acquainted with the people of the world, and – what is the most thrilling of all to me – it will offer unlimited opportunities for education.

I believe that television is the greatest invention since the printing press. Television can be of greater import in world

affairs than the Atomic Bomb. I say this in full knowledge of the terrible implications of that deadly instrument.

I can't help thinking that history repeats itself through the centuries. I think of a thousand years ago when Ghengis Khan, in his sweep across Asia, used gun powder for the first time. It had been discovered by the Chinese centuries before. I'm sure that when those people, who had always fought with spears and swords, heard for the first time that gun powder was being used in warfare, they must have had some of the same kind of feeling that we have in these days about the potentialities of the Atomic Bomb. I'm sure that many believed it would destroy that civilization, but it didn't. I think the reason is that people become more enlightened because of the printing press. In my opinion one book that came from that printing press has had more influence than gun powder on the history of the world and upon the life of people everywhere. It is the Holy Bible.

I believe that in a similar vein this great invention of television can so bring to bear upon the world influence of culture, good will and education, that in the long run it will outstrip the potentialities of the Atomic Bomb so far as it might be used for the purposes of destruction. In addition I think that perhaps television can be a major force in convincing the world that the breaking up of the atom can be used for peaceful purposes rather than for destructive purposes, and that in the end we will see atomic energy used for good purposes rather than bad.

I am looking forward to the day when television may be available in the most humble homes in this land — when the great minds of the world in science, government, art, music, philosophy and religion can come into those homes as guests and visit with the members of the family. People do consider the people on television as guests in their homes.

In my own limited contact with television I have had some revealing experiences along that line. When I was in Philadelphia a few months ago — for the first time in four years — I was introduced to an eleven year old girl. She said: 'Oh I know you. I've seen you on television'. I had similar experiences in other cities throughout the country — people telling me that they felt they knew me because they had seen me on television. I believe I understand what a force television can be if, in the future, the great minds of the world are brought into those homes in that manner. I am sure that it is difficult for us to over-estimate the great force that TV can be in years to come.

I am happy to know that those who are pioneering in this field of television are also pioneering in the field of assuming

responsibility for the powerful instrumentality which they are using. I am happy too that they have determined to discipline themselves in the development of this instrumentality.

I have read your code of ethics. It is a very revealing document. When I see an industry like yours — in its very infancy — getting together for the purpose of controlling itself through a code of ethics, it seems to me that it is on the right path. If you expand it to meet new conditions as they arise — if you continue self enforcement of that code of ethics — I believe that you can obviate the necessity of, or greatly delay, any effort on the part of government to curb your industry by controls or regimentation of any kind.

It is my opinion that if your industry is to expand, to prosper and to reach its greatest potentialities, it must do so through free competition and with a minimum of restraints on the part of government.

I am not here to preach to you. I am here to commend you for the start you have made with your code of ethics and through these Clinics to strive for improvement; to try to find out what, if anything, is wrong and then how to do something about it. I believe you are on the right track and I'm sure that it will meet with the approval of our people.

Ladies and gentlemen, as Governor of our State I want to be helpful to you in the development of your industry; not by putting on governmental controls but by helping you wherever possible to help yourselves. I'm sure that, going along as you are, you will develop your industry to the nth degree of its potentialities and that in doing so you will do a great good for the people of our country and make life much richer for all.

LUNCHEON TALK, MONDAY, MAY 26

By

EDDIE ALBERT

Television and Film Artist

"I'M really rather scared and somewhat honored to be here. In the first place, I don't know much about television; and I'm expected, as Gene indicated, to say some ponderous and brilliant things which you can take back to you for your personal profit and better life. All I can tell you is what experience I've had here in four or five months in my very limited area. I could add a few clues about the uniqueness of this medium, perhaps, which could be of some value later on. It has been my observation, a new medium always draws on the attendant arts for awhile. For example, when radio came in, it drew from the stage and vaudeville, etc., some of the most popular programs were such as the 'Rudy Vallee Variety Show.' Later on, they found their own really essence and became very exciting with things like 'Stop the Music' and quiz programs and things that were a lot of fun for people that they could enjoy in their own homes. They couldn't possibly duplicate it in the theatre or on a stage or wherever. Television seems to be drawing from radio now, principally both in its personnel, its materials, and in its techniques. The contribution that I would like to point toward might be: what have we found to be particularly unique about television that possibly be a straw in the wind toward indicating what and how it can, in this way, or some way, come into its own unique advantage in a few years hence. . . .

. . . What have we learned? What have I learned at any rate? Well, I am astonished to find out the intimacy of this type of program. We're on five hours a day, we don't have any rehearsals, we don't have any material. We merely come on, I come on. Then we sing a few tunes, we sit and talk, we interview people that have been very carefully developed and brought into our schedule planned by Tiny Lanier, the producer, and so, they keep popping up with no previous meeting, most of the time, on my

part. we sit and talk. . . . Television is unlike pictures in the intimacy of it and what I believe they really want, in this particular century which we live in, is distinguished primarily by its savagery and loneliness and barbarism. They want a friend, and they're pretty few and far between. And so, this fellow who comes and sits in, they like to hope that he might be a friend. He does things that they believe in, he brings people in that they would like to meet, he doesn't violate their good taste or the manners or the happiness of their children. . . .

. . . You've got to work very hard to find a wonderful relationship with your artists, and see that they have it with each other, that they're simple and sincere people, that they believe in what they're doing, that they're happy in what they're doing, that they love people, and that they have a feeling of responsibility toward people. . . .

. . . You can make television a part of the community as movies and radio have never been able to do and from what I understand of the discussions heretofore, it looks like this body of men intends to do that very thing which has never been done with the motion picture industry or with radio. And we can take a leaf out of their book of problems that have developed as a result; and I can see that you're meeting these problems long before they come and there is some hope as has been indicated, I've forgotten which statesman was mentioned, it made me think of Jefferson though, having to do with getting the word out to the people, and until they get all the word and all the education and all the knowledge, we simply can't have a democracy. They all have a hope but they don't have a hope based on discernment, based on knowledge, and this televesion can really bring a democracy that's constructive and healthy and fun to live in. It can bring a world and I hope you gentlemen start it. Thank you."

LUNCHEON TALK, MONDAY, MAY 26

By

TIM McCOY

Television Artist

"THE first thing that struck me about Eddie Albert's talk, when he spoke about the different mediums television had drawn on, this very word clinic, struck me rather as a misnomer for this organization. In the first place, the very word clinic to me suggests someone who is ailing; and you call in a lot of people to find out what's wrong with him; and rectify it. That might be all right for our two old decrepit friends, moving pictures and radio, but this television is a very lusty babe. There isn't anything wrong with it at the moment, the only thing it needs is a lot of nourishment. And to try to correct the things in television today is the same as taking a youngster who likes to strike matches to see what the fire is about, and thinking he's a fit subject for a psychiatrist. We haven't gotten that far yet. This is a new medium and we're all trying by trial and error.

Something occurred when our chairman here spoke about having seen me with a covered wagon. It brought to mind a thing that was impressed on me then that I've never forgotten since I've been before the public. That was my inception in this business. I had never been in this business, of course, or any phase of it. I brought all these Indians down to make 'The Covered Wagon', and as a result we did the first of the prologue here at Graumann's Theatre. Then when I took it to London I had more advice about what to do in London with these Indians. They said: 'Remember this. The people over here think that the Indians are running wild in the streets of Brooklyn. Give them a load of tall stories — make their hair stand on end.' Well, of course, I'd been around a little too much for that. Now why go over and load those people with a lot of bunk when all I had to do was tell them a few honest truths about these Indians in our Western country, about some of the

historical incidents that were embodied in the story of 'The Covered Wagon?' The facts were enough. . . .

. . . In trying to figure out a program that might interest people, and that might answer a lot of things, I thought about it a bit, and I thought 'There's only one thing I shall be, and that's authentic. If it's about the Indians, if it's about the West, then we'll give them authenticity; and I think it has proven that.

The educators started in a different angle. They insisted that television give the people educational subjects. They asserted that people crave education and that they wanted information. Yes, this is true, but they don't realize that first this medium is one of entertainment. You must capture them, you must entertain them, and then, if with that you can give them authentic information, I think they'll thank you for it. Now that is the approach that we have used in this particular program and from the letters that come from people proves just what I started to say, you've got to be authentic. . . .

. . . If we want to correct any of the faults that we find in television, all we've got to do is sit down in front of the television screen; and as far as all of you people are concerned, try not to have happen on your station all of those things that offend you on the other fellow's. Thank you."

"HIDDEN COSTS IN TELEVISION PROGRAMMING"

By

ROBERT M. PURCELL

Director of Operations, KTTV, Hollywood, Cal.

THE title of what I'm going to talk about is "Hidden Costs in Television Programming." I have a little sub-title for it which is "Four-Fifths of the Iceberg is Hidden' because, as you know, iceberg waters to a mariner bespeak very great danger. They are feared mainly because four-fifths of their danger is never seen — it lies under the water — and in television programming costs there are icebergs. Four-fifths of them, unless you have cost control, lie obscured, and just about the time that you're aware of them is just about the same time that you find that you are in financial difficulty.

I'd like to say that the things I'm going to talk about here today are a summation of the answers I have received to the questions I have asked television operators in New York, Chicago, Milwaukee, Detroit, and of course here in Los Angeles. They are a condensation of these rather than a sum total of my experience, so there is nothing here that is creative. It is merely somewhat a factual and, as I say, not an exciting reporting job but one which I do believe, for those of you who are entering into television, can be of extreme importance.

Now it seems as a basic premise that the important point in program costs from the standpoint of sound programming and production is that management be kept aware of what a particular series of programs or a program actually costs. Any difference between cost and selling price becomes strictly a management decision; but a sound decision of this type can only be made where the full story is available. The method agreed upon by many stations who have been fighting this problem of hidden program costs over a period of the last three or four years is having a budget that is realistic and has good control features.

In other words, the quick division of a budget into talent and production facilities is not enough to show up the big costs in programming because most of these big costs are *hidden* costs.

Take radio as an example. Radio production usually boils itself down to a Chief Announcer, perhaps a Head of Production, the scheduling of a few studios, a few microphones, and the mimeographing of scripts. In television you have a logistics job that is very comparable to the same type of job that's being done by the motion picture industry because you are dealing in materials — lots of materials and expensive materials.

Take, for example, a hypothetical film program, one which could occur in just about any television programming schedule. Let's call it "Film Theatre." Suppose you have sold this program to a sponsor for $1,000 net on top of your air time. The first show is going to go on, say, a week from Sunday, and let's assume that the film was purchased for $800. To this you want to add a host and narrator, and let's say the TVA scale for this man is $100 — that's $900; then you put in about enough to cover your cost of production for the commercials, the film cutters, etc. The figures seem very equitable to the sponsor's representative, the advertising agency, but what about the station?

This is the point when four-fifths of the iceberg becomes, you might say, diametrically immeasurable. The title of the movie itself is covered under the $800 figure. But what about the telegrams and TWX's we use to clear up the title? The price of $100 may have taken care of TVA's minimum requirement on broadcast and rehearsal time, but will it also cover the station's unemployment benefit payments for the announcer? Or the group insurance payments if he happens to be a staff man? The charge for the use of the music library was no doubt included under the studio's facilities. However, who pays for the needed additional purchase for use during the commercial? The money to buy the composite bagpipe record that won't be used again until Queen Elizabeth's coronation?

The production facilities figure might have included the rental of a tux for the MC, but did it include the time and the money involved in finding the correct size? Did it include the transportation to and from the studio? The figure may have included the cost of the actual prop rental, but in the case of a rather obscure type prop (we'll say an Indian coffee urn, and that's not too unusual a demand) did it include the time of your prop buyer who might have spent ten or fifteen hours in trying to trace down that particular item?

The "Film Theatre" might have been set up originally as a

two camera show, but at the last minute the account executive decides to throw in a third camera. Nothing wrong with throwing in a third camera, but bear in mind a few things. Throwing in a third camera on the deal can cost you, the station, a real pot-full of money. For instance, you have about an additional $5.00 an hour for the use of the camera tube lights. Also, it's going to necessitate calling in an extra cameraman. It may be that within your scheduling you won't be able to pull this man in except on overtime. You'll bring him in for an hour for the show and that is all the use you'll have out of him; but the union has an 8 hour minimum call, so you've got about 8 hours of a cameraman's time to go into this thing.

Let's say that the camera itself is a pretty large capital investment which you have to figure into your cost. A third camera obviously is going to require more stage space, more lights, more power for these lights, possibly an extra lighting man. It will require more feet of set, more of the art director's time, more easels for the extra cards, more complicated shots. These will require more of the staff director's time, a more complicated script that even gets down to details like this, that involve additional mimeograph time. These are the hidden costs.

Another one which can arise very easily and sometimes without management's immediate knowledge is overtime. Let's take for granted that you and the client agreed upon the equitable figure, insofar as the set requirements were concerned, of $100 and break down this $100 into $80 on an average of straight-time labor. The balance is to be used for your lumber, your paint, your cameras, and your other materials.

You should of course have, as a part of your operating schedule, a deadline for the submission of the material needed. Now due to many human and understandable factors — such as the agency's conferring with the sponsor over the proposed commercial approach — the set requirements don't get presented to your station until about 24 hours after your deadline. Obviously you're not going to say, "The show can't go on." This won't work, especially in a competitive market.

Take a look, however, at the results of this post-deadline arrival. It becomes compounded because the art director is unable to fit the work in with his pre-arranged schedule. The layout man in the carpenter shop has a similar problem. And so it goes, adding more overtime because of the number of hands the problem must go through. When the set reaches the point of fabrication, it would seem that on the surface of it you might have run into, instead of $80, $120 because you're doing it at

time and a half overtime. However, it isn't even as simple as that. This compounding of the original lateness, by going through hand after hand, may keep your fabrication crew standing by for another 8 hours, so that the job that you originally estimated at $80 comes in at double time labor and you're going to have to pay $120.

So lack of sufficient pre-planning, last minute changes, late script, additional special effects and other facilities not called for in the script, and other factors that lead into overtime can very easily double your anticipated production and program costs.

Here is another typical example of the hidden cost situation. Let's take an art director on a weekly salary. He's supposed to give equivalent service to all the programs on your station. Suppose there are forty live programs on your station and of this forty, ten of them are weekly changing shows. Twenty-five per cent of his time (or ten hours a week) would be given to the refurbishing of the thirty shows, leaving about thirty hours of his time to be divided among ten changing shows — roughly three hours a program. Now it's obvious that all of these programs are not going to get the exact and similar allocation of his time. Unless you as management are watchful, a situation can arise where the art director may be giving as much as twenty hours of his creative time to one of these ten changing programs, and the rest of the programs get, consequently, a sort of once-over-lightly treatment. This can mean that almost half of this man's salary is being applied to one program.

I use the art director as a typical example, but the same principle applies to any of your creative people; it doesn't matter if they're lighting engineers, directors, writers, or any member of your creative or production staff. If any one of them is spending an undue proportion of his time on one particular project and you're not getting money back for this proportion of the allocation of labor, then this is a real hidden cost. It will show up in your program administration budget rather than where it justly belongs — as a debit against the particular show itself.

I'd like to make a very strong point here — that in discussing hidden program costs I'm not by any means endorsing a policy whereby the station should not give these services to the client or sell them, whichever the management in the light of the particular situation, deems the better. But I am endorsing a policy whereby you smoke these hidden costs into the open so that any such decisions are made with a full awareness of the facts at hand.

In order to have these facts available we and some of the other stations throughout the country have developed a basic plan

whereby program costs are divided into two main sections — *program administration* and *direct program* costs. Overhead of the program administration that can be allocated to the particular program is done so by a cross-charge method. The remainder of costs automatically becomes your program administration cost. If you have these two elements separated in this particular manner, you're always in a much better position to evaluate your situation on any given program from day to day.

An example of the method we use, and it's not an original method, is that we take a program and break it down into every possible cost allocation you can — stage manager's time, floor manager's time, engineering time, lighting time, props, costumes, talent costs. But this in itself is not enough. You have to go back of that with what we call a manning report whereby the individual doing this work makes a note as to whether he spends a half an hour on Joe Doak's program or one hour. This is the basic principle — that you have via this manning report a pretty good idea of how this particular man is spending his time. Then you, the management, are always in the position to decide if he is overweighting one program in favor of another. If you don't do this, you have these hidden costs constantly arising.

I'd like to set up as a conclusion a few "do's" and "don't's" that might be helpful as guides to efficient operation, and again I waive all claim to originality on these in behalf of myself and of KTTV. These are again just a reporting of some of the facts that I picked up:

I. Don't accept a contract that hasn't been completely estimated first by the program department and then by the engineering department, and have every item that it's possible to foresee spelled out in advance. If you don't, and you have to give extra rehearsal, extra space, extra art work and extra equipment, you'll only be setting a pattern that can become very viciously costly. If it's spelled out and you deem it wise to throw in the baker's dozen, you're in writing on this fact, and in going beyond the contract with your customer you become a big-hearted Joe because he knows he's getting the extra.

II. Don't get trapped into hiring talent and billing it at cost. It may be that you pay a carpenter $3.00 an hour but if you think of it, you also give him a three weeks' vacation at an additional 6 per cent. He has a week's sick leave and most likely he's going to take a goodly portion of it — that's an additional 2 per cent. You pay 3½ per cent unemployment insurance and you have other hidden costs that go into there that might bring the cost of this man up to about 15 per cent above what it looks

like on the surface. The same thing applies when you hire outside talent and want to bill it at cost. You'll pay for the wardrobe that gets torn; you're going to be the one who will defend the suit for plagiarism on his material. You'll pay for the dinner hour that he misses because of an extra long rehearsal; but you'll be on contract if you bill to the client at straight TVA wages.

III. Don't go overboard for rehearsal on the first show without having a definite understanding with the client. Once you've allotted rehearsal for the first show you've set a pattern, and unless you're firm in your original understanding, you're going to be stuck with that pattern.

IV. Don't write contracts with talent that have sharp escalator clauses every thirteen weeks – time goes by awfully fast in this fast-moving business.

V. Don't be a patsy about storing sponsor material after the contract is over. Take into consideration your original storage problem. It costs you real money in space to store refrigerators, stoves, television sets and furniture, and it costs you money to move it back and forth on the set.

VI. Do try to sell your programming in conjunction with your manning schedule. Now this is difficult and can rarely be achieved, but it's worth striving for because obviously a film show, when you have thirty technicians around, is a waste. A live sale at a time when you have a skeleton crew is also a waste. I don't by any means think you can lick this one, but it surely is worth striving for.

VII. Do strive for long blocks of programming in the afternoon and late evening hours because one long program in the afternoon or evening will be very low in cost in comparison to eight or ten fifteen-minute programs.

VIII. Do set a policy on deadlines for artwork, sets, film, continuity, etc., and try to stay within that deadline. One of the best ways is to charge a penalty if it isn't observed. Post deadline work is probably one of the greatest factors in developing overtime and hidden costs.

IX. Do try to check out carefully the comparative value of rental versus purchase. Neither one can be optimum because each case will always have to stand on its own, but always there's a big money saving of one over the other after you've fairly checked out the facts.

X. Do make a time study of your operations. It may sound costly but it'll pay off. Suppose you have eighty programs a week and in checking your ten highest you find out that in addition to the evident out-of-pocket expense that 50 per cent of the

time of your administrative staff is taken up with these ten; 50 per cent of your promotion department's time is used serving these ten; 50 per cent of your duplicating department, your labor department, etc., throughout all of your service departments. If this is your situation, then the time has come for you to make a decision, but you have to know the facts first.

So in concluding I just want to say that it takes more than under-water radar to keep away from these iceberg zones — the hidden costs in television programs. It takes planning, it takes pre-planning based on past experience, well-written contracts and agreements with a certain firmness in adhering to them, a functional budget, and a management that is completely informed of all program costs. Only in this way can the industry go sailing into a more lucrative future. Thank you.

"MAKING TV PROGRAMS PAY FOR ADVERTISERS"

By

GEORGE MOSCOVICS

Manager of TV Development, KNXT, Hollywood, Cal.

"I PRESUME that all of you gentlemen are contemplating getting into television, or are already in it, for the purpose of earning money. Now, mind you, I didn't say *making* money, that's something different. A burglar makes money but a businessman earns money; and I presume that you're in the business of earning money. Now, there's only one way you can earn money in this business or any other business and that's by earning money for your customers. They've got to earn money or you can't keep them. There just isn't any salesmanship like that. How do our customers earn money in television? They earn it by selling goods to the viewers, the audience, the circulation which we attract for them.

Now, there are two elements to that proposition. First, building and broadcasting the programs – that is providing the audiences; and second, making the sale to those audiences. As you have heard, from some of our speakers, already, and from others to come, we have a lot to do with the first of those two propositions . . . providing the audience. Unfortunately, for us, though, we don't have, or we think we don't have, too much to do with the second proposition, that of making the sale to people after we've got them to watch our programs. And yet, unless that sale is made, unless we can keep these audiences buying these products and services our sponsors are promoting, in no time at all, we're going to lose their business, and if that keeps up, we're going to lose our own. So, with your permission I'm going to devote a few minutes of talking about the second phase of the television business, making the programs, the commercials, pay out for your potential clients.

In a meeting of the Grocery Manufacturers of America, a few

months ago, researcher A. C. Neilson told an audience that his study — and believe me, when he makes a study, he gets down to first principles — he made it very clear, that while television is potentially a powerful sales force, which has produced dramatic results in many cases, the percentage of misapplications and waste have been substantial. And I submit to you that with television as costly to us, the broadcasters, and as costly to the users as it is, that is nothing short of criminal. And confirming this, the magazine Broadcasting-Telecasting on April 28th, in an article called 'Sponsors Should Re-Focus on Commercials' cites a Starch study of the sale effectiveness of video commercials, to show that high program ratings do not necessarily mean high sales results. To mention only one example from many that were cited in the article, in the toiletry field, a program with the very gratifying rating of 39 developed only six persons per 1,000 who said they would buy the product after seeing the commercial. But another program in the same field, with a rating of only 22 developed potential buyers at a rate of 118 per 1,000, and there you have it. The second program had a rating of little more than half as much as the first. But it developed almost twenty times the sales power. And so, although we can't absolutely control our customers who propose to use our medium, we must in sheer self defense do everything we can to help them do the best possible job.

Many of us think of television as another kind of advertising medium — let our salesmen talk about it that way — speak of our clients as advertisers — and we let our clients think of television as advertising. Now this is a basic and fundamental mistake; and one which if it is not corrected, can prove disastrous to us in the long run. For if we let the concept of television as an advertising medium become established, we are going to be constantly on the defensive explaining its high cost as compared to cost-per-thousand in other media. And the real advantage in television, the ability to sell goods and services becomes just another defensive argument instead of the dynamic basis of our station promotion.

Instead of thinking of television as an advertising medium, comparing its cost to other advertising media, let's look at it as a selling force, and compare its cost to other devices of selling. To begin with, let's paste this tenet in our hats and never forget it. Among all media of general circulation in television, and only in television can you demonstrate products in actual use. This is so fundamenatl, it's so basic, and it's so important to us who are in the business and to you who are going to get into it that I'd

like to repeat this. Among all media of general circulation, in television and in television alone you can demonstrate products in actual use. In other words, in other media, you make claims and statements about products. In television, if you use it properly, you prove them. You leave no room for argument.

Take an automobile, for instance. You can talk your head off about how much room there is in the baggage compartment, you can show a pile of suitcases in the open back deck of a car, and it doesn't mean a thing. It's static because nothing's happening. That's merely your statement. In your commercial you have a couple of bell boys loaded down with more baggage than common sense tells you you can possibly get in there; and you actually see them throw this stuff in the back of the car, then nobody can any longer doubt that fact. You've proved it. And if baggage capacity is important to the buyer of the car, you have made a sale. That's not advertising, that's selling.

But it's impossible that television costs so much that this form of mass selling may be too expensive. It may be something for the automobile manufacturer; but not so good for a package of cigarettes. But fortunately, there are some comparable figures. Let's take the most economical kind of mass selling or demonstrating — the demonstrator, the girl in the grocery store with the silver polish or what not. Those girls are paid about $8.00 a day, and they'll average about 70 demonstrations a day. Well, that works out to about $115.00 a thousand. Or, take the more elaborate form of demonstration, the vacuum cleaner, or whatever the house to house kind of thing — one of those fellows costs, at the very minimum, about $15.00 a day, and more than that expenses for his car and supervision; but call it fifteen dollars. And any day they can do twenty demonstrations, it's a miracle, ten is nearer the average; but let's call it twenty. That works out to $750.00 a thousand. To demonstrate a low-priced automobile like a Ford, Plymouth or Chevrolet costs about $5,000. I was told by the sales manager of Chevrolet that if that figure was wrong, it's wrong on the low side. That's $5,000.00 a thousand.

But selling by television doesn't cost $115.00 a thousand, or $750.00 or $5,000.00. We're making demonstrations, we're making sales pitches at $5.00 a thousand, $4.00, $3.00 and even $2.00 a thousand.

Now, no man in his right mind is going to try and stand here and tell you that the demonstration of an automobile on television, no matter how skillfully done, actually equates with a ride in the car. But there are some things to bear in mind. In the first place, in television, your demonstration is made at a time

and place convenient to your prospects. They don't have to do anything about it. They don't have to expose themselves. In the second place, every demonstration is a perfect demonstration. You don't depend on some salesman feeling good that day, remembering every point and really putting on a good demonstration. And the demonstration never fails. You control it. In the third place, you're making your demonstration to the entire purchasing committee. You're not demonstrating the deep freeze to Mamma who has to get Papa and put the bite on him to buy it. The thing is being done before the whole purchasing board, where if there is any interest, they can wrangle it out right then, under the persuasion of your own demonstrator. But most important of all, unlike any other form of selling, these demonstrations, for the most part, are being made to people who, otherwise would never be exposed to them. So that your demonstration by television becomes not merely an attempt at making a sale; but it's an interest arousing device, a powerful form of promotion as well. This is something no other form of demonstration can do, especially as your demonstrator, unlike the house to house man is cordially invited through the door. They brought him in, you haven't stuck your foot in the door. You've got a start with the family's good will; and not with their resentment.

Now, to go back. For you to earn money out of television, your customers have got to earn money. If they're going to continue to be your customers, you have got to persuade them, sometimes against their own objection, to use television as a selling force. Not merely to translate into visual terms, their newspaper copy, or their radio copy, or even, as I have seen, their billboards. Why they think a billboard brought into the home is any more effective than a billboard on a highway, I don't know. But they do. Your job is to persuade them that that's not the way to use the medium.

One of the things that most of the speakers have stressed at this Clinic is that television is devastatingly revealing. Mayor Bowron spoke about its honesty. Mr. Lansberg said: 'It's not the land of make believe. Leave that for the pictures, leave that for the radio.' Television presents truth. At least whatever the viewer sees is the way it is in his mind. Also your speakers have repeatedly said, Governor Warren, among others, that there's a tremendous intimacy between television and the viewer. They're in their own living room. They're not surrounded by people. They're not putting on a big front. They're not acting for anybody. Their hair is down; and their slippers are on. And you, the broadcaster, and your clients, are invited into this intimate

atmosphere, to display your wares. Well, that's no place for being stuffy; and that's no place for being abstruse. You either lay it on the line; or they're going to forget you.

Now, obviously there isn't much that you can do about the national accounts with their ready made film. Those come to you and there's not much you can do about it (although I think you'd be surprised at the effectiveness of a well conceived and intelligently written critical letter directed to the right person, in an advertising agency) or with a national advertiser. But there's a lot you can do with a local advertiser, those upon whom, if your experience follows that of other television broadcasters, you are going to depend for a big share of your business. This especially applies to those advertisers who use live commercials on participating and on other programs. They can do it one way or the other, they can do it the smart way, or they can do it the stupid way. And even if you've got their contract, and you're going to get their money, you've got to make the medium do a better job to keep them coming back. That's your responsibility.

Now the times are full of signs of the need for doing a better selling job. A whole series of articles that started in Fortune Magazine in April of this year, is devoted to a digest of what's happening to selling in this country today. Our national productive plant has increased by some 83% but our selling force has increased by only 27%; and when this big plant of ours loses its one big customer, the government, we're going to have to do a hellova lot of selling to keep that plant going and to keep prosperity up in this country. The money's here, that isn't the problem. There's more money in what they call available income; that people can spend for anything their little hearts desire, but you've got to sell them to make them buy the things to keep this plant going. That's going to be a gigantic sales job; of the order of maybe two hundred billion dollars a year. To do that is going to take a giant salesman and I submit to you that the economic soundness of television derives from the fact that it will be the giant salesman that will do that job.

"LOW COST LOCAL PROGRAMMING"*

By
HAROLD C. LUND

General Manager, WDTV, Pittsburgh, Pa.

"LOW Cost Local Programming." This is a very, very important subject and a broad one as we all know. Mostly, we have found that no given set of rules will apply to all sections of the country; because each operation is so completely different, from the standpoint of markets, facilities, and audience. Therefore, any conclusions reached by one group, can only be used as a reference for the next. Low cost local programming to a half million dollar sponsor in Philadelphia can certainly not be construed as low cost local programming to a $5,000.00 a year sponsor in Erie, Pennsylvania. However, we can use the same yardstick if applied in the same manner.

First, a station operator must plan his operation in the light of the facilities available. Then he must determine the potential of his prospective sponsors. After arriving at this, he can determine whether the program should be sold as complete across the board strips, as whole single shows, as units and segmentized shows, or on a participating basis. Then, usually based on volume, type and quality of talent available, you'll determine whether these programs should be based on a star format, with the inherent strength based on the personality of the individual, or whether the value of this show will come from service, information contact, or gimmicks.

Now, after the general thinking has been narrowed down to this point, we come to the most important single factor in producing low cost local programming. The obvious answer in keeping cost down is not to spend money. A good workable budget, administered by all department heads, and carried through to individual programs is the only effective policeman. This is particularly true in regard to talent costs, and day to day production ex-

penditures. Enough money should be allocated to permit doing the job well, and good program brains are necessary to guide the project.

Moving on to the actual production, I'm afraid we often try to keep expenses down entirely on a day to day basis. Placing the tag "Low Cost" on local programming starts with allocating live times. Determining the period or periods of the day when the greatest use can be derived from the crews with the least overtime. We in Pittsburgh have a very tough union situation so this is about the first thing we think of. Obviously these times should be scheduled to take advantage of the best periods for local programs. Next comes the determination of number, type and size of programs that can successfully be produced within this framework, and the limitations of your facilities. Strict scheduling of Monday through Friday programs becomes even more important in TV than it was in radio. Lower costs are achieved through savings and talent fees, taking advantage of the frequency discount clauses in most union contracts. These usually permit the artist to do five shows a week instead of three. This also allows a much more effective utilization of the engineering and studio crew. Idle hours between programs contribute an indirect cost that can skyrocket the prices of productions.

Also to be considered are the savings in scenery and prop charges made possible through establishing a standard setting and playing the actor in it day after day. Even further economies may be counted through the saving of rehearsal time, as the various artists on strip programs require considerably less rehearsal than on sporadic schedules. Their "on the air" life has a chance to become second nature to them. Aside from the actual money savings aspects of the production, it is usually easier to build an audience following on such programs, and establishing a viewing habit that eventually means greater returns, and a lower ratio of production to revenue. Even though it may be impossible to put the same program into the same time period each day, it is usually feasible to schedule the same basic time period for a group of different live programs, preferably of a related nature. Thus the same savings in studio and engineering crews may be had.

As for the type of strip programs to be used, most stations throughout the country have found a daily participating program to be the backbone of revenue. This rapidly is becoming the small advertiser's only chance to get into the TV act. Most of these programs have fallen into a standard formula and continue to earn good money for the producing station year after year. Such programs more often than not can be prepared and produced by the feature performers with only a director for the

actual air-cast. In most cases this eliminates the need for a writer or for a production assistant. Among the most consistent earners are the women's shopping programs . . . the kitchen shows; and the audience participation programs. There is also usually room in the schedule for home-making, and to show those audience participating programs, too.

Many stations have registered phenomenal results with strong personalities supported by only minor material such as phonomimicry, occasional interviews, chatter about sundry subjects and so forth. When successful, this is probably the lowest cost programming, but it places a tremendous burden on the ability and runs the risk of wearing out his face. The same person, given an audience to work with can go indefinitely. It seems that the greatest audience builders at the most economical prices are those programs which show the faces of John and Mary Doe. The appeal of audience participation apparently continues, long after the so-called novelty stage of television has worn off. These programs come equipped with a built-in audience promotion vehicle. Almost all visitors to the shows will tell all their friends and neighbors to watch for them. A sizable growth in viewing can be recorded by this small stimulant over a period of time.

As far as talent utilization is concerned, we have found it to be more economical to program from a hard core of versatile staff performers, utilizing free lance or part-time artists as window dressing or change of face. I want especially to emphasize the word versatile; for therein lies the value and day to day usefulness of TV personalities. The ability to do two or more things exceptionally well enables a performer to lengthen his usefulness to the station. As an example, among our staff announcers in Pittsburgh, we include three who sing, in addition to booth announcing and on camera work. One sings popular songs, one leans to the semi-classical side, and the other is best at novelty tunes. A fourth man on the staff has rather exceptional ability with puppets and pantomine.

This same versatility is also desirable in free lance artists engaged as master of ceremonies, or as featured performers. For instance, on three of our daily programs, the headline performers do the following. The MC on one show also sings, and does pantomime routines. Another features co-Master of Ceremonies, one of whom sings and does comic sketches, while the other plays the piano and also sings. Both occasionally do light dance routines. The third program again calls for a Co-MC format; but this time featuring a husband and wife team. The man plays the piano and the girl sings and does dramatic sketches. This versatility is not at the expense of capable performances in any one

of the individual performances, inasmuch as all had formerly been staff announcers with the exception of the girl. They were chosen basically for their ability to do on-camera commercials in a sincere, believable and hard-selling manner. In addition, three of these people have recorded as singers for major recording labels. Also, the "co-inci" formula offers a distinct advantage. The MC pay scales, while slightly higher, include, in the rate of delivery, the commercials. This eliminates the need for an announcer. Finding these people is not easy, but it is certainly not impossible. Many can be developed in a remarkably short time. Talent crew costs usually consume a major portion of the program budget. However, these are fixed costs which are determined in the basic planning, and are not usually affected to any extent during the day to day operation.

Production costs are a different story. They have a flexible nature, and usually buffeted about by the creative whims of the director, they come out into a reasonable figure. Just for your information, at WDTV, our ratio of program costs to revenue is between 10% to 20% on our daytime shows. Now, I had some material here on props, scenic effects, but Charlie Holden is going to take that up later, so I'll skip that. I want to say here that yesterday Klaus Landsberg made the remark that western films, as far as he was concerned, were on their way out. Well, we find it one of the best money makers on our station.

There's one final thing that I think it's important for all station managers to remember—the good shows and the bad shows are not the ones with which to be primarily concerned. It is the passable, or acceptable program, that does the damage. The good show, with constant effort, will take care of itself, the bad show may get credit for a good side; but will most certainly be taken off the air. The passing, or mediocre, show perpetuates itself endlessly, eating away at the station's reputation like a malignant growth. Too often, many of us accept this offering as low cost local programming. But no matter how low cost it may be; or how much time it will fill, if it isn't good enough to be sold, it is the most expensive program that a station can produce. Such a program has no place on your schedule. Thank you.

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* *Q's and A's which followed Mr. Lund's talk will be found beginning on page 203.*

"PARTICIPATING IN FILM PROGRAMMING"

By

DONN TATUM

Vice President in Charge of TV, American Broadcasting Company. Hollywood, Cal.

IN considering the subject, "Participating in Film Programming," we find, actually, two subjects; and both of them are very important in the broadcast scheme of television operations. Two subjects, which from a programming standpoint, seem to me to be probably the two most adaptable to local programming. The two areas of programming, in which your local problems, your local needs, and the circumstances of your local scene, will work the greatest flexibility.

As a native son of Los Angeles, I have, on occasions in the past, railed at what I think of as the provinciality of some of my colleagues in New York. But I also must say that I think we out here in Hollywood get a little bit provincial, too. And that makes it very difficult for me to feel that I really have anything that's of worthwhile importance to you people in connection with your local problems on this subject. And talking of the sometime provincialism of people in Hollywood, I am reminded of the story of the two hep Hollywood characters who thought they would do it differently this time; so instead of taking the Super-Chief to New York, they drove in their MG. They got out there in the desert about Mojave and they stopped for gas, and they got out and took a look at all these barren, burned-out hills and miles and miles of sand and the desert scene generally and one looked at the other one and said, "Man, dig this crazy beach with no ocean." So it all depends on your point of view.

Talking about participating programs, I would say that as far as television is concerned, they fill two basic needs. One is the thing that all of us are very familiar with in radio. They provide a convenient programming vehicle for the accommodation of

sponsors, both national spot advertisers and local advertisers who, budget wise, are not in the position to buy programs — sponsors who don't have the money, or don't want to appropriate the money for programs. But secondly, and perhaps this is more peculiar to television than to radio, they can also provide a relatively inexpensive; but at the same time, a relatively effective method of programming your station over the longer periods of time. This applies to segments of a broadcast day, which, in my judgment, are economically required, in order to operate at what we hope someday will be a profit. As I see it, in order to utilize, in the best economic sense, the facilities and the personnel and absorb the overhead that's required, in operating a television broadcast station, it is necessary to be on the air — perhaps not to begin with — at least ten hours a day. This type of programming lends itself to filling out the periods in the schedule with programming that is acceptable to the viewers. Now that is effective from the standpoint of utilizing television as a great sales medium — and it is that from the standpoint of the local advertiser.

Now, participating programs — at least the way I define the subject — participating programs cover the whole gamut of kinds of things that you can do. They can be live, they can be film, they can be cooking programs, or household hints, or fix-it programs, or sports programs, or news programs, or personality programs, or interview programs. There isn't really any formula that suggests itself to me as being *the one* — especially the kind or type of program that lends itself to the participating format. There's one thing in connection with them which seems important to me. And that is the necessity that has been brought out over and over again at these meetings. I mean the necessity of utilizing within the format of whatever the participating program is, a personality — a man, a woman, who will become the viewers' friend in their homes whom they believe in, and whom they will react favorably to when he asks them to buy the sponsor's product.

That's even true in respect to film. The intelligent utilization of motion picture film, it seems to me, in television broadcasting, requires not just the running of the projector with occasionally a film or slide commercial dropped in. It requires building somewhat of a format tied in to, and connected with this personality I'm talking about, who will open the show, who will give the commercials, who will act as a sort of informal Master of Ceremonies. Advertisers, particularly advertisers on the local scene, are very anxious to integrate their commercials and advertising

and sales objectives with this person. They want to take advantage — or they will as soon as they find out something about television — to take advantage of the merchandising possibilities of tying in with this personality. I can't express the importance of that too much.

Participating programs apparently can be of varying lengths. By that I mean from a half hour in length up to the four or five hour type of programs that you've heard discussed here. I see no particular program idea that again, suggests itself as *the* one. It depends on what you're trying to accomplish, the kind of format that you have; and the kind of a person you're using in connection with it. The content of the programs can consist of all the things that I have mentioned, including interviewing people of interest and importance on the local scene, or taking advantage of things happening of substantial public interest as they occur. Normally, this type of program seems to be better adapted to daytime hours or late evening hours, because, in the first place, the pace, or the mood, or the objective or whatever you want to call it, of this type of program, seems to be more in tune with what the viewer is expecting at those periods of the day. These programs are not so easily adaptable to the entertainment values, and the fast pace that Klaus Lansberg pointed out, which seem to be desired in the entertainment part of the evening hours.

I want to just throw a few of these ideas out here in a very short period of time.

The subject of film, aside from participation programs, as I tried to point out, is really almost a different subject. By films again, I'm assuming that we're talking about the problems of acquiring and utilizing effectively programs on film. These would include, of course, feature length motion pictures, short subjects of different kinds, and the special motion pictures that are being produced now for television. There's been a great deal of speculation whether there'll ever be in the foreseeable future, enough film available to satisfy the enormous appetite which television broadcasting generally has for this type of program fare. In our own station, for example, in Los Angeles, at the present time, we are using somewhere between fifteen and twenty feature length pictures a week, including Westerns, and it doesn't take much more than second grade arithmetic to figure out that that comes pretty close to being somewhere around a thousand or twelve hundred feature length motion pictures a year. There's a great deal of film available; and in my judgment, much of it below the standard of what I would like to hope that television will

be able to establish some day. But there is a problem in connection with the continued availability of a sufficient amount of at least minimum acceptable film for television broadcast purposes. And yet there's a very large and fast growing film production industry devoted to producing films for television. I thought maybe that you might be interested in this connection in a rundown I made of this morning's production chart of TV films in Hollywood. You may have seen it; but you'll find if you look at it, that at the moment, today, there are thirteen firms located here in Hollywood, listed here, all of whom are devoted to producing motion picture programs for television. They have in actual process of production today, about 2,000 half-hour television film programs. And that's just as of today. And this, as I say, is a continuing and a steadily growing thing.

The big problem that we have run into here in Los Angeles, which is perhaps peculiar, is the terribly competitive attitude among the seven of us in respect to the acquisition of motion picture films for television. The result is that we've not only run the price up on ourselves pretty badly, but, I have the feeling that maybe we've kind of saddled the rest of the country with a higher scale for these things than otherwise might be indicated. On that basis the distributors of films for television are inclined to say that if they can get X dollars for films in Los Angeles, then there's a sort of formula that applies on that basis to the rest of the country. We haven't been very smart about it here. The prices that are now being paid for motion picture films of feature length proportions in Hollywood are, in my judgment, completely out of line. This has resulted in some of us acquiring film that we're not going to be able to bail out on. In this connection I can only say that the ideal would be, in the first place, to buy film on your own appraisal of what you're going to be able to get for it in your market. Get for it from the sponsorship standpoint if possible, rather than just buying it haphazardly or greedily, as it becomes available. And, if you can work it out — something that we try to do, but which we're not always successful in doing — simply to take an option for a period, whatever reasonable period of time you can, on a film. Then go out and see if you can't get a commitment for at least 50 per cent of what it's going to cost. And when I say 50 per cent, of course, I'm talking on the basis of your appraisal of the potential additional business in connection with the film or additional business from re-runs.

The techniques of acquiring and best utilizing film in television, are, I think, in their infancy, and I don't think that we

have anywhere completed exploring the potentials with respect to the effective use of the participating format, in connection with local programming for local sales.

These are two subjects, which as I said at the outset, are extremely important, and which we could discuss here for a very long time in detail, and which I believe those of you who are not in television at the moment; but who will be, will find will be the real bread and butter and the guts, if I may use the term, of your operations. Thank you.

LUNCHEON TALK, TUESDAY, MAY 27

By

DON FEDDERSON

Executive Vice President and General Manager, KLAC and KLAC-TV, Los Angeles, Cal.

"I NOTE that the program lists my few remarks as 'The Story of the S.C.T.B.A.' which is really the Television Broadcasters of Southern California. I'd like to take the liberty of changing that title to 'What's Good For the Industry is Good For the Station' or, if you'll forgive my facetiousness, 'let's be smart and not make the mistakes radio did.' Either so-called title is based on the same thinking. As television grows from its infancy our approach must be adult. We should not indulge in backbiting tactics. We should avoid the selfish, insecure approach and take a positive industry approach. The reason for the association's existence here in Southern California is very simple. The seven television station managers, in Los Angeles, and the eighth in San Diego, believe much greater progress can be made with this approach.

Once upon a time, in the early twenties, a child was born by the name of 'Radio', and because of lack of cooperation this industry has never reached its full impact as a medium. Its true importance is an advertising vehicle, as an educational factor, or its civic stature. Certainly not as deserved, in comparison with newspapers. It is true that during the past few years our local Southern California Broadcasters Association has made great progress, labor-wise, civic-wise, and in sales research. Only the other day one of the members and I were discussing this progress for the last couple of years, and we agreed that if only radio stations had cooperated back in the beginning, there is no knowing what the radio story would have been today. I hate to admit it, because I also run a radio station, but what stations, during the past few years, was the threat of television.

Back in the '30s it was my good fortune to have worked for newspapers in two of the most competitive markets in the United States. In both instances the editorial department and the advertising department would have used mayhem for a scoop on the other department. But in both of these cities newspaper management would sit down once or twice a month and discuss what they could do for the overall newspaper picture. Labor-wise, they negotiated together. They worked together in public service, and surely in sales research and in advertising propaganda they accomplished great things together, developing from these grass roots of local organization a strong national body — THE AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION. In an effort to glamorize, to be powerful, and especially to propagandize, they impressed on advertisers that they should have the number-one spot in their advertising budgets.

We have even a greater opportunity in television, because ours is not an advertising medium. Ours is the first selling medium ever known to the advertising fraternity — the only selling medium ever known to the advertising industry. And its cooperation from the grass roots, from local associations not subjugated to special groups or interests, will form the basis for strength in a national association, and give the television medium its rightful place.

The eight television stations of Southern California have done many things cooperatively that I can't even touch on in a few moments, but the underlying feeling can be conveyed to you in one incident. A few weeks ago at a meeting of the Southern California Advertising Agencies Association, all eight stations of Southern California were invited to present sales success stories of television and research facts. Each station told a competitors' success story rather than its own, a refreshing approach. When the meeting was over a very prominent advertising agency man remarked to me: 'Don, it looks like television has already grown up'.

When a single station calls on a civic group, the mayor, the governor, an industry that is not using television, the voice is thin, it's a small voice in the wind. But when the entire television representation speaks its piece, the voice is powerful, a tremendous influence. In other words, replace that small voice with a huge choir and the audience will be larger, more receptive and certainly more responsive. This has been proved in many instances here in Los Angeles in our cooperative effort. I'll give you an example: A couple of years ago the seven Los Angeles managers called upon the Columbia Picture Corporation

to solicit a $14,000 advertising order to test television, to try to create a marriage between television and motion pictures. If a single station had done this it would have been shunted aside but instead the seven television station managers were given a welcome by the higher echelon, the red carpet was out, and we walked out of that room with a $14,000 test order.

In the early days of television one of my producers came to me one day and said gleefully: 'did you see that lousy show on such-and-such a station last night?' I suppose this was based on the old competitive spirit, and our own self-interest. But we have learned now that we should have worried about that lousy show on another station, and incidentally KLAC-TV has had its share of them. One bad show on another station can really hurt us all, just as one good show can help us all. How many times have all of us gone to a movie, paid our money, seen a poor movie and said, 'movies are getting worse and worse.' We paid the money, we didn't realize whether it was RKO or MGM or Paramount, we blamed it on the industry. It's the same in television, only more so because it's free. The more good shows there are, the more people want television receivers and the greater the circulation. John Q. Public will tell his friends when he's pleased with television performances: 'By golly, television is really getting good.' The impact becomes greater and greater, resulting in more markets, more advertisers, more and more influence, which in turn means larger profits, greater respect. And it's all reflected back to the individual station.

Dick Dougherty, the Director of Labor Relations for NARTB, whom many of you know, was down here a few weeks ago and told a story of a certain community where the television managers were hardly speaking to one another. They were negotiating labor contracts separately. One station readily signed a contract that contained a penalty condition covering premium pay to engineers who worked at transmitters more than ten miles from the studio. He put over a big one, because his transmitter was only three miles. His competitors' were ten miles. Of course you know what happened. They took this condition to the competitors, secured this condition and a year later they were back and Mr. Smart Television Manager had to pay the higher fee because *his* men now were unhappy. In labor negotiations a lone-stand can work real hardships, and if you don't negotiate in concert you should surely exchange information and cooperate. You must remember that a labor union concentrates on one subject, labor, fifty-two weeks a year, but the average television

operator, with his many duties, analyzes most phases of labor conditions only during the period of negotiation.

The kind of cooperation I am talking about does not affect free enterprise or good old American healthy competition. If you think so you should call on this market and find that six other stations have been there before you. And they've made their sales points.

Our association maintains an office with an executive secretary. We have fifty or sixty calls a week requesting public service time. This secretary goes through these requests and divides the legitimate ones, the worthy ones, from the unworthy ones. At our bi-monthly meetings we approve the legitimate ones. They are stamped and then sent to the individual program managers, who give cooperation to the best of their time availabilities. This has been a great time saving measure for a busy television operator.

I don't mean to infer that the Television Broadcasters of Southern California is a perfect organization, but gentlemen, we are trying, and we've made great progress in the past year-and-a-half. With our pool broadcasts, for example, we've effected great savings in money by pro-rating the cost in telecasting significant events. Indirectly, I am sure, that this industry cooperation here in Southern California has been responsible for helping to zoom our television circulation to more than a million-and-a-quarter sets, making us the second market in the country.

In closing, I suggest that all of you managers, in markets where there are two or more stations, go home and get together on industry matters, on sales-success stories, and research, the thing to come that we should all strive for. And if you're alone in the field, but anticipate competition with the lifting of the freeze, welcome that competition and cooperate. This BMI Clinic is a fine example of industry cooperation, and BMI is certainly to be congratulated on these Clinics in the early stages of television. I believe I can sum up my subject in one sentence . . . 'no station can be greater than the industry it represents.' Thank you."

LUNCHEON TALK, TUESDAY, MAY 27

By

MONTY MARGETTS

Television Artist, KNBH

"THE following statements are my own; and don't reflect the views of the National Broadcasting Company, their executives, their janitors, or even my husband. And first, before old friends like Floyd Farr, Carl Haverlin and Glen Dolberg faint and think, 'Oh, ye Gods, the old bag, she's gone and dyed her hair,' I want to point out this was applied during my show this morning; and it's guaranteed to wash out with my next shampoo; which will probably be as soon as I get home.

Of course, you immediately wonder what sort of cooking show this is that has as part of it a demonstration of hair dye. Well, I think that I'd better break it to you gradually; but not too gradually. In the first place; I'm no cook, I'm an actress. At least I could always bulldoze enough people into thinking so; so I could earn a living at it. Three years ago a producer called me and said, 'Monty, can you cook?' Well, that was a switch from some of the casting calls I get. The sad, truthful answer was that I couldn't, I knew nothing about cooking, and I couldn't care less. To offset this, I know and love good food, as you can very easily see, and anything I'm sold on, I can't help selling; and anything I'm not sold on; I wouldn't touch with a ten foot pole for a sponsor. Well, of course, if I'd known how to cook; I never would have taken the job. A Home Ec came to visit me one day; and she looked around at these hectic beginnings in the old days and said, 'Ye Gods, under these circumstances, I couldn't break an egg.' Well, I couldn't do much better. But fools walk in; so the disaster started, then the mail began; and women are wonderful. They're sympathetic and generous if you're honest with them. Well, I made no bones about the fact that I hadn't cooked, never could cook — well, how can you pretend when your bare

face and hands are hanging out in front of a camera. So when the disasters had begun to happen, the gals would write in and they'd say, 'Now, don't worry, dear. The next time you do it, here is exactly what you do. I remember when this happened to me . . . etc., etc.' And the upshot of it is that my friend teaches me, and I base the programs on the recipes and suggestions that she sends to me. You notice that I say *My Friend.* It's my fond delusion; and my firm conviction that where I see a camera before show time; that when the red lights go on, it all of a sudden becomes my friend, one person who's joined me at my little house; as I lovingly call my set at KNBH. Nothing annoys me so much when I'm watching TV at home than to have a performer looking at an idiot board and saying, 'Now all you good folks,' and I look around and wonder who the hell could have crept in behind my back, in my own living room.

Well, this delusion of mine is what probably leads to what my husband calls 'Getting in front of a camera and telling everything you know.' Unfortunately it happens. But what leads me to let my friend talk me into getting a temporary dye job, like today. April Fool's Day I rented from Max Factor's a fine blonde wig: and to all intents and purposes, it was my own hair. The switchboard lit up and women grabbed the nearest pencil as I had expected they would and you know . . . 'Well, we thought she had some sense; well, believe me, dear, she's crowding forty. We've seen her birth certificate. She'll be forty in July. She's lost a few pounds and she's getting kittenish.' That's exactly how they wrote me, except with their ultimate relief when I peeled off the wig in the end.

This all may sound very trivial; but my friend is a close friend. I'm face to face with her in her home; so I can't say an insincere word; or pull any hokum tricks; for she'll find me out for sure. The minute she can say that I'm selling a product just because I'm paid to do so, I've lost her and I've lost everything I have with her. As it is, a good half of my commercials are amplified with quotations from my friend extolling the virtues of the product; which I've introduced to her. And she's so conscious of my product that she sends me ideas and recipes saying, 'Here's a wonderful way to illustrate your product.'

Of course to leave this kind of impression I have to know my product so well that while I may grope for a phrase, I never have to grope for a fact; and I'm looking my customer friend right in the eye.

As to what else happens on the show besides my own cooking attempts, those of my friends, having my hair dyed, anything

that interests me, I figure will interest my friend. Two weeks ago I tried to make hush puppies because someone wrote and asked me how. Today, just before I came out here, a Mr. & Mrs. Austin came and showed me the proper way to make hush puppies. Mr. Austin was at home sick the day I tried; and my attempts rose him from his bed of pain to proffer his assistance. Well, I once tried cheese blintzes all on my own; and that led to the blintz blitz stage; another landmark. There's no end to the things that can happen and probably will happen. Just so long as I remember that I can only merit my friend's friendship, as long as I can laugh unaffectedly at my own failuers, and I remain sincerely concerned with her welfare. Thank you."

LUNCHEON TALK, TUESDAY, MAY 27

By
AL JARVIS
KECA-TV

"I DON'T know if the point has been brought up at the Clinic. I know the dream of every broadcaster has been to capture, or to make a marriage with the retail dollar. Some cities undoubtedly have been able to do that; we in Los Angeles haven't enjoyed that privilege. So, right before you stands a shining example today of a man who has finally succeeded in accomplishing something we set out to do, some three years ago, and that is to actually capture the retail dollar. I am going to read part of an article that is going to be of this Friday in Men's Wear Magazine which is the trade publication and which is the Bible of the men's wear industry. It is written by Jack Hyatt, the editor, and it is titled 'California Date-Line.'

Silverwood's is a store that has been in business here for fifty-six years. They feature Hart, Schaeffner & Marx merchandise which I'm sure everyone across the country knows. Silverwood's venture into television advertising has confused store officials; as recorded the firm is utilizing the two hour Al Jarvis variety show five days a week over Los Angeles KECA-TV. And then they go ahead and tell how many viewers I have which, of course, no one here will believe. Then it goes on to say that each day another item of Hart, Schaeffner & Marx women's suits or jackets or men's sports wear item, a pair of boxer's trunks; or a neck tie which gets feature billing. Sometimes the main plug is institutional; sometimes the price, utility, or style item. Price is usually confined to once a week. For example, the store recently ran a special on boys' shirts at $1.00. Results were instantaneous with the telephone company complaining Silverwood's had tied up the entire Madison Exchange after the commercial. The shirt was a sell out!

Now, the only reason I mention that is, of course, it's a success story; and of course, we all like to mention our own success stories; but here is an important item. This was one of the few times that I have been given an item to sell that was a real value; an honest to gosh value, one which I can safely compete with the newspapers on. . . . If you could just convince the public that the item is good, backed up by an institution; and you don't go into business yourself trying to sell the item, you won't have trouble getting your retail dollars. . . .

. . . You know we have a habit; we think we know the answers. I've been in daytime television for four years; and I wouldn't dare tell this assemblage here anything definite about big time television. I don't think I know. I'm still learning. I'm learning a lot of things *not* to do; but I couldn't tell you positively not to do something because somebody else will go ahead and do it; and prove to you that it can be done; so why should I make a positive statement that it can't be. . . .

. . . I'd like to conclude with a very wonderful little story Dore Schary once told me. We as talent have to abide by a lot of things that sometimes we think are wrong; but sometimes we don't even know why we abide by those things; but they are given to us as policy; so, therefore, since we are responsible to you; the men, the executives of the industry, I say to you that it is your responsibility as the executives to do as the old philosopher told this student who was just going to disparage him in the eyes of the other students because he prided himself on the fact that in all of his eighty years; he had never told an untruth. He had never shaded the truth at all. So, this student sort of had it in for him; and was kind of a smart aleck type; and was going to show him up in front of the other students. He was about the time of Sophocles, and he said to the students, 'Now, look, I'm going to play a trick on this fellow. I'm going to show you I can force him to tell an untruth.' So, he went out into the field; and captured a little field sparrow, a little tiny bird, and he put it in his hand; and he cupped his hands; and he went up to the philosopher and said, 'Teacher I have a bird in my hand. Is it alive or is it dead?' And thinking that if he said it was alive, he would just crush it and show the class that he had told an untruth; and if he said it was dead; he would let it fly away and show him that he had shaded the truth; because this man would never tell an untruth even on things that he wasn't certain about. He wouldn't have to admit then that he didn't know; so the student thought he had him, and the old philosopher thought a moment and said, 'My son, whether the bird lives or dies depends entirely on you.' Gentlemen, it's in your hands."

LUNCHEON TALK, TUESDAY, MAY 27

By
GENE NORMAN
KHJ-TV

"FRANKLY, I do not consider myself in the television business. My primary interest in television and in radio is the music business. It has been said of me that I was vaccinated as a youngster with a phonograph needle. My primary concern always was with music. I was a musician as a youngster, I had my own band; and my Dad said that the only thing I learned in college was how to play records and fortunately it worked out well. . . .

. . . It seems to me that the way to sell music as a disc jockey that the most consistent and profitable long range approach to presenting music is to be an authority on music, and to sell the music itself. In other words, I try to know as much as I can about what I'm doing with the records, about the people on the records, and about what they do on the records; and of course there was the great problem when TV came along: How were we going to make the transition? I know that's something that a lot of disc jockeys have thought about; and I remember the first show we had on KTLA. In the very beginning, when there was only one station here in town, we naturally took advantage of our plug power and got all the great stars like Peggy Lee, Ella Fitzgerald and Billy Eckstein to come down and mouth the records—in other words they would sing with the records and that, of course, couldn't last, as it was only a matter of time before we could no longer get these people to perform even in that secondary, ersatz manner. But then, of course, when the telescriptions came along, I knew that was for me, because it was exactly the perfect transition from the record and radio to the mechanical reproduction or canned music library in television; and of course, I was on NBC for a year with the telescriptions;

and now with KHJ-TV. It seems to me, as I say, that that is the entire approach to it. . . .

. . . I know very little about television; because it's so new, and it develops each and every day. But if you are on with music, it seems to me that selling the music is the idea. In other words, if you can make the music more understanding, if you can make your program material more understanding, and that's what I work with; I think you are thereby selling yourself."

LUNCHEON TALK, TUESDAY, MAY 27

By
BILL WELSH
KTTV

"SPORTS, to me, have a particularly important place in the programming plans of a local television station. I might also add that sports have gotten some serious attention from the network program directors as well. I think, too, that there is one basic reason for the great appeal of sports; and it's a reason that is so strong that it attracts to the sports telecasts people who have little or no knowledge of the particular event being televised. There's this simple fact. There's no person alive, at the beginning of a sports show, who knows how it's going to come out. Unfortunately, if you know in other fields of entertainment and television, this device has proved to be the greatest destroyer of talent that we've ever uncovered. Comedy writers can go on for years in radio or writing for the stage, but in television they are sometimes burned out in a matter of a few weeks. The same goes for the writers of mystery, for dramatics, singers and dancers are passe after a few appearances on television.

On the other hand, however, a good athlete — the more he's televised the stronger becomes his following; and that means just one thing, Gentlemen, an increasing television audience every time he competes in an event that is televised. To my mind, then, here is the answer to the station that wants to get something that's new and fresh to keep the television audience intrigued. So if your competition is going to consist of high price and elaborate variety and dramatic shows, I urge you to consider sports. There is a programming with a perpetual freshness that television needs. And it certainly is true that here is programming that can give you consistently good ratings with very few headaches. Outside of the actual competitive bidding for television rights, there are few other problems. . . .

. . . Sport, of course, like everything else, must have money to survive. There's no reason to let such things deter you from programming soundly with sports. Perhaps to some of you, what I'm going to suggest now may sound almost fantastic, but I do this with the backing of personal experience. If your sports supply is lacking, you can develop your own sports events. Eventually, television is going to have to get into sports promotion much more actively than it is now. . . .

. . . Assuming that you are familiar with the success of sports in television, let's analyze some of the reason for the success. One of the things that we at KTTV have tried to do is to personalize the athletes who have appeared on our sports telecasts. We're not unique in this. It's a recognized device in the industry. Perhaps you don't realize that in mind, it's of prime importance. Automatons in football uniforms and mechanical vehicles with indistinguishable human beings driving them; big figures on the baseball diamonds, this is not what we want to present. Both visually and audio-wise, we work hard at humanizing these sports figures. Camera close-ups, bits of personal information about individual performers, delivered by the announcer, interviews before and after the competition, interviews on other shows, these are all proven devices, these tend to make an athlete accepted as almost a member of the family by the television audience. And when your television personalities, athletic, or not athletic, receive that acceptance, you can consider your programming a success. . . .

. . . Too often there's a tendency to become blase in sports coverage. This is the fault of the sports announcer to a great extent. For example, I turn to wrestling. In some other sections of the country, the ratings for wrestling telecasts are dropping. Out here, despite the fact that we have three live wrestling telecasts each week, these three programs continue to hold a tremendous audience, although the — I'll use the phrase 'Cast of Characters' — is virtually unchanged. Why? Because all three announcers play it straight. We're just as excited and interested as the average fan in the outcome of the match. We don't look down on the sport, we don't let those of our audience who tune in for the tremendous thrill of the match feel that we look down upon them as being below our mental level. This goes for any sport. Your approach by your announcer and your entire crew should be one of excited anticipation, just like the average fan. They can think you're living the game there with them, and your sports will be a success. Thank you."

LUNCHEON TALK, TUESDAY, MAY 27

By
DICK LANE
KTLA

"AS Monty Margetts pointed out a system she used, or a feeling that she acquired when she sees a television camera is that that little piece of glass is a friend. We learn that very quickly; and those who are connected with television, until they learn it haven't quite found their place in television because I feel when I look into the lens of the camera I'm looking into one pair of eyes, each pair of eyes. Therefore, theoretically, my audience becomes one ageless, sexless, impersonal being. And that person is my friend. Because of the simple expedient of the twist of the wrist; they can be looking at someone else. . . .

. . . There is a certain lack of pliability among certain announcers; or maybe a lack of firmness. I choose to call it firmness on my part. I refuse to memorize every word of anybody's copy; regardless of who the sponsor is; or what they're selling; because I feel that somebody writing something for me to say to some of my friends are simply their words emanating from my throat and they'll lack conviction totally. I would much rather have the prices, the location of the sponsor, and some pertinent facts regarding it; and if I feel that those facts impress me, I can use my ability to impress my friends. . . .

. . . I have one sponsor who has followed me around and nailed me again. I was neither impressed with the sponsor nor the product to the point that I would use such violence in selling — but at the time this was an automobile sponsor, and we were selling from the Santa Monica ballroom; and the geography there is such that I was placed about seventy feet out in the ballroom with an automobile and people standing all around. They had speakers all around the ballroom so the people could hear the show; but if I walked out in the center with the microphone as many of you know, you get a feed back in the mi-

crophone; so they shut the speakers off and no one heard what I was saying, except the television audience with whom I was concerned. I was also concerned with the people who were standing there and started wandering around all over the place to find a better vantage point to see the show. My concern was with the act that followed the commercial, who would have a mobile audience for a minute or two and then we would have to start the whole show all over after each commercial. So, I tried to keep them stationary by simply yelling so they could at least hear what I was saying. It worked for a couple of months; and one evening they were stampeding like wild cattle and in sheer desperation, I took a whack at the hood of his automobile and it sounded like a cannon going off. Everybody nailed their shoes to the floor; and I said, 'That's my gimmick. Anytime they want to, I'll plug that buggy.' Well, that became a trademark and a must with that sponsor. He doesn't care what I say, so long as I get the prices right, get the address right; and hit that car. That's one type of selling that amuses people. It also sells automobiles for the fellow. . . .

. . . Al Jarvis spoke of optimism. Many of us are optimistic about the opinions we have; and hope that we may be able to put them into action in the various studios around the country; but they may not be right, the things we hope are right may not be right. What will happen if we win with them? All we've got to do is to be firm in our convictions that we're doing what we think is right at the time that we're doing it; and let the chips fall where they may."

"TV PROGRAM RESEARCH TECHNIQUES"

By

JOE COFFIN

Research Director, KLAC-TV, Hollywood, Cal.

TELEVISION programming research is quite a topic. It's like something that I've heard all my life, and that is that God gave us two ends, one to think with, and one to sit on, and a man's success depends upon which he uses the most. It's a case of heads you win, and tails you lose. The research expert is usually defined as a fellow who tells you what to do with your money after you've already spent it. Too many of us are thinking of research as a series of techniques, of mathematics, of surveys that we do. But research is *not* a technique, research is not a department, research is not a survey, research is not mathematics, research is a way of looking at things. It's a frame of mind, it's an attitude, it's a series of asking yourself questions and seeking the right answer. The basic thing required in this type of research is objectivity, honesty and fairness in thinking. They tell the story of the two good friends, one was a Catholic Priest, one was a Jewish Rabbi. They both received Cadillacs for Christmas, and, as friends will, they both decided to try them out. They went down the street at quite a pace; and the Rabbi gradually pulled ahead until he saw a stop sign; so he slammed on the brakes and stopped. Well, the priest was trying to catch up with him; and missed the brakes a bit and ploughed into the back end of the car. A great big Irish cop was standing on the corner. He walked over, looked at the first car and noted its occupant. He surveyed the damage, looked at the second car; and noted its occupant. Then he walked back, pulled out his notebook and said, "Tell me, Father, how fast was that man going when he backed into you?"

Television program research, just like all other research, breaks itself down into three steps. The first is the simplest to

say; and the hardest to do. *State your problem.* What is it that you're trying to learn? What are your problems? Too many program people are like neurotic patients who run from doctor to doctor trying to get rid of their symptoms, without being willing to take the cure. It's the rating service that's wrong, *not the program.* So we have a failure in many, many cases to analyze and honestly evaluate what we've got and then to look for answers.

The second step in research is to gather the data. Once you've found the real problem or trouble with your programming; then you have something to survey or, to use your research techniques on.

Of course the third step goes right back to the first, and that is, you take the information you've got, you sit down with it and you study it, analyze it and look at it from all angles. Then you try to come up with honest and real answers to your problems, or you draw a conclusion.

The television industry grew so fast, that they didn't have a chance to sit down and think about their problems as they developed – So it's Clinics like this that we need to use to develop and to continue that type of self analysis. I recall Don Federson's early days when he was hiring staff in there, and a fellow came up to him and said, "Don, can I have a job?" and Don said, "What can you do?" and he said "Nothing," and Don said, "That's great, we won't have to break you in." A couple of days later he saw the same guy standing against the wall smoking a cigarette and he said, "What are you doing?", and the guy said, "Well, uh, procrastinating, sir." "Well, that's okay as long as you keep busy."

The television program research field divides itself into three broad areas and this afternoon I'd like to outline those areas for you; and briefly describe the research techniques which I believe you can apply to your program problems with benefit.

In the first place, there's the broad general field of understanding the television audience itself. Well, fortunately, you don't have to live alone in that area. There are literally thousands of people throughout the entire country who are working in every way that they can to funnel more information to you. There's one investment I recommend that you make. That is, a pair of scissors, a paste pot; and a scrap book. Because every day the trade papers come out with valuable information, concerning the habits, the ideas, the responses, the activities of the television audience. And every piece of paper of that nature that you can paste in that scrap book is going to become a valuable

part of your background in the understanding of the television audience. Klaus Lansberg talked yesterday and talked very well about the pulse of the television audience. It's a living, moving thing; and you've got to keep up with it. Well, so much goes on, and so many people are coming up with various facets of this information that I sincerely feel that a research scrapbook which can be maintained by someone on your staff, giving one hour a day, is a valuable investment. Just for example, Advertest, a research company, the other day published a little thing in Sponsor Magazine in which they said, "As far as their surveys could determine, there were no particular or favorite days for viewing among housewives who view daytime television." Well, that's a simple thing to say; but you've got hours of television programming; and if something comes up that you want to do; it's good for you to know that unless you have specific reason to think otherwise, that one day is about as good as the next. But if you do have a reason to think otherwise; then you'd better know that you're starting pretty much from scratch. That's a simple thing. But available to you, day after day, are other pieces of information put out by reliable companies like Advertest, A. C. Neilsen, American Research Bureau, Hooper, Pulse, Teleque, Facts Consolidated, just to name a few of the ones that are known to me around here. And I would like to recommend that you begin in this way to fill your background with as much knowledge which will help you tie into this ebb and flow of the television audience and its reactions. Those things which Klaus pointed out as "Psychology of the Way You Want to Spend an Evening." Well, that's different in every town. And you need to find out as much as you can; but there's no reason to start from scratch. You've got people who have worked before you, and beside you all these years on television. Capitalize on that. And in the same vein, I'd like to point out another little investment you might make, and that would be in a few phone numbers and addresses. Get the phone numbers and get acquainted with the people who are doing research. As Dick said, I came from a research company to KLAC, and I doubt if there's any one single thing that I'd rather do than put my feet up on the desk and chat with someone about programming problems. I don't know if I give them any real help. But I'm a sounding board, for I hear all sorts of things. I watch people, and I study, and I think that I have learned a lot and given a lot to people just in the telephone conversations I have been fortunate enough to participate in. Every time I do a research project, I'm always trying to think of a new one that I can squeeze out of Don. He's one of those guys that

gives me my slightest *little* wish. It's the big things I can't get. And so, I have in every single research project gathered lots of information of all sorts. I didn't publish, I couldn't use; and it's just lying there in the boxes because I didn't have anything in particular to do with it. It might be just exactly what you'd like. However, I'm not alone in this area. There are research companies all over the country who do the same thing. Get acquainted with those people. They love to feel that research is valuable, because we all have a feeling down inside that the more value we create, the more worth we are going to develop for ourselves. I believe, as Don has said, at the early part of the noon session, research is a key to the real payoff in television. Well, enough of that first area of television audience research.

The next general area is that, of course, of competitive television programming which is aimed at getting the biggest hunk you can of the available audience. Of course, your scrapbook research and your phone numbers aren't going to help you here. Here, you have at your disposal the Rating Services, more cursed than blessed. It's too bad the Rating Services have been monopolized by the sales departments; because with all of their flaws, and who knows them better than I, they have a great deal to offer to program people. You know, for I'm not telling you anything you don't already know, that the programming of AM or TV is a dynamic thing. It's a live thing; it's never static. And every single audience that you attract, you attract at the expense of, and in the face of, other appeals — either radio, television, newspapers, the beach, or whatever it is. And you need to learn to really look at these rating figures, not look at them, get mad and throw them in the desk; but rather month after month after month, pluck them out, figure out what it is that happens. American Research Bureau, for instance, puts out a supplementary service, in which they show you the flow of audience. Where did the audience come from when they came to your program? How many stayd clear through to the end of your program? The ones that left, where did they go? The ones that stayed, where did they go afterwards? And if you will look to the ratings as a tool for helping you program by balancing these appeals, I think that you will find a great value there. You see, the things that people do after your program, or before your program, indicate in some way the general things they're looking for in programming, and you yourself have an opportunity to work with those things and try to balance them. Just the simplest example. We noticed Wednesday night, 7:30 to 8:00, there was nothing with a particular women's appeal. We put in the new

Liberace Show, and it was an immediate success. It's built itself a top rating and has developed an adult audience which is about 60 per cent women when at that time of day, normally, an audience is about 60 per cent men. Well, that's the kind of thing which careful, continuous analyses of rating will give to you.

There's another thing right at your doorstep that I want to bring up that too many people only give cursory attention to, and that's mail-pull. I think that if there is one thing has been said over and over here today, and yesterday, that is the need for you to develop the feeling for your local audience. This is the paramount need for anybody going into television and certainly anybody who's trying to survive in the television that's here. Too many of us count our mail and talk about it in numbers. But that mail has meaning. Some of it's good. Some of it's positive. Some of it's negative. It all concerns topics of interest to the people. Do something with it. It doesn't cost much. We get nearly three thousand letters a day, and I've been able to arrange a system whereby a girl on half-time in four hours can sort every one of those letters right down to the program, the town, and the mail zone from which it comes. And then we turn it over to our program people. For example, Eddie Alberts' staff goes through the mail. Eddie Alberts reads that mail, or his crew does, if he doesn't, and they classify it according to the topic it covers. This means that he can balance his programming appeals in relationship to what happens when he does that. I've always said to myself that research suffers a great deal because the first ten things that an individual sees or talks to, he usually establishes an attitude towards. A man will read ten letters and the letters say, "This program is great." The next fifteen may say it stinks; but he hasn't gone that far. He's already closed his mind up on that situation. Use that mail. And I think you will find a great deal of program value out of it. Of course, telephone calls come into the station in exactly the same way. One of the things that you might like to know about Klaus Landsberg is that every morning the first thing that appears on his desk is a list of the topics of every phone call that was made to that station the night before. I think there is the pulse right there. I think it's important. I'd like to give you a hint here. I told you the research people like to tell you what they're doing. You perhaps know how much money is being spent on the feminine luxuries and the fashion things – finger nail polish, lipstick, mascara, sheer hose and all that kind of stuff. Some time ago, we noticed the fact that all these things used to be things that bad women did. Well, Don and I have devised a

research program to find out what the bad women are doing today because we figured that's where the money is tomorrow.

The third area of program problems are not always external; they're internal, many of them. It's not so much what this program does in relationship to its competition; but what happens during the program. What does it do to the people who actually do watch the program? Sometimes you get into situations where you want to find out about that. Well, we call this kind of research Qualitative Audience Research. In contrast to the use of rating analysis where you guess about a program by looking at what happens around it; in qualitative audience research, you go to the people themselves, the audience, and you ask them what was their reaction. You find out what they think and how they reacted to a situation. Opinions and reactions are important. You heard about the lady the other day who said to her gentleman friend, "Jump, quick, out the window, here's my husband." "But we're on the thirteenth floor." "This is no time for superstition, get going." Well, that's a reaction, a little different from the reaction my wife's grandmother had. She's 93. She came across the prairies on a covered wagon, and the other day she had a birthday party; and we said, "Let's take her up in an airplane and show her the sights." But she said, "No siree, I'm going to sit right down here and watch television like God intended I should." That's another reaction. There are two basic kinds of qualitative audience measurement. One is the Schwerin Research method in which they take an audience into the studio and get them to record every minute of the time that the program is shown to them, their likes, dislikes, and neutral reactions. Putting all those together, they're able to paint a profile of that program to show the levels of like and the levels of dislike. Well, that's a method by which you can concentrate and work towards getting the best out of your program. He cites the example, for instance, of the program built around a sexy movie star and the fact that it went way down in the like column every time she tried to get dramatic. They feel that it's because she was breaking the mental image which was created of her as a sexy movie star, and they stopped that kind of activity. I happen to be more familiar with that because I've concentrated on this type of research over the last few years. This is the process of going into people's homes, of asking them about their reactions, of checking on what they do because of television. This incidentally gives you one of the most powerful sales tools. When you get down to where you have analyzed your problem; and know what the key questions are, and if you can't

answer them in any other way, then you can find lots of research experts who will help you in planning a survey project which will find the extra things you need to know.

I've outlined three broad areas of television program research. You probably have noticed that I haven't given any facts and figures, no formulaes, no statistical variations, that's because I have only one thing to say — I said it when I started and I want to say it again. Television program research is not a series of techniques. Television program research or any other kind of research is an attitude. It's a frame of mind. It's asking questions and looking for answers; and when you get the answers, you ask more questions about those answers. You people here are doing one of the finest pieces of research that you could ask for, to come to places where you can get answers and find out what your questions are. I've been terrifically impressed with the demand you've made for specific answers. I think Phil Lasky here gave us one of the best examples of research that I have ever seen. Step by step, building a new building to do a job; answering the questions that that job raised. That's what research is. It's not a department. It's not an individual. It's a way of thinking. And I would like to submit, since I am fortunate enough to be the last speaker on this occasion, I would like to submit that if everybody in this group will adopt the research concept and apply the things you have learned here — build yourself a research scrapbook, analyze your ratings, study your mail, and learn as much as you can about the background information — that every single program and every single station will benefit directly. Thank you.

TV CLINIC OPEN FORUMS

(Qs and As)

EDITOR'S NOTE: Open Forum discussions (bull sessions) were real features of each BMI TV Clinic. These interesting and informal discussions, with nearly everyone participating from the floor, ran well into the evening hours—some until after 11 *P.M.*

As you will note there has been no attempt to classify the types of questions and answers as to their related subjects. They appear on these pages in condensed form in the exact order in which they were transcribed from tape recordings of all three sessions—New York, Chicago and Hollywood. Since many participants failed to identify themselves (on the tape recordings) we have omitted all names of those who asked questions and gave answers.

All topics discussed were deemed of such interest to those present that we have given broad inclusion to the hundreds of Qs and As at all Clinic sessions.

Q: Are there any more suggestions on this question of low cost commercials for local sponsors? I realize that on participation programs they can do live most effectively, but if you plan to sell station breaks to local sponsors, what's the best way of doing it?

A: There's one very lucrative source of business that has not been discussed here and that's selling your station identification. Now all stations have to make an ID. On television you usually put up your local or whatever other kind of art that you want and make it aural. The technique has been devised to sell a piece of that, to share it with somebody. It's called sharing the ID. Various stations do it in different ways. The most common method is to say to an advertiser, "We will sell you this identification time that we have to have for ourselves at a certain price." In KPIX's instance, it's 20 per cent of the 20 second price and we retain for ourselves 25 per cent of the screen area. We furnish the art work to the advertiser for our part of it so that our art appears the same on every one and it goes across the bottom of the screen. There's a lot of revenue connected with that.

Q: We happen to have a multiscope and, by using it, we can produce a lot of low-cost art work for a sponsor by combining the use of the cards with art work on them and pictures of his product, his store, etc. It makes a very effective one-minute spot or 20 second spot. We use that on station identification, too. The multiscope lends itself to that treatment very well, but almost any Bal-optican that you had would do the same thing.

A: The production of art is a subject that has caused some concern. Someone asked me yesterday about production. In our case we do hand lettering for special things, but at KPIX we also found that it was quite costly so we invested in what really is an overgrown proof press. They have a special name for it. The department stores use these things a lot to make signs for their windows. The program department can call for a card and the art department can have it out for them in five minutes. We've invested in a lot of type; a box of type only costs anywhere from $5 to $15 a box, and now I think our art department must have 25 or 30 boxes of type and this machine. They buy a card stock and whatever they want and it's very inexpensive to produce titles and cards in that fashion. National advertisers are beginning to find that one minute local commercials are very expensive and they have also found that their lithograph, sales and display material respond very well to a television camera. I recommend that local television station operators make friends with the theatrical display manufac-

turers in their areas and the lithograph factories for they'll find this a tremendous source of making miniature stages, counter displays, and a means of showing materials actually at point of sale. You're really going into somebody's living room with the product, delicately lighted and very handsomely photographed. It makes an excellent one minute commercial.

Q: We're just in radio and we don't have any artists, and we keep coming up with "our artists" and "our art department." Just what size do we get into with an art department?

A: We knew we had to have an art director. We know we couldn't afford a man with extensive experience in the theatrical crafts nor in an advertising agency, so we looked and looked and several months later we found a young man at Stamford University just completing work down there in art; a guy who wanted to roll up his sleeves and go to work. He turned out to be a wonderful man. It was the break of his life because he now has full credit for the art direction of our building. He furnished and decorated the whole thing and he now has an assistant who is an under-paid high school teacher. These two men are our art department, and not expensive.

That was what I was going to say; even with CBS and NBC, their graphic arts department only consists of an art director and a couple of artists in both instances, so it's no big operation. One good artist will do a tremendous amount of work.

We only have one man too; and he's also our film editor.

Q: Could you give me a sort of play-by-play description of that $350 Swiss gimmick in use?

A: Oh, you mean the titling machine. It's a simple titler that just happened to be made in Switzerland. There's nobody I know of in this country who makes a titler for a home movie enthusiast; but this one came from Switzerland. It sold in New York by full lengths. Not very complicated. There's a place at one end to put your title cards, several different places. It has an in-built gun for horizontal movement. It has an in-built device for roll-up and roll-down. It has an in-built stage on it; so you can put a giant cold cream, or watch on it; and the thing will go around. There's nothing you *can't* do with it. With the several planes up which you can put the titling cards you can get third dimensional effects by the use of transparent material. You can put a package of cigarettes out here; and a girl under an umbrella on the beach back on another plane, and by focusing your camera in you can do these various things. Very simple. Of course, it shouldn't be put in the hands of somebody who doesn't know something about movie photography; but a first grade amateur movie enthusiast can operate it very well.

Q: Would you say that a radio broadcaster going into television should employ a set designer, painter, artist, etc.; or at first should he get that work done free lance; and then determine what his requirements will be for a permanent staff?

A: I think it depends largely on the union situation in your town. Now if you wait too long, you may discover that those various jurisdictions may be taken over by certain unions that may make it difficult for you. In our case, we always had a carpenter in our radio station. He was the building superintendent; a very fine cabinet maker; and he gradually went over into doing these things. We do not make very much of our scenery. We have found it's cheaper to go out and have the woodwork done and the canvas stretched on it, and we'll paint it. It just costs too much money to keep carpenters around. We find it cheaper to go to the Western Scenic Art Service and buy the things.

Q: Isn't it cheaper to get the advertiser to make it?

A: Yes, we have found that when the advertiser has a special show; and the flats cost $400.00, the risers cost something; and he foots the bill. When he's all through with it, you can often buy this from him at salvage prices that are very interesting. He's charged it all off to his advertising campaign.

Voice: You don't have too much of it done; one man can usually do it and when he isn't doing that, he can do other things. Our man is a floor manager; but he builds all the scenery. I wish we'd had him in the beginning. He could have saved us a lot of money. We sent it out, but now he builds anything we have to have; and he's also our floor manager in charge of the crew.

Voice:This is the part of your business that I think needs thinking out; because there's some theatrical crafts that assume jurisdiction over these things. It's highly specialized; and every station operator or would-be station operator should look carefully in his own town to see to what extent this might or might not be done.

WGL, Fort Wayne: We're not in TV yet; we have an application; but in reference to talent costs for local live shows, could we, for example, take the average scale and use that as a base for the TV announcer?

A: I think you'd be very safe in doing that until they bring any other scale forward. In fact you could do less, if you want to, in the beginning.

Q: Well, what kind of base would you start working on?

A: That's a hard question to answer; in each town it's different. You can take your radio situation in your city and prob-

ably apply it to television very conveniently. However, as you know, you're always negotiating with somebody.

Q: This is a point that was touched on quite a bit yesterday in various angles. We heard about the workshop in Denver. I'm referring now to the idea of organizing a staff for the key people before you open up. A good majority of people in this clinic are people not yet in TV; and are leaning very heavily on those who have gone before us who have had the aches and pains; and spent the dough that we don't have to spend anyway. Now this workshop idea in Denver is wonderful; for very few people can do that. If you organized your key people, say nine months ahead of time, and they went out to watch as many of these television stations in operation as possible, how much time could they and should they spend in each location? And would there be room for them, or would they be in the way?

A: That's been asked us several times; and it does become a problem if you're going to have visitors in San Francisco each week; as we have since January. However, we, in our case, are very happy to have you come. We cannot entertain the visitors or become teachers for them. We just throw them into the plave; and introduce them to the KPIX program director; and they're on their own. You're given the key to the place; you go and wander; and you've got to pick it up on your own.

Q: But don't you think that what you should do is spend some time in a TV station that's operating in a market comparable to the one you're in?

A: Well, that sounds like logic. Before we went into business, we sent our Engineer and Program Director to case every existing station in the country. Of course there were only about 30 then. They came back with a tremendous notebok full of stuff.

WHIZ, Springfield, Ohio: This is not so much a question as a statement. Beginning the first week in June, we're sending one of our Engineers up to WLWC in Columbus which is 55 miles away, each week. We will pay his salary and he'll work as an assistant engineer there. Each week a new engineer will go up and we keep rotating until we go on the air ourselves, with TV.

A: Very, very sound procedure. The Denver seminar has been spoken of; and at Stanford University in June, the NBC-KPIX Radio and Television Institute takes place. It has been going on for several years, but this is the first year that television has been put into the curriculum. You might keep your eye on Stanford for future years if you still think you need some training. There will be formal classes at KPIX for six

weeks. Don Fedderson of Northwestern should be there, too. Northwestern also runs one of these institutes in collaboration with NBC here. It starts on the 23rd of June; and runs to August 1st, mostly to station people. We have two kinds of programs operating this summer, one of a street television sequence which will take about 25 people. The other attempt is to do something in the internship line. We'll take three people and put them right in the production department, at NBC, and they'll simply work there for six weeks.

Q: Is that limited to a certain number that you're taking?

A: Yes, we can't handle more than 25 on the street television sequence; and we can't handle more than 3 at the present time on the internship arrangement. We are most interested, of course, in trying to help those people who are coming on the air soon, the staff people who are working in an AM operation, and who might be getting ready for TV. Those are the people the whole thing is set up to serve.

Q: I'd like to ask some of the TV operators here if they've been successful with the Baloptican, and whether they use it now. There's been some question about it's use that I've heard since I've been here; and I'm curious to know?

A: Well, I used it for many years, Carl. There is a refinement of it called the Teloptican now which is, I think, a little better. This has an added stage. For instance you can have three different opaque pieces of material all going into the same film chain. A Baloptican is a device produced by Bausche and Lomb for showing an opaque picture in a camera chain. This saves you money on slides. The quality isn't quite as good; but it gives you certain advantages. If you want to show something in a book for instance, Bal-op is the answer. The Tel-op has motor driven crawls so that you can put a long list of names on a strip and show it in a roll title or as we have done; reverse the stage and throw it horizontally. And you can title. For instance, we have a thing called wash-day theatre where a whole line of washing goes by; and on each sheet or diaper, or whatnot, there's a treadle. These things are handy and important because they save you cameras. Now, if you do not have a Tel-op or Bal-op, you'd be confronted with tying up a camera, and a studio and a man to run it to produce these things. All your art work, titles and commercial inserts can come up on cue from your projection room through this opaque projector.

Q: Mr. Lasky, how ambitious were you when you first went on the air; as far as the number of program hours at KPIX, and how did you progress to add time as you went on?

LASKY: Well, we were the original station there; so it didn't make any difference what we did. The public just hung

on everything we did for awhile. We were on only in the evening in the beginning, just two hours, 8 to 10 o'clock; then we stretched it out from 7 to 10 o'clock, five days a week. We were on five days a week for months; because we just wanted to run one group of employees. The next station came on the air, ABC, in San Francisco, and they did the same thing on a five day operation; just the evening hours. Then the third station came on the air and they went for five days. Then by common agreement between us, our five days were different, so that the public had service for seven days. The extension of hours was very gradual. In our case we did not extend our hours until we needed to extend them from a commercial point of view. It took us three and a half years to get down to 10 o'clock in the morning.

Q: These markets now that do not have television, what do you think they should do? Do you think that because of the competitive factor, they will be forced to go on the air a great many hours more than the existing stations did when they started?

A: Yes, if more than one station comes on the air in that market they will. But if they're still the only station in a market that cannot see television from somewhere else; and has not seen it, they can do most anything they want.

Q: I wonder if any of you television operators have seen an operation of a radio station and a television station where for at least part of the day, they have successfully broadcast simultaneously on radio and television a series of local programs? Is anybody doing that that you know of?

A: Not to my knowledge. I know we've all tried it and given it up for a bad job. But Mr. Monroe has a comment.

Interject: I know about the Ruth Lyons program; because we bought time on it. Ruth Lyons is a celebrated character in Cincinnati; and they simulcast that show. I think it was two hours, five days a week; and they were sold out, both on AM and TV.

Q: Was that a notable exception; or as a general rule?

A: I think they even fed it to the two other television stations in their hook-up. It's a three station hook-up.

WOW-TV, Omaha: We ran a simulcast for an hour at noon for about a year, from 12 to 1. We had a full orchestra; and farm interviews and several other little items. We found that one of the basic troubles was that people on our AM shows were just getting a free ride on television; and after that wouldn't buy television. That's one of the main reasons we dropped it.

Well, in our case, we won't promote either station on the other station for the same reason.

Q: I'm interested in the equipment and how you get by on $1200.00 a week. Do the men get a union wage? Do you have a sound crew?

CLIPP: The equipment cost in the neighborhood of $26,000.00; and that included a Houston processor, a Bell and Howell splicer, and six or seven cameras of different varieties. As I said, we operate with six employees. We do not belong to the union; but all of the cameramen came from the newspaper business. They are paid better than newspaper wages. In other words, most of the $1200.00 a week goes to salaries. Of course we have processing materials and film. Eastman film, 16mm. variety, will cost you on the order of 4½c a foot. We shoot about 1800 feet a week and use about a third of it.

Q: Do these people confine their work entirely to the newsreel operation; or do they have other duties besides that?

CLIPP: These people do confine themselves under our operation, which is newspaper owned, entirely to the newsreel. We do use our newsreel staff for special events purposes. In fact, a newsreel operation can be a pretty good substitute, at least for a limited period of time, for remote equipment. Those of you who are in radio and going into television could do very well by integrating our present special events staff into a newsreel operation.

Q: Do you believe that in a small market, it would be feasible for us to take pictures without sound; that the sound and commentary to go with the news pictures could be made by our local announcer at the time of the showing?

CLIPP: Absolutely. Between 80 per cent and 90 per cent of the pictures that we take locally are not sound pictures, and we do it exactly that way.

Q: Is the commentator figured into that $1200.00 weekly figure? Also, could you describe your mechanics of contact between your newsreel and the newspapers as far as getting your story tips are concerned?

CLIPP: The commentator does not figure in that $1200.00 package. That is extra. The way the staff handles the acquisition of news is to check directly with the city desk. They have a two way working arrangement, whereby they notify us of the latest news developments. They keep a daily log of futures, for example, based upon newspaper reports on future happenings. They also get material from the various municipal departments; but they maintain a *direct* contact with the city desk.

Q: Do you include a writer in that package? Also, do you have a remote truck or something like that to augment your newsreel for live coverage and events?

CLIPP: The news editor is the writer and is included. He is also the director of the department. We do not include any remote services in connection with this. That would be a direct pick-up which would be incongruous with the content of the newsreel. Also, it would consume entirely too much time.

Q: In Philadelphia, you are the ABC Station. There are three TV stations in Philadelphia; and I think your station is a pioneer in local news coverage. The other two stations don't have a local news, do they?

CLIPP: No, they don't.

Q: Well, don't you think your news coverage has helped build your station about as much as anything else that you've done in the program line?

CLIPP: I think that the news coverage has done exactly that. You see, we have a newsreel camera at every event of any importance that goes on in Philadelphia. That allows us to display our call letters at all kinds of events and it's done a very good public relations job for us. It would be ridiculous, in my opinion, to try to carry on a special events operation in television with a remote crew. It's impossible unless you have two or three mobile units and an awful lot of money.

Q: Do you have any idea what the people on the West Coast are going to do in regard to the time differential? You will probably get your news releases from INS very much sooner than we will.

CLIPP: Yes, I think so except on items of a transcending importance, and emergency items. You could probably get those if they happened in the Mid-West, for example, in a matter of hours. Generally, though, I think that you would have to depend on most of your items to be received the following day, which is not unlike your newspaper. Your afternoon newspaper carries certain late news which appears a day later than your morning newspaper's bulldog edition. I think it's very much the same technique, and your news editor, by handling, by up-dating the item, etc., the same as it's done on a newspaper, can still give you a newsreel that as far as your public is concerned is not out of date.

Q: What are the legal aspects regarding the use of footage again? From your morgue of the syndicated services, and especially after it's been in the morgue five years?

CLIPP: To my knowledge there are no legal aspects. Under our contract with the film company, we have all these items which we put into our morgue and we may use those without any specified restrictions. I don't know of any other restrictions.

Q: Do you buy any footage from amateurs, or do you talk

them out of it if they bring it in voluntarily?

CLIPP: No, in our case, we're pretty highly professional. There are professional services available to us and consequently there is no amateur footage offered us. However, there are a great many amateur photographers who are probably just as proficient as some of your commercial photographers and I think that in a small town, an arrangement with them would be a very economical one for a station.

Q: First, how many newsreels a day do you schedule between both the network and this local one you speak of? And secondly, what is the cost basis to a station for INS service?

CLIPP: We have one newsreel at 7:15 Mondays through Fridays, which is repeated at the end of the day. You can look upon that as one newsreel or two newsreels. Actually, the repeat of it is brought up to date; so in many instances, it's changed as much as 50 per cent. In that respect, we have two newsreels. Now, we'll soon be putting on one for Esso at 6:30; so that will be a third one. Other than that, we have no other newsreel programs. It would be entirely practical, if RCA would permit it, to take the daily newsreel and repeat it the following morning. That would give us, under our operation, a fourth newsreel. You can buy a newsreel service for use as we are doing it now; for anywhere from $400.00 to $1,000.00 a week. When you get up to $1,000.00 a week, you are talking about one of the two newer services; and unlimited use of that service. In other words, you can put on a dozen newsreels a day if you want to. I'm pretty sure, though, that in the smaller markets, you can buy a newsreel at substantially less than $400.00 a week. Perhaps more on the order of $250.00, or $200.00.

Q: I assume that in a town of your size, you'd have no difficulty in finding enough actual news stories. We went through the process of attempting to organize a film department and found that most of our news items were costly feature stories over a period of a week. Could you give us an idea on percentage of what is actually news and what is *just* feature stories that appears on your local coverage?

CLIPP: Our newsreel at present is ten minutes, and about 50 per cent of that is local; so you have about five minutes of local news. That means we can *get* just about five minutes. When we first started the newsreel, we broadcast fifteen minutes of news every day. We had a terrible time trying to get fifteen minutes of straight news from Philadelphia, and did have to go into our feature situations. We had to cover a lot of the luncheons, etc. But there is a technique you can use. For example, suppose the city has a very poor traffic situation. With

a news editor who has a little ingenuity, he can develop an idea which will show the actual conditions of traffic, condition of streets, etc. Various municipal situations you can develop into pretty good news coverage. We do a lot of that and put it into the morgue and use it occasionally.

Q: Now, if you're putting a new news show on at 6:30 p.m., and you have one now at 7:15 p.m., how are you going to have a different format on those two news? And how are you going to have different coverage newsreel wires, etc.?

CLIPP: Unfortunately, we must bank on the newsreel in order to avoid duplication. The second newsreels service will include, I presume, essentially the same major items but they will be different angles. Also, we're doing one other thing. We will not use any local film footage on the new news program. We will confine that to the RCA newsreel, so that the only local news that will be on the Esso news program will be the items that are delivered by the commentator, the flashes, etc. For this operation, we'll have to have another newsreel service.

* * *

Q: As we left the scene last night we were supposed to continue the story on low cost operation, which was to follow this meeting, and I'd like to have an exchange of ideas on that. It seems to me that this is very much in the minds of everyone here who have smaller markets. I think it's the number one thing that potential middle size, or small market operators have in the back of their minds.

A. LUND: There are one or two managers here, station operators who have smaller markets. If we got in a huddle with them we would answer a lot of things you have on your minds. I have a very expensive station. I have 160 people on the payroll, including 59 engineers. We are on the air 157 hours a week and have 77 hours of film alone. We're in a very tough union situation, including our office personnel, I.A.T.S.E., so I'm not qualified to help you on that subject.

Q: I hear potential small town telecasters say that they can operate a station for around $15,000 a month. I wonder if that is about 100 per cent below an irreducible minimum and what are the least number of men they can get by with?

A: *Interject*: It costs us a lot more than $500.00 a day to operate. We have on our television staff in Phoenix about fifty regular employees. And we use probably 25 part-time performers. I don't think that, unless you're going to operate film and do no local programming, that you can operate at a total cost of $500.00 a day. You're going to take in a lot more money in your smaller markets, so if you operate without waste I don't think there's any question about making money unless there's about four stations in a small town.

Q: At the Chicago Clinic they tossed out a yardstick of $1,000.00 a day for employees. Does that hold true to your knowledge?

A: (Lund)—I know that our payroll alone is greater than that a week. That's the payroll only. I don't think there is any definite yardstick.

INTERJECTION: You mentioned Johnstown, Pa. last night. I would say that Johnstown is operating on about that kind of budget; and Johnstown has been connected with the cable since about 1949. In San Francisco the national advertisers have brought very few shows by cable. I think that if you had a local station in Northern California, and endeavored to operate on that size budget, it would be rough going. One thing about Johnstown though they've gone on for two years by hooking onto the cable and not owning a camera chain. It was pointed out previously by our authority here on the FCC that it will probably not last long. In other words, I believe the FCC will make you have a camera chain. For, after all, television is for the benefit of your local area and even if you just have a report from your mayor or something like that, once a week you have to have it.

Q: How many of those 59 engineers are lighting men or are they considered a separate unit?

A: (Lund)—No, in our engineering union, we have the lighting men, the camera men, all your technical directors, your boom men, cable pullers, everything with the exception of stage hands and directors and a few production assistants.

Q: Then the 59 included all of those categories?

A: (Lund)—That's right.

Q: Are you able to do away with the technical director as the switcher? May the director switch the setup?

A: (Lund)—No, the union stopped that. We fought it; because you're putting one other element between the original direction and the action. We have found out however, that it works out all right. Our director gives the direction to the TD; and he gets on the pipe.

Q: Of the 160, 59 are engineers, how many of that 160 are production personnel—that is floor managers, crew men, etc.?

A: (Lund)—About 20 per cent.

Q: On your afternoon shows, do you go in for a non-audience one-camera type show, or do you go in for full production?

A: (Lund)—We have never had a one camera show. Two cameras is what we offer any of our sponsors, and they use them. However, if they want a third, fourth or fifth camera, we charge them $50.00 a camera to discourage using extras.

Q: How many studios do you have to have to keep away from back to back situations?

A: (Lund)—We have one studio. It's 63 ft. x 49 ft.; and we're back to back on a lot of shows; but where we have on-camera rehearsal, then we have a network show on; then we go to live. We alternate all through the day.

Q: Do you do any rehearsal in the afternoon?

A: (Lund)—Yes.

Q: You mentioned the cost ratio. The revenue to production cost ratio. Could you elaborate on that?

A: (Lund)—Yes, I'm talking about talent, props, not time, but just the standard costs we have which we call production costs; and we figure that it runs between 10 per cent and 20 per cent. These are day-time shows. That certainly would not apply to larger A time extravaganzas.

Q: What method of control do you use to equalize that production cost from the station standpoint?

A: (Lund)—We make the best deal that we can with out talent. We have a simple format that is the same setting day-to-day. We know our overhead exactly before we start that show.

Q: Do you make any effort then to pass on—say, 15 per cent of your normal ratio there. When you find that a show gets into the 20 per cent bracket, do you attempt to pass that extra 5 per cent cost on to the sponsor?

A: (Lund)—No, we try to cut it down to 15 per cent again.

Q: How do you define your staff performers? Are they under contract? Are they hired by you on a weekly salary?

A: (Lund)—We hire them. We have, for example, Co-MC's, across the board. We hire the two of them on a flat salary.

Q: If one of your announcers you've hired on a base rate is working on a program where the sponsor is willing to pay a talent, do you give all the talent to the announcer?

A: (Lund)—Yes, we do.

Q: You indicated that you have practically 50 per cent of your time in film. Where is the bulk of that?

A: (Lund)—It's all night. Percentage wise it seems that we run an awful lot of film but you grind up a lot of it when you're 100 per cent film from midnight to 7 in the morning.

Q: How much film do you have in the morning?

A: (Lund)—We pick up the Dave Garroway show at 7 in the morning. Then we go live right on through, with the exception of one or two network shows in the middle of the morning.

Q: On these very late night films or early morning, do you have live participations? Or straight film?

A: (Lund)—Straight film. Live commercials would require

that many more engineers, lighting men, stage hands in compliance with the union's request, so we stick to film.

Q: What has been your experience as far as amortizing the original cost of your films and the number of re-plays that it's practical, from an audience standpoint, to use?

A: (Lund)—In New York they pay about $2,000.00 for a film and about $3800 to $4,000.000 here in Los Angeles. We pay $150.00 so we're not too much concerned about that, except we try to avoid re-runs. Usually a film we have shown on a daytime show, we will use on a swing shift all night deal; because we play to a different audience. We get very few complaints that way.

* * *

Q: From your voice, I recognized you as the narrator of a film we had, "Television Today." Is that correct, sir?

A: That's correct.

Q: Is there going to be a later edition, or is there one available?

A: I don't know of any plans to make a later one. That was a pioneering effort, made to introduce television into areas where they didn't know much about it. I don't know of any plans to produce another one.

Q: That was a mighty effective weapon we had that time pioneering up there; and we made tremendous use of it; and it really helped break the ice for us.

A: Well, we're delighted.

Q: I've had this question. We've made quite a bit of research, going around various markets, that are comparable to ours, and I think the problem is the same, irrespective of the size of the market. That is, it seems to be that in single station markets, they're doing a certain gross volume of business and have costs commensurate with that, and they're doing pretty well—but, what happens when there are three or four times the competition in the average medium sized markets which constitute most of America? Will there be enough total dollars, irrespective of the better broadcasters competitively to support the number of stations that even reasonably may be allocated under this new post TV freeze?

A: Well, that's a very difficult question; but I think it's probably on a lot of people's minds. You hear it from a large number of stations; so why not put it on the table. Because I'm operating one of the seven stations here; I presume that if there is an answer to that question, the place you'll find it is Los Angeles. Because it's been a real rough go. And I don't think that there's any competing station here that won't admit that. George, do you have anything you want to say on that subject?

A: Nobody can get into your monopoly, but presuming that there's so many more frequencies in a town than there are sales dollars to support it. All stations aren't alike. You be the good one, let the other fellows worry.

Seriously, in answering that, in the first place I think there is, in television, a potentiality of pulling budgets from other media. I think that is the main reason why so many newspaper owners are in television. Because for the first time they see a real threat to display lineage. But equally important is the fact that a big percentage of money going into television does not come from other media. It comes from sales budgets. The firms have reduced their sales forces, particularly those who are selling individually; and doing a better selling job with fewer men at lower dollars by putting that money into television. At one time, about 35 per cent of the money in television was not coming from advertising budgets. It was coming from other sources in the business; and it goes back again, to the question of, "What does the best selling job?" Whether it's television or whatever. So long as there's a total volume of business; and I think the total volume of business has got to go up, there'll be money for television stations up to a point. Of course, if you get beyond that point, the weak sisters die off.

It just dawns on me, George, for instance, the experience of the newspaper business. They have found out over a period of several generations that where they've reached the optimum in number of newspapers that can be had in a town; irrespective of the capabilities of the management. They've had to buy out, or consolidate, or do things, and it has rather somewhat leveled itself off.

Regardless of the number of frequencies assigned to a town if it's more than the town economically can bear, the weak sisters have got to fall off.

Q: One question for George Moscovics. He mentioned that high program ratings do not mean high sales results and he probably killed about six or seven TV salesmen. Can he show them how to overcome that?

A: Well, that's entirely a matter of the effectiveness of the commercials. It had nothing to do with the program. In other words, television is now going through what radio did a few years ago, a few years ago, hell, it was a generation ago now, when a guy spent thousands of dollars on a program and then paid some thirty dollars a week at a desk under a stairway some place to write the commercials. If our advertisers in television would quit being impressarios and concentrate on doing what they know how to do, which is selling their goods, then the higher

the rating, then the more sales they'd make. All that the high rating gives you is a chance to make your pitch to more people. How successful that pitch is depends on how well you do your commercial. Does that answer the question?

Q: I see in a lot of sponsors in Los Angeles who do their own commercials. Now is that done from a sense of ego in selling the sponsor, or are they better salesmen than can be provided by the station. Some of them stink; but they seem to enjoy it. I'm asking what the over-all result is.

A: I think that the answer is contained in your question; and that both of your precepts are true. So I'm going to pass that one by very quickly. I think that in some cases it's better salesmanship; that in other cases strictly ego.

I think there was a used car dealer in Chicago who started that. He was so successful every used car dealer in the United States decided he was a born announcer and just happened to be selling automobiles. I think it's dying out actually.

Q: I'd like to ask Mr. Clipp what in his opinion is the best type news program other than newsreel? What can compete better with newsreel in covering news?

A: What I'm saying to you is only from personal observation. I think that if the commentator is a personable individual who speaks with authority reading the news with a minimum of props is just about as effective and economical a news program as you can put on.

Q: One of the things, I think, that has cut down on my own career expectancy is attempting to get department store advertising on the level that would prove successful and certainly competitive with newspapers. I'd like to hear any success stories that may have come to you on this issue.

A: Well, I won't attempt to give you any success stories because I don't have them. The problem there is not one of case histories, not with department stores. Radio was able to produce case histories for department stores, until hell wouldn't have it. And it never was very convincing to the department stores themselves. They could do some of the most phenomenal things like selling out all the blankets they had on a hidden basis: but somewhere in the back of their mind was, "We might have sold them anyhow. We didn't see the ad." There's a reason for that, and the problem of department stores in television is just the same problem as it was in radio. In radio, we never succeeded in selling important store management on the value of the medium. We left it up to advertising departments. Now, most department store

advertising managers are graduates from the display departments of newspapers. Getting a $25,000.00 a year department store job is the carrot except the donkey for fifty bucks a week selling display. And all they know is newspaper advertising, and they're afraid of any medium that comes along, less it endanger that $25,000.00 a year job. Now when a piece of advertising is put in the newspaper and it doesn't sell, they say that the merchandise is wrong, or the style appeal is wrong; or the price is wrong. They never say that the newspaper was wrong. But when they advertise on radio and television; and the public doesn't march down to the store, they say radio is no good. It doesn't sell anything.

I'd just like to add one thing from our market on department stores. I think next to beer they probably account for our best local income. We've got five of them now including Sears, and some other names that wouldn't make any difference to you, and I remember the first one we sold we were selling curtains for homes and we put on this little show, and we sold out all of the curtains—we had a standard livingroom set, and there was a sofa in this set. We didn't have many sets at the time and we'd used it for a long time, but the sofa was there and Holmes provided it. The next day, they not only sold the curtains, but somebody called up and said, how about that sofa I saw on television last night—what is the price of it? So they scrummaged around and said it was $175.00 and he said, it's just what I've been looking for, so he bought it. Since that time Holmes has been very, whole-heartedly sold on television and we're having much better success on television with the department stores in New Orleans than we ever had in radio.

INTERJECTION—I'd like to comment on this department store thing. Now I agree with what you say—I've had a little experience in trying to do it on radio, but it's frustrating when you consider that some of the largest radio stations and now some largest television stations are owned by department stores, and they do not make this test. The management, the ownership of these stores have their money in the television station and yet they're not doing the thing that we advocate. This commentary bears only billers question. If we can ever get into the department store money, it will sustain some of these stations—more stations than otherwise in these markets. Now, I have no answer to this, it's just a comment here. If we can't get these stores that own television stations and who did own radio stations, and still do, to diligently work on this—how are we going to do it? I'm not asking you a question—it's just rhetorical.

Phil, I wish I knew the answer to that question, if I did

I'd be a wealthy guy. I think it's a long drawn out proposition, one that you have to live with. I can give you a little instance of how far reaching it is—you're referring to Bamberger's and WOR, of course. I was talking to the vice-president in charge of public relations of one of the largest department stores in the world, and I thought I had gotten pretty far up the line when I talked to the guy who controlled the budgets. After about six or eight months of talk round and round in circles and we finally got down to a program that seemed to make sense, this guy said to me one day, he said George, I'll tell you, I like the program and I've got the money. I have the authority to spend the money on this program if I want to. This, of course, was in the days when there were very, very few television sets, maybe only four or five thousand in New York. But one of these days, he says, my boss is going to come to me and he's going to say, Bill, what the hell do you fool around in television for, nobody will buy anything, and he says, I wouldn't take ten times the cost of this program to have my boss ask me that question. Now if you get Bill Bailey to talk to my boss and have him ask me what about televsion—you've got an order. Now maybe it takes Bill Bailey, I don't know, but that's the job that has to be done, and by the way I do recall a case history, and rather a remarkable one in the department store field, answering the gentleman back there. It's with a product known as the Cameo-Shirback Curtains. That's a curtain which has in it a tape and when you pull the tape it drapes the curtain back instead of having tie-backs. They have a Trademark, "Pull That Tape, and Get a Drape," or something like that. It's a little bit higher priced than the ordinary curtain. In Philadelphia, during a certain nine months period these people had an exclusive deal, they sold only one store in each market, and in Philadelphia they had sold something like $200.00 worth of merchandise during the preceding nine months. Then they went on to one of the Philadelphia stations with three announcements a week for thirteen weeks—their total campaign was thirty-nine announcements. In the thirteen weeks that they were on they broke down their exclusive deal and had five or six stores handing the products. Where their previous business had been about $200 for the previous nine months, during this thirteen weeks their volume was about $50,000 on this very limited item. There are plety of case histories like that in department stores, but that isn't what is going to sell them. As Phil says there are department stores that own television stations, and they know more case histories than you can shake a stick at, but someplace up on the office floor somebody has not

convinced management that that's the way for a department store to sell merchandise. They've done it in New Orleans, you can see what has happened from what Bob says, you've got to do it in any town, you've got to go right to the top and make a sale. I wish I knew how to tell you how to do it.

I just want to make a comment. Incidentally, George, in addition to selling the curtains, we also made the spot announcements for Cameo. I'd like to make a comment on the department store situation. We are frustrated in Philadelphia by the same problem. When I say we, I mean all of the radio stations and all of the television stations. We are one of those stations that used to be owned by a department store. Just two weeks ago, the Philadelphia Association decided, at a suggestion which we made, that the thing to do was for all of the stations to get together because nobody was getting enough business to put in a thimble, we decided to get together, get our promotion managers, prepare a brochure that would be directed to the management of these department stores selling radio and selling television. The reason why we are doing it this way is because we are firmly convinced that much of the influence in the purchase of newspapers for department stores comes from your buyers. Your buyers are alloted a certain amount of advertising space—they've been using it for many, many years, and they do not wish to gamble to the point where they will chop that space in half or quarter or even give a small percentage to radio, because they're not so sure. They've been told, they know that newspapers work, at least that's the way they feel about it, and we are going to get this brochure together and we're going to call in all of the buyers we can possibly get in one room, as well as top management of the department stores and try to sell them once and for all, radio and television. I think that's one approach that might well work in a number of cities.

In Los Angeles, with seven station's salesmen calling on the various agencies. There are agencies who have been placing television business now for several years, many of them with their own television production departments. Well what can our Sales Service people, our Commercial Production people do to educate these agencies, especially the men in television production of agencies without incurring their wrath as seems to occur from time to time, other than drop a remark here and a statement there. Many of the people in the stations in the commercial production or sales service knowing the unique facilities of the station in point can bring much to the agency which the agency is so often so unwilling to accept, which would in the long-run help those agencies in doing a service to the sponsor. The ques-

tion boils down to how to educate people who need education without incurring their wrath.

I think a lot has been done along those lines by your 4A forms, your 3A forms, I think the agency has been conscious of the fact that some of their production personnel aren't really caught up on what goes with television. To me it just seems to be a long-term process of education, I don't think you're going to startle anybody into the pre-conceived notion that they know is just there. Unless you want somebody else to answer it—will you go along with that?

Q: Mr. Purcell, to what extent do you use cost accounting in an attempt to uncover these hidden costs that you spoke about.

A: What do you mean by cost accounting—? That is being done and is in process of being done to almost minuscule detail. That is the reason for the Manning reports for trying to figure out that the prop which on the surface of it costs $5.00 may cost $15.00 and later when you find out that it costs $15.00, is by keeping complete Manning reports on all of the people who hand that prop and the length of time during which they handle it. Does that answer the question.

Q: I'd like to hear from Mr. Swezey some details on the type of department store programs that have been successful in his area.

A: The first one we ever did, we called it armchair shopping and it was a half hour commercial actually, done by a rather attractive girl, I seem to have that in mind, but there's nothing that replaces feminine beauty in television—it's a good thing, I find, whether you're selling or entertaining. In any event this girl is a very persuasive girl who worked in the advertising department of the department store and illustrated the merchandise. That was so early in our tenure that we had a half-hour in the evening. All the orders were taken by telephone during the program and for two hours afterward. It was so successful, as a matter of fact, they took it off the air—why they took it off the air, I don't know, I guess it was just too busy for them. I think they had four operators working all the time, and I know myself that I called up several times to try to get something they put on some pretty good bargains, and I called one evening twelve times, within two hours, and wasn't able to place the order. Now this was a good enough show, there was very little entertainment in it, but just a demonstration of how these articles could be useful around the house and what a good price they could be purchased. Since that time we've been in practically everything with department stores. One of them right now is sponsoring a half-hour film. A very good film.

Another is doing a participation show during the afternoon with a singer and stylist, and a male singer, for half an hour three times a week. One is doing the MRS. MUFFIN SHOW I mentioned to you this morning. Sears at the moment is also doing a film, a half-hour film for kids at seven o'clock once a week. In other words, they've been the most courageous of any of our clients, except for the beer accounts. They've come in with us, they've worked hard with us and they're perfectly willing to try. George, I think we've always been licked in radio on the department stores. I remember in New York, we tried time after time on the local station to do something with department stores and we never got anywhere. Recently I've been very much impressed with the ARBI studies. The point of sale study where you invest the same amount of money in radio that you do in newspapers, and then check, actually check, at the point of sale. We ran five tests last month with excellent showing for radio and I think the same thing will work for television. I think it's just pecking away at them until we get them because there's nothing to substitute for success. Radio will sell—convince them that it will sell and we're in.

Bob, forgive me for prying, but in these department store sales that you've had—did you believe that this was department store money, or did they buy as long as they got some factory co-op on certain items.

No, I know this was department store money because some of these people are just local, Phil, and there is no participation. In some, of them, of course there is, and I appreciate that it's much easier for them to do it, if that's the case, but I know in many instances this all comes from local money in New Orleans, and they're being paid off, Phil.

Just changing the subject a little bit, and I'm not referring to my town of Sacramento, because it's a pretty good sized town, but I noticed in the Chicago meeting, the NARTB Meeting, and here—there are quite a few broadcasters who are contemplating television in the relatively small markets. Markets under 100,000 or even from there, if you read the trade press, Marty Codell's publication and broadcasting on these applications on Cost of Operation. Seeing that there is such a wide difference between projected cost and the actual cost which our research has shown as minimum cost of operation, and I wonder have many real studies been made to demonstrate for these little markets what the real irreducible minimum is on cost of operation. For instance, some of our studies have indicated that you cannot do other than a minimum job let's say on $40,000 a month worth of operating costs, and that doesn't allow for anything except

bare minimums. Is it possible for small markets, 50,000 and what not, to do any sort of a job on one third of that and such small figures. If it isn't, it seems to me that it would be rather important for the industry to lay that, too, on the table, less a lot of people be misinformed and lose a lot of money.

Q: I'd like to direct a question to Roger Clipp. I was just wondering, you have both a radio operation and TV back in Philadelphia. Does your radio personnel also work on the TV end of that or is your TV staff a completely separate unit?

A: The answer is yes to both parts of that question. When we went into television we immediately broke down our Sales Department and established a separate radio sales and a television sales on the theory that any radio salesman going in to sell television would not get in the way of AM volume. It's proven now that that's the best technique and I think most of your stations are working on that kind of a basis. Your national representatives are splitting down their sales organization. Now in the case of the announcing end of the business, they operate on both AM and TV. Engineering, we have separate engineering staffs. Promotion staff works with both units, and, of course, your administrative units also do television and radio. Does that answer your question? About news? On the question of news we have a commentator who does nothing but this one RCA news program, now he, of course, is a free lancer. The members of the newsreel department don't know it, but when we put everybody under one roof about three months from now, they will be working on radio, and especially Ben's department in radio today will also be working on television newsreel. At the present time, the boys in special events radio are taking special training courses under our present television newsreel unit to learn to operate the cameras, process, etc. In other words we're going to integrate special events in radio and television newsreel, and make it one special events-newsreel department. We have in our total of radio and television staff eighty people exclusively television, fifty people exclusively radio, and about thirty people that are split between the two, for one hundred and sixty people, all told.

Q: I think of all the radio programs, the type of program that has withstood TV competition as well as any other has been the news program. I'm not familiar with Los Angeles, but I think that's generally true in station markets and back east. How do you feel about that?

A: I think that that's right, Steve—Doug Edwards, for instance, at CBS, remembering back in 1949 they had a rating of about 3.5 for the week, and the last check I made they

had a rating of about 16. Our newsreel has consistently run for the past four years between 7½ and 9. We hit some peaks for an average of 14, but the average for the two newsreels throughout the week is about 7½ to 9—it's a very steady rating, with continuing listening and looking to those programs.

This is another comment on department store advertising. I think one of the most tragic mistakes that radio has made with respect to department store advertising is that we've been pitching to the wrong guy all the time. We go to the advertising manager and I was interested to note what you were preparing in Philadelphia, you're going directly to the buyers and the only success that we have had in department store advertising is when we went directly to the buyers and not to the advertising managers because he is generally schooled in space buying and knows nothing else, and he doesn't want to know anything else.

May I say this before we go ahead with questions. We will carry this as long as seems reasonable, I would suggest that we have short questions and short answers for about fifteen minutes and then adjourn this for the "bull session" tonight and I want to ask you some questions before we disband here.

No mention has been made as yet of the telecasting of live sports events not necessarily wrestling but baseball or football where you can do it on a regular basis. What the rating is compared to other shows, and what are the costs of doing live telecasts or sports events on a regular basis as compared to what other programs cost.

The ratings are excellent, I don't know who wants to answer it. Bob, are you a sports expert?

I'm not a sports expert, but we've bought quite a few sports programs and I think the main thing you can say in regard to the cost is that for rating point your cost is low depending strictly on one item, and that is rights. If you get yourself tangled up with the NCAA or you get yourself tangled up with the major leagues, your rights figure is going to make it a tremendously costly program. If you are able to develop a sports program in your area where you have a home team or a home football situation, your actual cost of the telecast is very low for the rating point.

Speaking from experience I say, never get in a gate guarantee deal.

This may steal something from Mr. Lasky tomorrow, so Mr. Lasky if it does tell me.

Have any analyses been made anywhere in the country, and are they available as to the relative cost relationship between doing business as a combined AM-TV operation and doing

business under separate roofs? In other words, what I'm driving at—in certain phases of the game there are savings to be made by operating under one roof, but are those savings enough to justify the overall expansion problem?

Bob, could you answer that from NARTB standpoint?

No, from an NARTB standpoint. Does this cut in on you, Phil, tomorrow?

I think it would depend altogether on the circumstances. It seems to me if you already have a radio operation that it's relatively easy to bring the TV operation in under the same roof, and I know we've saved a lot of money by being able to use some of our service departments jointly. I agree, we've followed Roger's practice that it dictates itself as it goes along, your sales department comes into two sections because you've got to sell each one of these things independently, but there are certain savings unquestionably, and I feel that in spite of what some of my friends are doing I know they're taking Television lock, stock and barrel and moving it away from AM as though it might be contaminated or something. I don't think that's all essential and I think there are savings that can be achieved by keeping both together.

There is an element that isn't exactly clear. You can't see the savings in a sense—but there is an element in saving through efficiency of operation. I am now personally separated along with some of my managements staff from the television operation. The result is that a lot of things do not get the personal supervision of a certain of the so-called brass, which if they did might possibly be done on a more economical and a more efficient basis. We know that through one specific example in our shop. In radio in our traffic department I think we have two people, and there we have actually one person doing the entire traffic job. In television I found out we had three people and they wanted a fourth one. I couldn't for the life of me find out why television traffic was any more difficult or any more expensive than radio traffic. Instead of getting the fourth person, I took the one person we had in radio, have that girl go into television for a period of about two weeks and show them how to do it and now we have two people in television traffic instead of four. I mean it's the constant supervision that's important in my opinion in television operation.

Q: In line with the discussion of where the dough is coming from for the television advertising, I'd like very briefly to ask some of the operators about the cooperative advertising funds. In radio, very few manufacturers go over 50 per cent. Some of those same ones go as high as 75 per cent in newspapers. Is 50 per cent the going rule in television, and will many of the manufacturers coop on anything but the actual time charges?

A: I haven't found any definite rules. 50 per cent does seem to be about it. Some of them will go for half the total nut; some of them for half the time. But they seem to approach this with the same caution that we have considered in the thing, too. But I don't think there's any rule; so far as I know. Do you gentlemen know of anything other than the average of about 50 per cent?

Q: Agencies or packages supplying and presenting these programs, and I refer specifically to department store programs, or are they station ideas? Are they handled exclusively by the staff? And if so, in a smaller market, as some of you gentlemen have, would it be cheaper to use outside talent, and not be using their own talent all the time because it would be too high to hire a staff as large as we heard up there, of 160, to operate a station when they could run a show by calling in an agency to produce the package and maybe pay him more money for that time; but they're not paying him for the time that they're not working?

A: Are you asking in effect: Is it cheaper to have the department via the agency produce the package than have the station itself produce the package? Is that what the question is?

I think that since you directed your question specifically to the department store problem; that in view of the normal department store program set-up; which is a merchandising set-up, whereby a telephone number is most often called; and merchandise is delivered as a direct result of the program, I believe that in the smaller markets, you could probably take advantage of the normal services of the department store; insofar as delivery of merchandise to the studio is concerned instead of sending your own truck out to get it, insofar as telephone operators are concerned. Instead of having to supply your own telephone operators, as props are concerned, since the department store is inherently a somewhat similar props organization.

I don't think it requires too many people. You can put on a simple show and we're trying, in every case we can, we'd like to keep a hold on these shows and sell our shows to the department stores. As far as this business of the telephones, etc., of course the department store can supply those. But it doesn't

take a tremendous staff to build a simple program, the title of which you hold. It's much better to do it yourself if you can. On the other hand, if you can't and an agency comes in and offers a show; take that. We're doing it both ways. Some of the department store shows we have are owned and controlled by us; and others are brought in by the store itself or by an agency. We'd like wherever possible, to keep control ourselves.

A: In Seattle, we're having a helluva time getting the two major department stores in and I think one of the reasons, in addition to several other good reasons that have been pointed out here; as to why we can't get them in, is the cooperative angle. You take General Electric, for example, when they make cooperative money available, they also make advertising material available in the form of newspaper mats. They very rarely will come through with slides, or with film, or with anything that could be used on a television station. So you get right back to a feeling of laziness on the part of the advertising department in the department store. It's a helluva lot easier for them to buy newspaper than it is for them to buy television. There's an overall industry effort required here; along the lines of what B.A.B. is doing in Radio. I think you have to get after the national manufacturers; and get at the cooperative angle to do it.

Q: Cooperative sponsorship of given programs. Is there anything to offer on that?

A: Yes, Klaus Landsberg does quite a bit of it. Well, I think that a lot of it is done. If you've a $5,000.00 package and two clients at $2,500.00, you're going to figure how to do it somehow.

* * *

Q: I'd like to ask Mr. Grant, director of a single market station, the problem involved in re-running a film, or any series of feature films.

A: Well, it's really a problem. Whenever we do it, we get complaints about it, even though the re-run may be as late as three or four months afterwards. I think, though, that what we're about to do is to go on a feature film operation which will include a re-run the same day. We're planning now to put out a feature film at 9 o'clock in the morning and use that same film at sign off starting about 12 o'clock at night. There I think you've got the greatest guarantee of a different audience that you possibly can have. The chances are that someon who's watching it that early in the morning isn't going to be at his television set at 12 o'clock at night. Now, if you work it any other way in a single station market, I think you're headed for trouble. The audience seems to have the feeling that it's a captive audience. They'll

resent anything you do that takes away from them the variety or even the selectivity of the programs.

Q: Donn, do you believe as Klaus said yesterday, that Westerns are on their way down?

A: I didn't have a chance to discuss that with Klaus. I was a little startled to hear him say it, and to be perfectly frank with you, I think that when he says Westerns, he means Westerns in the terms of these feature-length Western pictures that are being run and re-run and re-run. There are a great many available and the supply is pretty much in use. The impact of those, and the viewers interest in those, is perhaps declining in these markets where they have been run a good many times. And I don't mean just from the standpoint of repetition of the same picture; but from the repetition of the same format. After all, the average Western is pretty much the same basic story. But if he means Westerns in terms of the Roy Rogers, and the Gene Autry's the Kit Carsons, and Wild Bill Hickok; I'm not so sure that I do agree with him. I think there's even an expanding interest in that kind of high grade Western program.

Q: With respect to most of us in single station markets, who are looking forward to going on TV a year or two years from now; what sort of thinking is taking place in network operations with program producers of such films as "I Love Lucy" and Red Skelton and the residual rights for those films? Is there a provision for making them available for showing to those markets who have not seen those films?

A: You have just mentioned the word *residual.* That is the word that seems to be the open sesame to all sorts of money. Conservative bankers somehow are mesmerized by this term residual. Now, as far as I've been able to determine, I would say that practically every producer of motion pictures for television today is counting very heavily upon a potential long range return by utilizing those pictures of the type that you mentioned in additional markets as they open up; and in additional runs in the same markets over a period of years.

Q: On your film participating shows, when you halt the film to insert the participating announcement, has the problem of audience resentment and complaint been serious for that type of program?

A: It has varied, almost in direct proportion to the number of commercials you put in. I don't believe it has approached the serious proportion at all. There are opportunities for ingenuity in the manner in which the station handles the breaking of the film for the insertion of the commercial. The most elaborate ones I know of, and I don't recommend this as a general rule because

it is expensive, one that KECA-TV used and which is now being used on several stations, of having, and utilizing rear screen projection to weave in the commercial. By that I mean at an appropriate point the slide for projection on a screen from the rear would be made from one of the frames from the film. The MC of the show, would then be costumed to fit the character in the still picture, and would be posed in the attitude and in the position the character in the film had been caught in when the film was stopped. The audience doesn't quite know when the film stops and the commercial starts until the man suddenly moves and starts talking to them and selling Chevrolets or whatever it is. But there are many opportunities for ingenuity for weaving in the commercial in such a way as to interest and not to offend the viewer and to hook his concentration for the pitch that follows.

Q: How do you buy film? What type of contract do you usually try to get?

A: Well, it varies pretty severely here in Los Angeles because of the competitive situation that I've talked about. But the typical situation with feature length movies is that a salesman shows up and says that he has 13, or 26, or 39 very hot motion pictures. We ask him how much—it's always too much—and if we like the package, we buy it, and what we have tried to do is to buy on a basis of, if not the unlimited right to run and re-run the film over as long a period of time that we can work out, at least on the basis of the right to make enough runs within as long a period of time as we can get. This gives us a chance to bail out from the standpoint of cost.

Q: Yesterday, we discussed the impossibility of markets our size and smaller getting any amount of money out of a sponsor for production or film costs. Do you think it would be a good idea if our trade press—TV News, Broadcasting, Sponsor, Radio Daily, Variety, started a campaign now to indicate that in markets our size where the great mass production comes in, any service will not pay, and cannot pay the present revenue needed by these companies, or demanded for their films?

A: Yes, I think that would be a good idea; but by impression is that the trade press takes much more glee in building up the prices that people are paying for these films, and even exaggerating the facts in that regard. But I wouldn't be able to offer a very specific recommendation as to how you could implement your objective.

Q: Is there a service, a program film library service that's available to subscribers?

A: Yes, there are several.

Q: Are they of any value?

A: Yes, they *are* of value. It's again a question of what you have to pay for them compared to your ability to use them and to get revenue from them. And there's a great need for filler material in the question of any station with a full operating schedule, particularly in a competitive situation. But it's not the type of material that you can pay very much for. And if you're referring to the type of thing like Snader Telescription Company is making available, I would say that has a very high cost. Their Program Services have apparently been used very successfully in many markets; in some markets like Los Angeles they have not been as successful.

Q: Undoubtedly, since the costs in television are two or three times high as radio, it doesn't give the small advertiser the opportunity to get into television on a nominal budget. He's a little wary of the cost. And I'd like to hear you talk a little bit on your experiences here in Los Angeles in attracting new money into television that way.

A: Well, you take the typical local advertiser—when he's first faced with the prospect of television he finds that from the standpoint of cost, he is suddenly talking about a very large portion of what he believes to be the proper advertising budget for his business. In that situation, intelligent station management should work very hard to devise ways from the standpoint of costs and package use, which will afford this fellow a chance to spend his five to fifteen thousand dollars in such a way as to get him into television. They should figure the best place to put him, and it's usually one of these participating programs we're talking about, where he can get some effect from his television expenditure. Then if the station has seen to it that he has utilized television as intelligently as the circumstances require, he normally gets impact, and he gets results which are far and above the response he has ever felt from any other type of advertising. Of course, at that point you tell him, "You're not just advertising on television, you're selling, and this proves it." Now all of a sudden you'll find—and this is in my experience—that the typical local advertiser who has a $20,000 a year overall advertising budget, in a very short time is spending almost that much in television alone and he finds that it's worth it.

Q: Mr. Tatum, formerly I was in the theatre business; and it amazes me, considering the cost of TV film that it's not up to the standard of theatre film. They usually spend a half million or a million dollars in producing a theatre film, and when you buy it in a local theatre it's a lot cheaper than when you put

it on over television. Being in a small market in South Dakota, I pay as high as $1500 or $2,000 for a first run film for a certain amount of days. But I can bring that picture back in a year from then, or a second run in ninety days; and I get a flat buy on it for $150.00. Then I can bring it back in a drive-in later and not pay over $50.00 for it and gross almost as much as I did downtown. Again, I can call up the Exchange and get a good John Wayne western about three years old for four bucks and get 800 kids to look at it. And all these films I'm mentioning are a lot better films than those you're getting such atrocious prices for on TV. Why is that?

A: Well, I think that you theatre people could probably bring to us some very helpful thinking from the standpoint of working out analogies of our film buying practices and yours. We find in most cases that the film that is available to you isn't available to us. Some of our motion picture production friends here in Hollywood tell us that you guys make it so tough on them that they can't let us have it.

Q: I'm in a small market, Sioux Falls is possibly a 200,000 trade area and 50,000 people. I know that when all these exchanges, or TV film buyers come into me, and if there's 2,000 of the films that you quoted kicking around, and I've only got one station to program, I know what fellow I'm going to buy from, the one I can get economically correct. Because that if they don't play my market, they won't play at all; and they might as well take ten bucks as half a hundred. Now, I'm wondering if it's going to get to that point as far as film buying in TV. That's going to be a very important part of our programming and the success of the station is going to depend on what the local advertiser can afford to pay. He can't buy expensive film. Isn't there a reasonable amount of free film available? What about film from a standpoint of filling up hours?

A: You mean "With Rod and Camera Through Darkest Africa," and that type of stuff? Yes.

Q: Speaking of films like "Life With Father," "I Love Lucy," and Red Skelton, are you fellows going to take any active steps as men who are old in the business to keep the rights for these films within the telecasting industry, and pass them on to us at reasonable rates? Or are you going to let the agencies and producers have them? If you do, then we'll all pay high rates.

A: It appears to me that at least two of the four national networks have gone a long way along the line in establishing distribution set-ups to run separate businesses alongside their broadcasting activity. Two others have hesitated to get very far into it. Our company experimented with it on a limited basis;

and we have some severe doubts at the moment as to the wisdom of getting into the business of distributing film. One thing, it's a different kind of business from the broadcasting business. I believe, though, that there will be a tendency of the network companies on an increasing scale, to get into the business of distributing film; and having it available for the purposes that you're talking about.

* * *

"So far, in the Clinic, one thing which was touched on in the question forum but wasn't answered—what about farm programming? What are stations doing to cater to the rural audience?

We have had considerable experience with farm programming from the standpoint of serving the community. We started off in the very early days by making an alliance with the United States Department of Agriculture and for a period of time had agricultural experts on in a very informal and very single type show. It had tie-ins with the 4-H Club; all the animals that they could bring in, anything from great big bulls to little tiny pigeons, and it had the usual element of a four piece hillbilly or country style band. We also take a remote truck to an area where they are putting on a community fair. We merely go down there, and the camera becomes strictly you and the person just nosing around in the fair. We nose around and we take a look at the exhibits. We take a look sometimes at the merchandise that's being sold, and when we do that, incidentally, somebody pays us for taking a look at it. The camera acts just like any curious, interested person going to a fair. But I do believe that it's an essential part of television, from the standpoint of your FCC obligation, and in time, I think it can be a lucrative and paying part of television.

**—We have a program called the "Farm and Family Hour," that's on at noon on Saturdays, done in cooperation with the University of California extension service and the government agencies mentioned here. We use primarily a studio show with motion picture film supplied to us by the University or by the agricultural organizations. We have part of that as a Weather Show, we have the farm reporter who gives the latest information, we have material on cooking and canning, etc., that's demonstrated rather aptly; and that consists of our farm show. In addition to that, of course, we run a lot of free motion picture film material that's available from the Department of Commerce or any other organization that supplies something that shows

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** *Indicates another speaker.*

how, without advertising, you can take care of farms, lands, planting, and that sort of thing.

**—Now to that question of what percentage of our employees are allocated to various departments. In the Engineering Department, we have 35 per cent of our people. That takes in transmitter operators, studio technicians, maintenance people, engineering administration, etc. The program production department would take 25 per cent of our employees. Our administrative services, the offices, accounting, publicity, and other such things chargeable to administration would take 15 per cent of our employees. Sales department would take 6 per cent. The service department, the mail, and the reception desk, the receiving clerk, the carpenters, and the janitors would run 16 per cent of our employees.

I happen to have a roster of personnel broken down here which might help you since we are in a small market. The program department, out of a total of 54 persons in the whole station, which includes secretaries, set construction men, directors, announcers, everyone concerned with production has 22 persons. We have 15 engineers, 3 mechanics, and the balance of 14 is divided into administrative, promotion, sales, etc.

**—I wonder if Donn Tatum would comment on the possibilities of making a profit out of a future film operation sold on a participating basis?

**—Yes, there is a very good potential profit possibility. It's simply a question of buying the film right and slotting it right, program wise. By that I mean with the right time slotting on a continuity basis so that people will get used to, or acquire the habit of, expecting film and features at that time. Also, you have to sell it correctly, and make sure, to the best of your ability, that there's plenty of profit possibility there.

**—All the discussion so far has revolved around construction, operation, and programming. I'd like to pose a question to the panel at the head table . . . the sales department; who, after all, are the procurers of the revenue. Has any consideration been given to their selection, or training? If the industry mushrooms as quickly as it appears to be about to do, where are the trained sales personnel coming from?

**—I can speak for us, which might add something, and that is primarily, in Los Angeles, they have come from radio. But I think that most stations would agree that that isn't a prerequisite or all important. I think it's a case of a fellow who's a natural salesman, and who can sell television. He has to learn, of course, the medium and production problems; so that he doesn't sell you out of business by not realizing that what he just sold

might cost you a fortune in facilities and personnel to produce. He certainly needs a training course in operations; but the natural thing has been to take men from radio who know the customers, and know the agencies, and who know how to sell time. But we haven't found it to be an essential.

**—I do think you get your best salesmen from radio because it's so akin to what they have been doing. They're selling time segments. I don't think there's anything in television closer to radio than your sales force. They know the agencies, they know the sponsors, and they're becoming closer to them.

We talked earlier this afternoon about these films, these half hour and one hour television produced films as against the products of the motion picture studios. Who buys these participating shows? Is there any percentage of the show in live participation programs and these films you buy? If you run these films, is it more likely to be a half hour, or one hour show you produce in television today; or the product of ten years ago in Hollywood or Burbank?

**—I think it's just a matter of the program; and if the program is presented correctly; and it's in the right spot; whether it's live, or film, or whether it's long or short, or whether it's new film or old film, it will pay off.

**—In that connection, Harry Wise tells me that in his representation of TV stations, both here and in the East, women's audiences don't give a hoot about a film show. They love to see something like Monty Margetts. That's what they'll buy, these advertisers; but for a man's audience, they'll take a choice of a good live show or a good film; whether it be produced in a studio, or a motion picture lot.

**—Well, I don't go along with that analysis. We've got some case histories, for example, where we've shown some film shows designed especially for the time periods where women audiences are prevalent, and they have paid off.

**—This matter of using film for participations is certainly a deep economic problem. Undoubtedly, feature motion pictures have great audience appeal; but I doubt that they're economically wise as a foundation for so-called participating programs. Let's assume that you have a station, and your rate is $250.00 an hour. It would give you a $37.50 announcement rate. Suppose you get a guy that's going to sell you some films; and you pay $150.00 or $200.00 for a film. Now, how many announcements are you going to put in the film? Four or five before you start to louse up the program where it's not lookable; or listenable. You're not going to get your time out of it; and your cost of your film. I would answer the question like this: that from

the point of economics I think that live participating programs that you produce yourself are the best bet. I'm not answering this from the point of view of what will get the highest rating. This is a matter of economics.

Well, we use a considerable amount of film. It's what the nut of the show as against the revenue that's coming in that's going to determine everything; and that depends on your market.

**—We run feature films in the morning, stripped across the board; and we run them again in the afternoon from two to three; and we run them again at night from 11:15 to 12.15; and we have the Snader Library; and in the afternoon we have the live participating programs. Now, we make more money out of the live participating programs, the interview show, and the cooking show which follow each other than we do out of the film participations. However, the way we buy our film is to buy it on the basis of what we're going to use them for. We run a feaure Saturday night, Sunday night, and Monday night; and that's where we pay for the most expensive film. Now, when we bargain with the film representatives for our morning show, we buy the cheaper film; and it is also used late at night. We pay a medium price for the 2:00 to 3:00 in the afternoon. In other words, we try to buy our film so that it ties in with the rate prevailing at the time, and the possibility of sale. Of course, you can integrate commercials far more readily into your live shows and not seem to have them break up the continuity that you do in the film. In our afternoon films our salesmen were selling as many as six spots and we received complaints. Now those spots were placed fairly equal distance throughout the film. We found that a good technique was to take two spots and put them back to back at the quarter hour; two spots back to back at the half hour; and two spots back to back at the forty-five minutes. But we buy film pretty much on the basis of where we're going to use it, and what our rate card is at the time.

**—Would you give some advice on use of present salesmen at a radio station in transferring them over to selling television? Is it a bad practice or not?

**—We, at the beginning, used all of our radio men and trained them on TV. We found, however, that it's essential to divide your staffs sooner or later; so long as you have a combined staff; the boys go out to sell; and if an agency or client shows an interest in TV, well, the salesman isn't going to try to get him away from it. He's going to sell wherever the inertia is. You never get an equal pitch for both media unless

you divide the staff. We soon found, that in order to get efficiency, we had to break it down.

**—As a production man, I'd like to add a word here. It's been suggested that a good salesman, if he wants to learn TV, ought to become a floor manager for a few months first. Unless the salesman knows what the problems are he will promise things that you can't do either technically or economically.

**—How big a staff do you have to have for live spot announcements? I mean, how many continuity writers and how much talent is having to stay around?

**On our station, in addition to our regular engineering staff, when we go to live, we have our cameraman, we have our lighting man, and we have to have a stage hand, which we charge for incidentally. If a sponsor wants a live commercial; and they are much more effective; we're very happy to see that they get it; but they pay the going rate, plus.

**—Could we get some information on rate structures? Take, for instance, a $300.00 base rate. What would your thinking be on a Class A, B and C time. How would you break that down?

**—Take the Los Angeles market for instance, a 7 station market. The rate in a 7 station market ranges from $1,000 an hour up to $1,500 an hour; and the general proportion is, in our case, $1,000 for A time, $600.00 for B time; $400.00 for C time. *A* time starts at 6:30, goes to 10:30, some go to 11:00. *B* time runs, in our case, just an hour from 5:30 to 6:30; and the rest of the time is C time. And we follow that same proportion in breaking down from an hour to a half hour to a quarter hour . . . 100 per cent, 60 per cent, 40 per cent; and the spot rate seems to range between 20 per cent to 25 per cent of the hour. In other words, the $1,000 rate will take something on the nature of a $200.00 one minute or 20 second spot rate.

**—I'm from the corn belt, Dakota, representing about 60,000 people; and I have an application in, apparently the only one. It scares me. We have an immediate trade area of up to 150,000; probably the fringe will take us up to 220,000 people. Now, what kind of equipment should I start out with? Is it absolutely necessary to have a camera chain? Do you work it particularly on film and slides? We have a co-ax into our town that would have to be activated by the network by request. It's 200 miles that would have to be activated. Can the network afford to? They tell us that after we get a grant they'll let us know. The grant says that we should have a stipulation with the network before we get in, to know. How many days a week do we dare think of programming? How much is it going to cost us? How many hours a day should we try to work it at once? How many steps

do we have to get in the market before the network gives us any money? And should we try to do business with all the networks; or should we give 24 hours a month free time; and have a fine network? Those are some of the questions I raise . . . sixty-four dollar questions!

**—This again is just reporting a remark that was made last night by the former FCC attorney. Yes, you do need a camera chain because if you're operating with just a film chain, you're leaving yourself wide open to anybody who wants to come along and take that application because you have no opportunity to serve your community.

**—I think I ought to amplify that. We were referring to the Johnstown case station; which had been in operation a number of years and had a fairly good market; although a small one; and was making a lot of money. And that's a little different situation than this gentleman is faced with. If he has no competition for the grant, and that's very important, for if a man comes in and proposes a live camera operaton, he's going to get the grant. He's going to be preferred because the reason the channel was allocated to this city in South Dakota was to provide a means of local expression, local facility. But if he has no competition and he proposes to have only film and network operations, the chances are that he might be able to get the grant, and for a reasonable period of time he could get by without a live program. But when he starts making money then the question arises whether he is rendering a service to the community. The condition of his license of serving the public interest comes to play, and in order to prevent him from being vulnerable, either being questioned by the commission or somebody else coming in and seeking to get his license on a renewal period, he must have a live camera. Those of you who have competition, of course, are in an entirely different position. Obviously, it's very easy for your competitor on your grant to take your license away from you, to get the grant simply by providing a live camera if you don't. On your minimum programming, you asked how many hours. Besides the economics of it, there is a minimum schedule provided in the rules of the commission. You're going to have to broadcast at least two hours a week, during five broadcast days; or a total of twelve hours a week, for the first twelve months. Then it builds up over six months periods, small increases, to where I think it's a maximum of 28 hours a week which comes into being either at 24 to 30 months. But that's the maximum you'll have to operate at least two or two and a half years after you go on the air.

**—I'd like to add a bit to his equipment problem. I think a

station starting out in a small market like that should look into combination equipment. I don't think you should ever quibble yourself about not having a live camera; and today there is equipment on the market that's very good. I don't know how good it is; but at least it can achieve the dual purpose of operating film test pattern and a live show; and as you expand, you can then keep a standard type of equipment in your studio, and continue with films. I think a combination of equipment might do the job.

**—We have developed a telescenic table. This is a table on dollies that you can wheel around the studio. The motion picture projectors are fastened to this; two of them, through mirrors so that they focus on a small screen. And, in effect, by focussing a live camera on this small screen, you get a film chain. I think this is a concrete example of duplicate equipment. Also, there are things that you can bolt on the front of a camera that will throw slides. So, the investment of a live camera, I think, would be one of your first considerations.

**—I'm inclined to think that our station probably most closely approximates the problems that this gentleman is concerned with. I was going to comment in particular about the sales department. Having had some personal experience in a large market; and going to a smaller market in sales, I came face to face with a number of salient differences, principally, it was the fact that in a large station your salesman makes his calls directly to an agency; and the agency carries the ball in most cases from that point on. In your smaller station operation, it's interesting to know—taking our operation, for example, about 75 per cent to 80 per cent of the programming and creative ideas originated with the sales department, which in a sense makes a salesman a combination producer-director as well as sales person. So, it would behoove a salesman to think visually.

If you're in a single station market, and I think it's safe to say a town of 35, 40, or 50,000, and if you're a single television station somebody's going to have to have a lot of courage to come in against you. Now, either they have a lot of money or they're foolish, plus you being scared that if you get competition you're in trouble. Now let's assume that you're all alone. How do you work with a network? It is advisable to make a deal with each network to take a prime network; and to work the rest in after you have a prime contract? Or just make the best deal that you can with each one?

**—I can tell you what we did in a similar situation. We signed them all up; made contracts with all four of the national networks and we took them as soon as we could negotiate the con-

tract. At that time, radio-wise, we were a basic ABC affiliate; but our first television contract was signed with NBC. As we signed them, however, we told everybody that option time was strictly no go and that we couldn't observe it. So we had no option time provisions in any of the contracts, and we just tried to handle them all on a first come, first serve basis. If I were you, I'd sign them all up if I could, then get the cream of everything, and you'll probably have a lot of heat on you from time to time. We have, ever since we started with them, to clear for one thing rather than another. But all you can do is handle it fairly and as diplomatically as you can.

This, by the way, is one of the sore points from the other side of the picture—the networks. We're constantly on the boys to put the pressure on the clear markets. However, I agree that you should sign up with as many people as you can get.

**—The other question is, how many sets do you have to have in your market before you can get recognition from the networks, so that they'll pay you for your time? Remember, we're starting out with no sets. We're in an area, where we're at least 250 miles from any television station; and there isn't a single set. So, how long does this period go on before the network feels you're worth enough coverage for them to have a contract with you?

**—Well, I can tell you again only our experience. We started out with all the eagerbeaver purchasers. We had 1200 sets in the very beginning. And we had a rate that I thought was much too low. It was only $100.00 an hour. We could have just as well have gotten $200.00, to my mind. And we were signed up with NBC when we had 1200 sets at $100.00 an hour. Whether that will be true in your market I don't know. But, just the bare announcement in the area, for instance, in Kansas City, that television was coming there sold a tremendous amount of sets. So all of you new fellows who are going into markets, if you're a litte promotion minded before you even go on the air, you're going to find a market. You're going to find a lot of sets are purchased. People bought sets 300 or 400 miles from the area just because television was announced 300 or 400 miles away. I really mean this. They're going to buy sets as soon as you announce it.

On this number of sets on the market that increases from, say, 1200 to 10,000, what means are established to keep track of the record of sales, so that you know, within a reasonable proximity, how many sets a month it increases? How is that determined?

**—I'd like to recommend that you immediately establish the means for that. That's been one of the sorest points in Los Angeles. I've made a good many dollars on that, because these

television stations got caught short; and they were thousands of sets behind in their counting before they realized the need for that kind of information. If you're starting from scratch, I would make every effort to get all the sales people in the furniture and appliance business to cooperate and build. Our Electric League of Los Angees belatedly began to produce figures; and we have had a lot of trouble explaining variances in estimates. If you're in a fresh area you start from the beginning and do it right. It isn't much work because everybody will cooperate; but you must do it ahead of time. And the dealers will cooperate. I know that San Francisco and San Diego are in the same boat. They really find that they benefit from the rapidly increasing set sales. I think you ought to get onto that right away.

I might lend a suggestion here. I know that in Southern California, the PG&E statistical department has taken upon itself to keep an account of the television set sales. If you will go to your local power company and suggest to them that they use their facilities for keeping this account, they'll do it on a monthly basis. They're very interested because it's a source of knowledge for their power consumption.

May I suggest that you put in operation something for measuring replacement sets as the time approaches. We're up against that now and our figures are constantly being scrutinized to see if we're being fair about replacement sets. That can be done easily; and I recommend that it be a part of your initial operation.

In regard to that co-ax, how essential is that? Should you really try to get this co-ax into your operation as soon as possible? The reason, you know that when you do, somebody's going to have to activate that and somebody is going to have to pay for it. Any way you look at it, you know that you're going to have a particular line charge yourself and that distance is going to be really expensive. So, if you do that, you definitely have to make a prime deal with a network. Somebody's got to take the burden. Should you just sit back and take the film; otherwise crawl before you walk; or should you start beating the drum for that co-ax?

We've had that problem, we've still got it. We don't have the co-ax yet and expect to have it July 1st. I wouldn't worry about it too much in the beginning. It's always nice to have and until you get it, you'l always have a sort of second-rate service; but it certainly is far from essential. The quality of the kinescopes is improving all the time. I'd worry about deals first if I were you, and the co-ax, well, you can make a second pitch for that. We're doing it right now; and you'll sell a lot of sets on it. But

don't worry about that in the beginning. You'll have considerable more flexibility for awhile. It's much easier to train your staff, etc., for the first few months without it.

It's a question whether you want an artistic success immediately or an economic success. I think the answer to that is usually pretty obvious. We are still not on the cable. We're one of the two remaining markets in the country who won't be on the cable in time for the convention which is a great loss; but we take solace in the fact that we've been able to triple spot through the past couple of years.

That's a very important point. When you're on the cable you have to get off on time, on the hour or the half hour.

**—Many of the large communities who will get television service for the first time now; and where there will be vigorous competition, I feel quite certain that some of the applicants will propose color because they will make a claim to preference on their application, and probably validly—on the basis that the first television service to a new community should be color. We haven't explored that here; I don't even know if I should have raised it or not; but I think it's important to discuss.

Joe, you're fresh from the Commission; what do you think the Commission's attitude would be where there are competing applications, one going for color? Do you think it would have a preference?

** — I think without a question, in my mind, if I were sitting as an examiner on a case, in the case of applicants proposing a new service in the community that has no service, and one proposed a color operation, and validly so, and the other was proposing a black and white; there would be no question in my mind who got the grant. I think the Commission would feel the same way because there's no question but that some day in the future, we will have color. And many of the black and white sets will either be obsolete or will have to be converted. I think there's a feeling of bringing something less than the best service available if you bring black and white where you could bring color.

I think color's a sleeper at the moment; but I think that when these hearings start, there's going to be a tremendous flare-up in applicants in competitive situations.

How could an applicant include that in his application when you don't even have equipment manufactured for color?

Well, equipment is manufactured. I've investigated on behalf of some of the applicants that I've represented. Equipment is available, figures are available.

What cost? What organization?

Remington Rand has a color available for commercial industrial purposes, a camera chain. CBS will give you figures on conversion of a camera chain. The cost of converting the transmitter is only $500.00. The cost of converting camera chain is around $7,000.00.

It was brought out during the color television hearings that it costs only slightly more to program and produce for color. The cost is in converting a camera chain, and inconverting a transmitter. The rest of it, of course, is with the fellow who buys the set and what he pays. Now, there are no sets available, of course. But there is going to be a change of heart among the manufacturers, I think, once they realize there is a color graph, they'll wan to sell color sets in that community.

**—But aren't the operating costs appreciable higher?

**—Not from any evidence that I've been able to gather.

**—Would you care to explain briefly the system you use or advocate in the renting of sets, and property such as lamps, and chairs, and all that other miscellaneous paraphernalia?

**—Yes, we have a simple system. On the bottom of each chair is a price . . . $4.00, $3.00, $2.00, and as the art director cuts the set he adds these up. We publish a mimeograph sheet of all these charges; and it gets to the point where a man says, "Well, I don't need that fireplace. I'll cut that off and save $15.00." We rent scenery by the running foot on the floor. We rent draperies by the running foot, regardless of whether they're velour or scrim or whatever. Any telephone will come in at $2.00, and any phone booth at $5.00, etc. We have a very sharply defined scale.

**—Upon what basis do you base such prices as $3.00 for a chair?

**—10 per cent of value. 10 per cent of its cost to us; which, of course in the long run makes money; as it will outlast its ten uses easily.

We are very fortunate, of course, in the eighth market in the country in a single channel. We have the four networks, parts of them, the best of them. For example, we alternate, and rotate, our programs which is something I doubt if very few stations do. An example of that is on Sunday night we'll have "Toast of the Town." The following week, "The Comedy Hour," and the following week, "Toast of the Town." We have some wonderful programs in Pittsburgh; but nobody is happy unless they can be on all the time exactly when they want to be on. It's a fight; and we're anxious to have another station there to relieve the pressure.

Q: Mr. Bruner, what percentage of programming put in the application should be entertainment against public service speeches, etc.?

A: The Commissioners never set any particular percentage, even in the blue book, where they did attempt to set some percentage between commercial and sustaining; but they've never tried to set it for us any further than that. I think, however, that you ought to first develop a program structure to fit your community. Try to provide for all the aspects of service. No standard can be set. In competitve hearings, questions are asked relevant to percentages; but only insofar as it indicates or it doesn't indicate the needs of the community that is being served.

Q: What should be a practical outlook toward scholastic authorities in a matter of broadcast rights for their sports? In secondary markets where you don't have the Coast Conference to worry about or the NCAA. I'm thinking of junior colleges, which would be our main sports bill of fare; and professional baseball—well, when they read about the deals worked with the Coast Conference; and other conferences, they sometimes get big ideas, as to all this easy money. What should be the realistic outlook of the TV broadcaster in that regard?

A: I haven't had any experience in a small market with the secondary colleges. I think, though, it's more or less a matter for the secondary colleges themselves to work out. My understanding is that they do not come under the NCAA agreements. I do not think that you're going to have college football; despite some of the optimistic predictions by such universities as the Universities of Pennsylvania. So far as the medium-sized schools are concerned, I have had no experience.

Q: Mr. Clipp, you're right in the vicinity of the University of Pennsylvania which is one of the only schools to go against the NCAA ruling as far as television and televising of sports is concerned. Can you tell me what the effect was on attendance; and what was your pitch; or what your talk was to the University of Pennsylvania in regards to televising sports?

A: The University of Pennsylvania and the television stations in Philadelphia were of one mind; namely, that the games should be telecast. We all took a very long range viewpoint on that, and figured that in the long run, attendance would be helped. Now the University of Pennsylvania, according to their calculations shows that the attendance did not drop off this past year. As to the future, nobody knows. It depends entirely on what the NCAA organization does.

Q: Mr. Purcell, speaking about the cost allocation to the pro-

grams, to what extent would you recommend, if you do recommend such, of marking up the program costs? Or would you rely entirely on time for revenue?

A: The marking up of program costs in order to gain a profit from the package, I think is a little bit ahead of us as far as this market is concerned. But I do think that from a realistic standpoint, that your minimum mark up must be about 20 per cent, because 20 per cent will just about cover your bare costs over what seem to be your out-of-pocket expenses.

Q: You mean the 20 per cent would cover your hidden costs?

A: Yes, because you set your show up on a basis of straight time estimate, and you know by the law of averages that about 20 per cent of that is going to be overtime because of situations you didn't know would arise. On all of your talent, you have anywhere from 8 per cent to 15 per cent that's going to be there in one form or another, in vacations, sick leave, etc., so I'd say that 20 per cent is a bare minimum if you want to hit a break-even point.

Q: We've got this problem of deadlines, most of which are stated on our rate cards. You mentioned something about penalty payments when deadlines are not met. Do you know if anybody is doing that at the moment, and on what kind of percentage basis are those things handled? This is copy, sets, and the whole works.

A: In New York some of the network stations have very specific charges. For instance, on mimeograph charges, there will be a $7.50 sur-charge if the script is late. On sets there is a very definite $25.00 sur-charge if the drawing for the set is late. I would recommend that many of us do it; that we again take about a 20 per cent sur-charge on whatever your production cost may be in the case of sets. Suppose you have a set figure of $100.00 a week. If the agency or producer is responsible for having the drawings late, make a 20 per cent sur-charge which would be $120.00 that week. Because we all know that our rate card may say 5 days in advance of the show. We all know that they will come in some times as close as twenty minutes before the show, and you're not going to do anything about it; regardless of what your contract says. But if you can, in the beginning, get them to agree to a sur-charge on account of lateness, eventually they're going to notice that additional twenty bucks here, or ten bucks there, and the agency, or the producer, in case of a package producer, who is responsible for it, may put a stop to it on that basis.

Q: Mr. Purcell, what do you do in regard to a news or special events show where you have a set talent or production fee and

then through special events or news you might have to travel a greater distance to get your show or a greater amount of time may be put in to get it? Do you vary your production fee on a show like that, or do you have a set fee?

A: We have approached that in two ways. We've had a cost plus basis on one show in which there is a trenmendous variable in travel time and man hours required to put the show out. Then we have another situation where we have taken what we believe to be an average, and one week we win; and the next week we lose; but it levels out in the end.

Q: Mr. Clipp, when you were speaking about newsreel coverage, you spoke of assignments of cameramen to a particular news item. When you're shooting a news item with one cameraman and it's not sound on film, do you expect the cameraman to bring in all the facts on the story so that it can be turned over to continuity to be written up; or do you send somebody along with him so that he's just responsible for shooting the film?

A: The cameraman does the entire job; brings back the facts. The editor writes them into the script form.

Q: Mr. Clipp, you said that the telecast of football games was a knotty question. Two years ago we telecast all the Arizona State games. Last year we didn't. However, the only reason we didn't telecast last year was because we couldn't find a sponsor who would pay what Arizona State College wanted.

A: Well, in Philadelphia we had this experience. We bought the Philadelphia Sports Arena. Our radio and television station bought the Arena because we thought it was a place where we could get a lot of sports events for television. The net result was that we had to pay so much to the promoters for the rights that today we're not televising anything from the sports arena, and we paid a reasonable fee for them. At first they had a pretty good gate; then the gate began to fall off. Finally they raised the price on the rights, to the point where the advertiser could not pay the price on the rights. The team was at this point mediocre, the gate fell off, they blamed it on television. And after a season or two with a poor gate and a poor team, they came back and they gave us a very low price for the rights; but at that point we couldn't sell them because the team wasn't worthwhile selling. I don't know that anyone has any control over the setting of price for a football game, or a basketball game or a baseball game. In Philadelphia, until about two years ago, the rights were being bought for the grand sum total of $90,000.00 for two teams. That's for all of the games that they played. About two years ago the price was raised to $180,000.00, and in proportion to the value of the time and the amount the spon-

sor paid for time, I think I'm safe in saying that the ball team owners probably got one and a half times the money that the telecasters got out of it. And I say it's all out of proportion to the value of the time in relationship to the rights.

Q: I'd like to ask someone who is now in TV operation in a market of 100,000 to 300,000 population to tell us something about their problem as far as local production fees. We, in Sacramento, have had a problem as far as talent fees and any production fees are concerned. If we mention a $10.00 fee or a production fee to a local sponsor, he complains and if it goes up to fifty, he thinks he should get Milton Berle. Just what are some of the problems you've faced and how have you answered them in regard to your local market conditions?

A: Well, I happen to be in a market like that, and what you say is certainly true. We've got the same thing. They don't object too much about paying for time, but when you start talking about talent, they want Milton Berle, Fred Allen, six or seven others for $50.00. We pay all the way from $5.00 to $80.00. That's the highest we pay and one sponsor is still complaining because he paid $80.00 for this one person. What we do now, we set our package, and talk to people who are going to do the show. We do the best we can dealing, and then we go out and see if we can't beat down the objections of the sponsor about paying for the talent. But it isn't an easy thing; because they don't want to pay for it. We've done girls' softball, we've done football, we've done basketball. We've done wrestling; but we've never done it sustaining.

Q: I want to ask Mr. Mullins a question, he's in a market our size. He mentioned wrestling, and boxing, and girls' softball, and he has the Phoenix Senators, a Class C Baseball League.

A: That's baseball, we don't do baseball. There's another radio station that has it tied up. Even before we went on the air, this radio station said that there would be no television and so, that's out. Finally, the radio station bought the baseball stadium; so we're out.

Q: Mr. Purcell, in a market our size, of 100,000, do you think it would be feasible for a station to promote or arrange for amateur boxing bouts; where we can't get rights for televising either boxing or wrestling?

A: I think it's a matter of talent. If you're able to get good talent in your studio, it would be more economical than taking a remote truck out to a stadium. Also, the advantages, if you can get good talent, of having control of it are pretty obvious . . . in the light of what Mr. Clipp had to say about not having control of your talent prices.

Q: Mr. Swezey, not all the telecasters in a small market, I'm sure, are able to keep their talent. Is it a problem for a small telecaster who loses talent to the big cities, and to the networks?

A: No, I don't think so, because in most of our small towns, talent is not good enough to go to the big cities. And we don't need really top talent. I told you this morning that we are relying principally on the standard shows, and you don't have to have top talent for that. I talked about stranded professional talent, and we have some of that—top professional talent. But for your standard shows, such as your cooking shows, your women's clubs shows, your news shows, your weather shows, they don't need top professional talent . . . just good people from the community who'll stay there. The stranded talent I was talking about is a different thing; and I think we can hold most of that.

Q: What is the outlook for a small station, a television station in a market of 100,000 in regards to televising sports? We can't buy a basebal team, or a baseball park, or anything like that; but I'd like to know, not from the outlook of New Orleans, or Philadelphia, or the larger markets, whether we are supposed to give up on the televising of sports, or what are we supposed to do?

A: Never give up on anything in this field. We didn't give up in New Orleans. We couldn't carry live football. Tulane wouldn't let us. They were afraid of television. We had no live baseball for the same reason because the Pelicans were owned by an outside management; and they were afraid of television; so we didn't have any really top professional baseball. So we took secondary school baseball, which was good. There's always something in sports, or any other field, that you can take.

Q: Did the secondary schools want to charge you; or worry about attendance?

A: No, they love to be televised.

Q: What percentage do you think films will play in television in the small markets within five to ten years?

A: I think that a lot of local, live programming with a simple format could be applied in any community that could logically support a television station. Right now about 20 per cent of our programming is live; and I think that you can do it in any town, no matter how small it is. You can do 20 per cent more probably with film, that is with local sponsorship. You can make simple programs that will sell. And don't try to compete with the networks or with other forces, such as films, etc. Do a simple job with what you've got; and it will sell. I think that in towns of 50,000 and 75,000, towns like that, that in five or

ten years, I'd say 75 per cent of their programs are going to be on film. Because when there gets to be 1,000 or 1,500 stations, they are going to be very good product. Right now these old, tired worn-out films we're showing, are very bad; but there'll be some agreement between the film companies and the television stations just as soon as there are enough stations to justify it. Don't you think so?

A: I think you're probably right, but I think you've got to feel your way as you go. We are committed as we have a large studio, etc., to fight our way out on the local, live programming. And I want to do that. I feel that's what a television station should do if it's going to be part of the community.

In Chicago, we had representatives from Bloomington, Indiana, a station located in a city of 25,000. The station was started with spit and bailing wire, ingenuity and imagination, and it's now hitting some place around $40,000 to $60,000 billing a month. You were in the room, Mr. Clipp, and you gave some figures on small station minimal cost. Could you repeat those?

A: At a meeting of the Pennsylvania Association of Broadcasters several of the manufacturing companies were represented, and one company made it quite plain that you could put into operation a television station with an investment of around $150,000. I believe that to be true on an absolute minimum basis in a one-station market—where you are not plagued with outside signals, and where you have no competition. I think it's entirely pracitcal under certain circumstances to put into operation a television station with an investment of somewhere between $150,000 and $200,000. You have to start at a certain point to arrive at what you might call an irreducible minimum. For example, if you spend $150,000, why isn't it practical to start with a depreciation bill of one fifth of that, or $25,000 a year, figuring that the federal tax authorities will let you get away with a depreciation percentage of 20 per cent a year for five years? You cannot, in my opinion, operate with less than twenty employees. If you can operate wth twenty employees at an average of $3,000 a year, that's $60,000. $60,000 for salaries plus $25,000 depreciation is $85,000 and in most any television operation, your salaries will range, (depending, of course, on the size of your market and the competition) anywhere from 21 to 22 per cent, to as high as 50 per cent of your total expenses. I think, in your smaller markets, your salaries will range about 50 per cent of your total bill. So, if you have a salary bill of $60,000 and you double that for your miscellaneous expenses in all other categories, you have $120,000, or

$180,000 expenses, plus your depreciation bill. So you're talking somewhere between $180,000 to $200,000 absolute minimum expenses. Then I think the matter of program budget becomes more or less academic; and you have to suit your program budget to the amount of money you have in the bank.

INTERJECT: I want to talk about this film situation I heard mentioned over here. I have been through some of the independent studios here in town. I'm amazed at the activity. They are now shooting on a schedule which is a lot tighter than the television schedule that we impose on the directors in New York. A director goes in and makes a half hour film in two days. This is something a good director couldn't do because to him it would be impossible. If the nine major studios here in town released all their films for television, their output wouldn't last you eight months. You understand, of course, they have no intention of doing that. They couldn't feed all the time we have to fill. This medium grinds up material faster than it can be written, as you all know; but what I saw today was a very cheering note. I got one of their shooting schedules; and I'm going to take it back and show it to our boys and say, "If they can do it on the Coast, why can't you do it here?" I don't think there will be any dearth of films. I think these films once they've hit the major markets will come to you people with a ten cent stamp on them for $75.00; and if this happens, you can easily have 80 per cent of your programming on film.

Q: You were mentioning the manning schedule which you have, this morning. Do you have a regular cost accountant, a man who breaks that down each day for you?

A: Yes, we do have. There is a cost accountant assigned to program costs; and he has practically no other accounting work to do.

Q: What experience has anybody who has a smaller station in a smaller area, had with some of the local agencies? Are they helpful at all; or are they more of a hindrance? Do you have to do all your own work; or can you count on them for anything?

A: In New Orleans there is one really top agency, and we have a lot of small agencies there. All of them have been extremely helpful.

Q: A question to Otto Brandt, of KING, Seattle. That's not a small market; but do you have any comment on that?

A: Seattle runs fairly parallel to New Orleans from what Bob says; and I think that the same thing applies in New York as it must in Bloomington. You'll find that a certain per cent of the agencies are 15 per cent collectors. They're in

it for the 15 per cent; with virtually no production facilities or creative people in the agency; but you'll also find, in Seattle, for example, that we have almost ten agencies who are really up to their ears in television. They love it; and they're trying to learn as much about it as they can. They spend more time in our studios than I do; and two or three of them often embarrass us by coming up with packages we aren't even aware of. I think here the same thing applies in television that has applied in radio. You'll have one or two or three really good agencies, a small number of mediocre agencies; and the rest 15 per centers.

Q: Mr. Swezey, would you mind discussing the possible ways an independent station makes its different type deals with the networks?

A: We've had no deals. We've been alone in the market and all four networks have come to us with their form contracts, and we've accepted them. We now have a basic contract with NBC, and supplemental contracts with the other four networks. None of them were difficult to negotiate. They just said, "We have this arrangement with stations in other markets where they're alone." I checked it, found out that was true, and we entered into the contract. They all asked us to give them option time, and we said "No. We'll take you on a first come, first serve,basis." And we have no firm contractual commitments that keep us from operating with each network on the same basis. Speaking of film, I don't think it's going to come up and be the whole works, because I don't believe that television is a film medium. It isn't going to make you a fat, profitable operation, and you're still going to have to do a lot of local community service. You're going to have to have people on your station that people in your town will like; and I'm speaking as a local operator.

Q: Mr. Swezey, in markets where in three or four years you'll have twenty-five to thirty thousand sets, as far as the networks are concerned, do you think they'll be in the same situation as what we now call the AM bonus station? Will it be possible, in a market that size, to make money on this bonus type operation? In other words, making your money strictly from the time you have left to sell locally; and the small amount you'll be able to sell nationally?

A: Well, I think that the television networks of the future will be small networks. I can't see how it could be otherwise; because the inter-connected networks are so expensive. I don't see how the big national advertisers are going to afford a television network that is at all comparable numerically to the radio network. I think it's going to be difficult in the smaller

markets where you don't have a network; because this is different from radio. You're got to supply your own program material and film costs money. Live programs cost money, and it's going to be hard to do in an independent field. I think we're going to have a little switch before this thing is over. I think we're going into a satellite operation for the very small markets. I don't see how a small community of 25,000 is going to be able to support a full television operation. And I think Roger Clipp has pushed down the amount of the investment. I would hate to go into television with $180,000, and no more drawing account. I would hate to go into any full time television operation without at least $300,000 and I would hate to try to get my $300,000 back from some of these small operations. I do think that it'll come to the smaller communities by some sort of satellite operation.

INTERJECT: I agree on the business of satellite operations. You can operate a satellite operation at less than $200,000 a year. Now to point out what Bob is saying to you, if an advertiser buys today one hour of time in the evening, in sixty-three markets, he will pay roughly $50,000 to those markets and get about 65 per cent saturation. He can buy roughly 200 radio stations at a cost of $30,000 or approximately 40 per cent less; and he can get about 95 per cent saturation, which is about 50 per cent more than he would in television. So, where you have a community with maybe three stations, let's say they form an isosceles triangle of thirty miles on each side. The smart operator who goes out and gets himself a good location on top of a 1,000 foot hill, and puts up a 1,000 foot antenna is going to cover, for all practical purposes, those three communities. I believe that the network that has a radio affiliate in each of those three markets, located roughly thirty miles apart, will not have three television affiliates, but only one. There could well be two satellites; but it will be one affiliate that'll get paid.

CHAIRMAN: Another gentleman that's sitting up here is Harold Lund, from WDTV, Pittsburgh. I stress the point that they're running 24 hours a day TV.

A: Well, we're running 24 hours a day because we run film. First of all, Mr. Swezey, you said that the networks would not be such a big factor in TV as it is in radio. I can't agree. I think that film is going to have a very major part in our production operations. In fact, today, the No. 1 rated show is a film show, "I Love Lucy." You know, we're going to have a lot of time to fill. I don't know any one sponsor who could afford to have a network show that will hit all these stations we're going to have. So I think film is going to be really big in this business.

Q: Mr. Clipp, you've investigated both the cost of investment and the operating cost of small market television stations. In your studies you probably have arrived at a definition of a small market below which you, yourself do not think it would be economically feasible to operate. About where does that fall? Does it fall at 100,000 population, or 75,000, or 35,000, or where? About where do you define the smallest of the small market?

A: Well, I think the breaking point is under 50,000, I think it's not lower than 35,000. When you get down below that you're really in trouble, unless you're satisfied with strictly a satellite operation; and it would be very much a down to the bone proposition.

Q: Now, 35,000, is that a satellite, or is that a minimum local television station attempting to render a full service?

A: I really think the ingenious operator who avails himself of the local talent might possibly squeeze by on a regular operation. He certainly cannot own a mobile unit. He certainly does not have a remote crew. And he won't have a studio that's larger than about 20 ft. by 15 ft., or a film camera chain. I think he might operate in a town of 35,000 but he's not going to do a very expensive, or a very expansive service. I like to think of your 25,000 or your 35,000 population town as principally a satellite operation.

Q: Mr. Clipp, when you're speaking of 25,000 to 35,000, what would you say would be the irreducible minimum from a profit standpoint in the terms of the population of your total viewing audience?

A: Well, generally speaking, you'll find your population compared with your center of operation is perhaps double; so you're talking in terms of somewhere between 70,000 and 100,000 people.

Q: I want to comment on the comparative price between film and some live local programming. I've seen some live local programming that cost $1.80 an hour that was a lot better than any film you could possibly buy. In most small stations they are smart enough to know that you have to figure overhead, and taxes, and all that, even in the small, cheap programs. And nobody has gone into the difference between good film, mediocre film, and the life of the kangaroo, which is lousy film. There are qualities of film, and we must differentiate. Something with some dramatic punch in it, which is very costly, or the free film wich the Army ships in, or the Hudson Motor Car gives you for nothing with a very slyly covered commercial for their car. There's all kind of film.

Mr. Swezey, how long did it take, from the time you had no television at all in your market, when you first got your grant or first began building your station until your market was considered saturated? That is, when it had enough television receivers that it could be considered a complete market?

A: Well, we're still far from a saturated market. We're still working toward our first 100,000 sets. I think of it in terms of income to the station. It was about 18 months before we actually turned that line between a pretty definite loss and a break even point. After that it moved along rather rapidly in a single station market.

Q: Mr. Lund, are you alone in your market in television?

A: Yes, we are alone.

Q: Do you think that if another station came to your market and did the intimate type of local programming (that Los Angeles seems to think has hit the all-time high), that your film would still be as attractive?

A: We don't use film alone. We have 34 hours of live programming a week. We have 16 live shows a day. We're on the air 157 hours a week. I believe in film, because I can't see how the industry, how the advertising business can afford shows like "Show of Shows" and multiply it by the ultimate number of stations in all the various markets when these other stations open. What one sponsor, what ten sponsors can afford it?

Q: What makes you think that film is cheaper?

A: Well, it's certainly much cheaper. "I Love Lucy," for example . . . $27,000. Do you know what "Show of Shows" cost?

Q: Certainly. It's an hour and a half.

A: Well, make it an hour.

Q: I just don't think that "I Love Lucy" at $27,000 for a half hour is a cheap show. Now you're talking about the residual rights which I understand CBS doesn't even own; so this is a great deal for Desi and Lucy and Don Sharp. I feel that there's a certain place for live, and I don't think film is going to be 75 per cent or 80 per cent of anybody's local programming; If it is, you're going to regret it if you're programming your station in that manner. And you talk about 34 hours of live programming, that isn't so, because you're on the cable from New York; and what do you call the stuff that comes out from New York?

A: We call that network; but live. Well, I'm talking about live local production when I say 34 hours. You'll always have live. You should have. In fact, you shouldn't have a station unless you have a camera chain and can have live. But I think that you

can't afford either to overlook the fact that film is going to be always an important part of this business.

Q: What is the rating here on "I Love Lucy"?

A: It's very good. Over 30.

Q: And how is "Dangerous Assignment" here?

A: It's just started. It's 19.

Q: How's "Dragnet" here?

A: Fine. You see, they're all good half hour shows made particularly for TV.

***—Well, I agree with you on certain types of programming. I think you're right. Some things are done infinitely better on film. But I feel that nobody should get a concept that a film is a complete answer to programming a local station, because I don't think that it is.

***—I agree with you; but I don't believe that anybody should think that you can't do without film. I think they all go hand in hand; and I think you have to have a combination of everything. For example, there's a station not far from Pittsburgh in Johnstown, Pa. They still don't own a camera. They've been on the air for two years. They just plug into the network, and take all the shows. They have a projection machine and they've had a very fabulous two years.

They probably have thirty employees at the outside, thirty-five, I think, including transmitter men.

INTERJECT: These men are faced with different problems in small markets, I think. We have a very unusual situation. We're in the eighth market in the United States, we just have a single channel there, and we turn down more business than we can take. Commissioner Jones, the great dissenter, was in there this past week and I asked him when he thought we might have another station in Pittsburgh, and he looked at the list. For the hearings, Pittsburgh was the 1237th one on the list. He said, "I think you might have opposition in five years."

INTERJECT: I'd like to offer a concept here which seems to be the result of this discussion about film and live and I believe it pertinent only to multi-market stations; and by multi-market, I mean whether you're going to have the competition of just one other station. I believe that a station develops its own base rating; so that we can take a show . . . let's take "I Love Lucy" as an example and say that "I Love Lucy" has inherently a 30 rating. Put on Station A; which has a 2 base, it'll have a 32 rating; put on Station B which has a 10 base; it will have a 40 rating. Now the difference in the base between those two stations, the difference between Station A having a 2 base, and Station B having a 10 base for its normal opera-

tion is brought about by its live programming, its attention to the affairs of the community; by the special events it does; and by the fact that it is the station which has automatically become the friend of the owner of the television set, so that they say, "These are the people I like. These are my friends." And I do believe that you've got to have a lot of emphasis on good live local programming.

INTERJECT: I'd like to get down to the hard facts of money again. Supposing I had the $180,000 for the basic operation, and I put in a station. Can I expect, we will say on the basis of novelty, not to have to dig too much into reserves to cover operating in the red, and then expect a back lash in about six months or a year or sooner? Now in AM, I know some stations go onto the air, and in the first year, go into the black, and then have a recession when renewal time comes for the second year of operation because not very good radio was put out.

***—Many radio stations got into the business, and I'm going back now twelve, fifteen, twenty years, wtih a small sum of $15,000, $16,000, $25,000 or $30,000. They got into business. There was another bracket where they spent maybe thirty to fifty or sixty thousand dollars, and another bracket where they spent maybe forty to a hundred thousand dollars, depending on the power of the station, the directional problems, etc. And many of those stations, over a period of years, took a profit out of their operation that ranged anywhere from thirty to a hundred per cent on their investment. I think some of those situations were largely responsible for the well-known blue book that the Commission issued. I think now we find ourselves in a business that is grown up, that is strictly a business, that is no longer a novelty, that we have to depend on a fair return on our investment. We're going to have to face the fact, especially in television and also in radio, that we must be satisfied with a fair return on our investment which might well run somewhere between 10 per cent and 20 per cent before taxes, and maybe 6 per cent to 10 per cent after taxes. I think that when you analyze the whole thing, as far as making a profit is concerned, on $180,000, and how long you can continue, before there's apt to be a back lash, I think it depends entirely upon your specific market and the specific set of circumstances that surround it.

I think you should not go into television unless you approach it from the standpoint of building from the ground up your budget, the investment, the amount that is required to put the station on the air, and the amount of money you estimate it's going to cost to operate. And if, after having determined the

operating cost, if you can then see an adequate amount of revenue to pay those operating expenses and give you a fair return on your investment, after having considered all the economic factors in your community, your competitive factors, then, I think, is the time for you to decide whether or not you should or should not go into it.

Q: This question is more for major market stations than it is for small markets. In Philadelphia, you have three television stations, they're all making a nice profit. In Los Angeles, about the same size market, you have seven stations operating, they have over 500,000 television sets, and all the UHF Channels are gone. How many Los Angeles stations are operating in the black?

A: Number 1, there are 1,225,000 sets in this area. Let's clear that point first. And while we're about the size of Philadelphia, we have more sets here than in Chicago. This is the second television market in the United States. Anything I can say about whose making . . . who's in the black and who isn't, is pure conjecture. It's a really rough go when there are seven of them, I can tell you that. There were some figures that came out, I believe about two months ago, which said that out of 109 operating stations, there were 13 stations operating in the red. Eight of those are located either in New York or Los Angeles.

Q: To explain the question very briefly, I think we can safely say that roughly to do a fairly good talent show, variety type show in this market with TVA, and other union problems, etc., is a cost figure where you should get about $5,000 time and talent commissionable back for your show. This is a very rough blue sky figure, naturally. This is an hour variety show. That, in turn, is $250,000 a year so it comes down to my question which is, "Is TV locally and/or nationally pricing itself out of the market?"

A: No, I don't think so. I think we've got problems, and we've got to watch it very carefully. There are a great many unknown factors, many of which George Moscovics touched on early today, concerning the ability of TV to sell goods. You say, locally and/or nationally. Naturally, I figure that the danger is greater nationally than locally; but when you take some of the budgets, and I read a recent issue of *Television Magazine,* which listed the network budgets, and you get forty or fifty thousand dollars a week for production; and twenty-five to fifty thousand dollars a week time cost on those, that's close to a hundred thousand dollars a week or $5,200,000 a year. Somebody's got to sell a lot of soap to justify that. On the other hand, it's been demonstrated, as George explained today, that television is the greatest selling medium ever developed. We don't have fig-

ures yet; nor do the big advertisers have figures, showing exactly where they're getting their $5,200,000 back, specifically attributable to that particular vehicle. They obviously are studying the question, and maybe there's a one hour show on the air which costs fifty to one hundred thousand dollars a week that has priced itself out of the market; and they'll find it out any day now as soon as their researchers finish their work. That doesn't mean to say, though, that television is pricing itself out of the market. Particular shows may, and more important, I think, particular commercial treatment may do that. But there will be readjustments; where in isolated incidents the prices have grown too high, they'll cut back to a different type show, a more modest type show or they'll switch to one with a different sell to it which will continue to support the broadcaster who's selling time equally well as some of these dangerously expensive shows that we hear about.

Q: CHAIRMAN: Here's Howard Chernoff, San Diego, who is certainly in a relatively smaller market than Philadelphia, Chicago, New York, Los Angeles, San Francisco, or Seattle. What can you tell us about a small market, Howard?

A: Actually, San Diego is the 29th market in the United States. I'm very much interested in this local programming discussion here. While we have the only television station in San Diego, we still have to program against seven stations from Los Angeles. We manage to block them with local programming. For example, I was telling Bill Edwards & Co., today, when they were asking me how they get in down there, I told them that KNXT (the CBS station here), KNXT throws a beautiful signal into San Diego, California. But they don't get to first base, audience wise, because of our local programming. And incidentally, 59 point something per cent of our programs are locally originated, local live programs. In order that there be no misunderstanding, I mean programs that originate in our own studio. 7:30 at night we have a show across the board, 7:30 to 7:45 called "People in the News." It's one of the most inexpensive shows to produce. One man does it, interviews two of the leading people in the news every day, and I mean they're really leading. We can do that with one man, a camera, a boom and it's the highest rated local show we have; and we put it up against anything from Los Angeles. When John Mullins of Phoenix talks about telling the local schools where to go with their football; that may be all right in Phoenix; but you don't do that in San Diego exactly because you always think of those seven stations, operated by seven of the sharpest guys in the business up here in Los Angeles. So you don't do that. You do

the next best thing and you figure a way out of it. And another thing that occurs to me; I wonder if you're going to be able to tell those guys to go jump in the lake after we get competition in towns like Phoenix and San Diego. We're paying $1,000 a game to televise the San Diego Padres baseball games, $1,000 for the right only. You know why we do it? It's tough selling it, too, just like blood. The reason we do it, we know those guys want baseball; and if we don't give it to them, they're going to get it here in Los Angeles.

Q: We've heard a lot of discussion about the relative merits of film and live programming. I wonder if it would be possible to have some discussion on what the experience these established television broadcasters has been in the commercial spots for local advertisers, whether film seems to be more practical or live spots seem to be more practical and some of the problems you have run into with both?

A: We've been all over the board on that thing, and it's been exceedingly interesting, because we found this out. Generally, I think, that the live commercial has sold better than the film commercial if it's properly done. I mentioned today that sometimes the sponsor himself would like to do the commercial; or would like his brother or sister-in-law to do it; but in general, we've found that the live commercial, if you can handle it with proper rehearsal time sells much better than the film commercial.

Q: What is the comparison of cost on the live production?

A: Well, actually, if you do it right, you can do the live commercial cheaper than a really good film commercial. Because you can't repeat the film too long. It wears out. Most of our sponsors like to vary their commercials show to show and you can do with a live commercial and do it rather cheaply and really effectively if you go at it right.

Q: Mr. Swezey—I've been insisting in New York, Chicago, and here about 20 per cent live commercial, and if I go less than 20 per cent, I'll have to stop paying rent; because we've got big studios; and we've got to keep at least 20 per cent to keep alive. Let me ask you one question, Howard. What network support do you have?

A: We have all of them available; although we don't take advantage of them to the fullest extent. We have about 8 hours of NBC shows on our desk now that they'd like to put on the station; but we just don't do it; we believe that the local stuff is going to carry us over the long haul.

Q: You mean you resist all these importunities?

A: Absolutely. I don't mean to say that we don't get paid for our local program. We do.

Q: But don't you feel that you need some of these networks to sort of support you?

A: We carry Red Skelton. We don't turn NBC down on that.

Q: Yes, but 59 per cent is virtually 60 per cent of local live. How much local film do you do?

A: About 10 per cent.

Well, then, you've got 30 per cent left for all the network shows.

I don't know. We've attributed a rather larger value to the importance of network programming than you have. We felt that much of the network service is a real advantage to us.

INTERJECT: Someone wants to know how many hours a day we're on the air. We sign on at 10:15 in the morning; and sign off at 12:15 at night. Incidentally, being in the shadow of Hollywood there, we have difficulties manpower-wise, salary-wise. As soon as we get a good engineer, we find him, or he finds himself at KTTV, or KNBH. The same thing is true of our announcers.

Q: We feel that a higher percentage of network shows that come into the market are good; and we don't feel that we're good enough to do quite that much local live programming. I don't know how much more we could do than our 20 per cent. Maybe we could go 30 per cent or 40 per cent; but I wouldn't want to undertake more than that without facilities.

A: Well, nobody's touched on public service programming here; and those people who aren't in the business but who are going into it had better think about it from what the Commission said. Getting back to the network thing, we took off five network half hours from 1:00 to 1:30 in order to put on an educational series. It's on a sustaining basis, of course. I'd like to have Bill Fox tell about that series because we're getting about 500 letters a week on the thing. It's very inexpensive and any station should be able to do it. Bill, would you like to tell about our Channel 8 University of the Air?

A: Yes, we've arranged with five qualified instructors from our state college; or from the city or county schools, or from another source to supply us with a professor in a subject of our choice. We had chosen five subjects at the beginning and it was originally intended that we carry the series for 8 weeks. But the reaction was so overwhelming that we are going to continue it through the summer and call it TV University's summer session. On Mondays we teach history. Our professor is a curator from the Cunepro Sierra Museum. On Tuesdays we teach music appreciation with Dr. Alex Zimmerman who is our city schools music director. On Wednesdays we have Gerontology, which is

a study of the aged. In San Diego we have a lot of retired people so we put emphasis on that subject. On Thursday we have child guidance with Dr. Richmond Barber, who has a syndicated column in several papers in the country. On Friday, we have Dr. Jackson from State College on Art Appreciation. We invite the public, the viewers to write in and ask questions about any of the five subjects and we answer the questions on the air. If the question is such that we can bring the person down to be interviewed and ask the question direct, then we bring them down to our studio and have them ask the question. If there's somebody asking for help in any of these four or five subjects, then we also bring them down.

Q: May I ask please, what time of the day is this; and how long does it run?

A: It's a thirty-minute show; 1:00 to 1:30 Monday through Friday.

Q: May I speak up and say that I think that after some quick figuring that our live local programming runs slightly over 60 per cent. Our daytime programming is what brings up the amount on that percentage. Eddie Albert is on in the afternoon for five hours across the board, which about an hour and a half a day is film in the middle of his show. There is two hours of live programming preceding that every day. Now, I'd like to ask a question of Bob Purcell. With your cost accountant giving you these daily breakdowns of program and production cost, what do you do with them to increase the efficiency and budgeting? Do you find perhaps that a show is being undersold and raise the cost to the sponsor? Do you make production cost go down by reducing parts or features of the show?

A: Yes, we do something about it. I'll give you a typical example. Let us suppose that a program was sold for $150 net production, and we found out that the art director is putting about twenty hours a week of his time on this particular show. You have to, first of all, start off with a philosophy of a director. The director inherently wants to put on the best possible show that he can, and as long as he can get work out of the art director or out of the service departments to make his show better than the show of the director doing the next show, he is going to do it. We have an example, for instance, where you have an art director putting twenty hours of his time on one show, drawing up beautiful set designs, and wonderful abstractions. You take a look at that situation. You call it to the art director's attention; you call it to the sponsor's attention, and say, "This has been a very happy relationship. It's been wonder-

ful for you and we're glad that you've been able to have it up to this point; but you as a businessman have got to be fair with us as businessmen and recognize that you have been getting that extra service. But with conditions being the way they are, we can't continue to give it to you." Yes, we do do something about the figures.

I'd just like to make one comment which I think might be illuminating to the AM people here; public service and special events on TV can really mean dollars in your pocket. On AM, it was usually typical for the public service director to be kept back some place and especially kept out of the hair of the sales department because he was a necessary evil. But I'd like to point out two instances here. The normal thing in AM radio is to put on a real walloping public service show at 9:30 A.M. on a Sunday morning when most people won't be able to catch it; but you've made your contribution to the FCC obligation. But, right now, in TV here in town, we have two programs, one on our station called "Success Story" in which we visit industrial plants, a duller subject couldn't be imagined very possibly on radio. Klaus Landsberg has one on called "City at Night," which is essentially the same program. Because of the tremendous fact that Klaus pointed out of your television set being your window and people having this curiosity, both of these shows are very successful, and each one of them to the individual stations represent a wonderful sponsor, one being a major railroad, the other one being a major oil company. So, I point out that your public service and special events which is very often a liability in AM radio can be a very definite asset and a real money getter for you in TV.

INTERJECT: I thought it might be interesting to tell you how the network I represent approaches this problem of budgets and too much work by the art director. We make the man himself responsible. In the first place, when the program is brought in, the budget is prepared with each department head; and each man knows exactly what we charge for his time. Our art directors are available to anybody who wants to pay seven dollars an hour. Our carpenter shops and paint shops are available to anybody who wants to pay $4.75 an hour. When a show comes in, the department head breaks it down as to what each function costs, the amount of money he's got for each function, and before a carpenter picks up a hammer or saw, he knows he can put twenty hours or twenty-one or fifty or a hundred or whatever it is; and he is responsible for that. The show gets a number, and he puts his time against that number, and as he approaches the deadline, the amount of money he can use on it.

If he's in trouble, if he thinks he's got to overwork his allotted man hour budget, he goes to the producer and tells him so, and the producer either says, "Well, I'll have to transfer money from costumes into your budget," or simplify what he's doing so that he can come within that budget. This is a control which we developed after four years and it works very well.

Q: A question to Mr. Fox, re educational series. About how much time is spent involving station personnel in preparation of these programs; and what is the approximate cost of that series?

A: Preparation time, I would judge, would be, around twenty minutes for a program for our own station personnel. We have turned over each thirty minute period to the professor. He knows what he has to do. He prepares the lesson. We tie the five shows together by using one of our staff announcers, Jack Briggs, a former actor in Hollywood. Jack acts as the viewer might act. He asks questions on the program, questions that just pop into his mind as they might pop into any viewer's mind. We do that for a purpose. We don't want Jack to know what is going to happen on the program. If he knew, then he wouldn't ask the questions. Now, as far as cost is concerned, there's a producer assigned to that program. However, he also does a morning educational show for the city schools, a thirty minute cooking show, a 15 minute quiz program, and a three hour afternoon show, all live. So, it would be hard to break down what that individual show costs. He is on staff on that time and so is Jack Briggs, the announcer. We pay the professors their out of pocket expenses to come down. We pay them, I believe it's $15.00 a program for their expenses to come down to the studio and things like that.

INTERJECT: We don't want to leave you under the impression that we just took five half hours and just turned them over to five professors and said, "They're yours to do with what you please." It wasn't quite that simple. In the first place we had a meeting with the five professors. We picked these five fellows because Bill and I thought they would lend themselves very well to the intimacy of the medium. We screened very carefully before we got *the* five guys. Then we had the five fellows come in one night; and Bill and I spent two or three hours kicking it around, telling them what we had in mind. We didn't warm them up at all before they got to this meeting. Then they were all enthusiastic about it of course and we told them to prepare four half hour shows; and we gave them about four or five weeks to do that; and we set another date. That is, we set a dead line. Then we had each professor come in with his four shows. He had

them either roughed or . . . they had three of them roughed and one of them scripted, just to see what they could do. Then Bill gave them some suggestions for the various scripts. This all was in the process about two or two and a half months before it ever went on the air. Then about two weeks later, Bill had each man come back individually and do a dry run in front of our dead camera. By that time they were almost ready to go on. Then the first week probably an hour was spent, maybe two hours, with each man going over it. We had one man in particular, the man who conducts the guidance thing, which turned out to be the hottest of the five subjects because he brings on a lot of cases, actual cases. He'll bring on a mother and daughter on the show and the mother has a problem with the daughter . . . she thinks she ought to be able to stay out until 12:30 at night, and the daughter . . . she thinks . . . you know, that type of thing . . . all, of course, with their backs to the camera so there's no embarrassment. About the end of the second week, these fellows knew what it was all about, and they were able then to do their own shows. Now, as Bill says, after the second week, it's just a matter of twenty minutes with them. They come down there and they just breeze through that thing as though they born to the medium. I just didn't want to mislead you that we just turn valuable time over to these guys and say, "It's yours."

Q: CHAIRMAN: Roger Clipp, who has the University of the Air, WFIL-TV, I think would like to add to that.

A: I just wanted to re-emphasize the importance of not understanding public service. Two years ago, I felt the FCC might possibly be breathing down our necks because we weren't doing much in the public service way; so we started our own University of the Air; with 19 cooperating institutions within a radius of 100 miles of Philadelphia. We have set aside from 11:00 a.m. 'til noon-time every day during the school year. That time has been withdrawn from sale and will not be sold; and the program will remain there as long as the cooperating institutions wish to participate. We follow very much the same pattern as Howard does; and it costs us very little money to do it.

INTERJECT: You know, there's been an awful lot of criticism of television and its lack of cooperation with educational and religious institutions; and I'd like to tell you a little about my experience in that regard. We worked in the beginning to get the churches to come in and use time when we had time to throw away. We offered to guarantee it; but we couldn't get the churches interested in television. We had practically the same experience with education. We got all the school authorities together from the public schools, the parochial schools the Negro

schools. We said,. "Look, we're willing to give you across the boards—good afternoon time." But they weren't interested. Right now we have one school program that all of the schools have gotten together on. It's one time a week for half an hour and it's the only thing they've been able to come up with. It's called "The Teen-Age Book Review." Before this, I met with the whole board at Tulane to talk about television

We finally got them at a half hour once a week and it's guaranteed time. Considering our struggle with them, I resent all this comment from educational institutions that they've got to have time, they've got to have access to the air, etc. They've had that chance. Tulane has finally realized that this is really good for them; and we're working out a show once a week with them. We don't do it in twenty minutes. We do it in about twenty hours, and we have a producer who goes over and works out dry rehearsals. We have a complicated show each week; something like the Johns Hopkins show; and we try to do it ambitiously. It changes week in and week out. We never know exactly what it'll be. It'll run everything from the science of fingerprinting to Paleontology; whatever the University comes up with. We have a general meeting on it, and we say, "Can you make a show of it?" We discuss it and then assign it to a producer.

Q: Do you have a new professor each week?

A: Well, we also have people who are not on the faculty; but people who are specialists in whatever field we're covering.

Q: Do you use a commentator on the show, an announcer each week, the same personality?

A: No, we change the show each week.

Q: Then you don't have a staff member who works live in front of the cameras?

A: No. we have one producer assigned to the show who works with it; but not on it. It's a new show each week.

Q: CHAIRMAN: Wouldn't it be a good idea to have Mr. Bruner, recently of the FCC staff, comment perhaps on the FCC point of view on the public service program?

A: I think that first we'll have to define public service. I think that what Bob Purcell had in mind is not what the Commission has in mind. You don't get credit, I don't think, for "Success Story," for other than a commercial program. It's not the type of program—because it *is* commercially sponsored—that gives you credit for the public service sustaining type of show. I'm sure that in an examination of your broadcasting, they would give you credit for public service as you define it, as a good program, to help balance your program, etc. The type

of thing the Commission has said that is necessary for a station to do is set aside a certain portion of its time for sustaining so it will be free of any feeling of necessity to secure a commercial sponsor for it. Let me put it this way; if I can remember the type of language the Commission uses on this: That in order to serve the community as a means of local expression, it is necessary for the licensee for a certain part of the program day to free himself completely of any other consideration than service to the community. It may do that, the Commission feels, by a sustaining type of program. No particular percentage has been set; but that's why, in your applications, your renewal applications, you provide an analysis of a portion of your program devoted to commercial; and a position to sustaining. I think that something that has been said here has been misconstrued. It's about this station, Johnstown, Pa., which has no live camera. For two reasons, Johnstown is extremely vulnerable. First, when their license expires, I could go in there on its renewal; and file a competing application with it on its renewal, provide local live service, and take its license away from them; and so can anyone else; without any question at all. It's not rendering the type of service to the community for which an allocation was made for Johnstown. Particularly in view of the rather enlarged profits that it will probably show on its financial return. I don't want to be sounding like the Commission in talking like this because I'm not; and I can talk freely. But it comes out of my experience as a hearing examiner; and as a Commission Counsel in hundreds of hearings, that there would be no question but what a station who did not provide a local live service would be in a very vulnerable position; not only on the renewal and the competing application; but on the Commission's own motion. And I have no doubt that if the Commission was not so busy with new applications, they'd set that renewal for a hearing. A while back, they set a number of stations on temporary because they had not provided or had not shown in their composite week educational and religious programming. Most of those stations, if not all of them, have cleared that up by showing that they had; and that the composite week was not truly representative.

There's a certain responsibility in public service programming that the Commission will insist on, on the renewals. And after the next few years, the processing then done by the Commission will be done on the maintenance of the license and they'll look more and more towards the type of record that a station is making on its day to day operations. Now, on all of these things there is a day of reckoning; just as there was on this horse racing

stuff a while back. For years a station carried it, and everybody thought it was all right; then suddenly there was a day of reckoning when the Commission got around to it. Those things are costly to a station. Many times they can clear them up; but a hearing is very costly. It can wipe out a lot of profits in a station. There's certainly a very definite responsibility that a station is going to have to exercise over and beyond the things that we have discussed here.

Q: Are Albert Einstein, for example, or Felix Adler's Great Books program any the less educational if carried sustaining; or if framed within the commercials of an outstanding industrial organization, such as U. S. Rubber, U. S. Steel, or something of that sort?

A: In my opinion, certainly not. I think the Standard Symphony Program is just as good a public service program, even though it's sponsored than it would be if it were not sponsored.

Q: Is it within the boundary of the knowedge of the Commission that generally the public service program which becomes sponsored becomes higher rated and becomes a better show; and thus does a better service job?

A: I agree 100 per cent and I think the Commission does, and I think the Commission would give you full credit in examining your over-all programming; but they still feel that you should have a certain portion of your programs so free of the possibility of personal sponsors, that your hand remains untied to bring to the community some local programming regardless of any commercial aspect of it. I assure you, though, that no station that carries an excellent public service program, even though it's sponsored, is in danger of losing its license, because the Commission at all times examines the entire programming structure.

INTERJECT: This is an interesting note in this connection. If Walter Damm, WTMJ-TV, Milwaukee, has a participating show, or a sponsor show, and within that show; there is ten minutes of something that is of a public service nature, then that goes on his records as public service. But it is not the definition of FCC, I'm sure.

A: That's right; but he also has programs that he will not sell for any price.

Q: What does TV give with its rate card? Studio, rehearsal, personnel, etc.

A: I think the majority of TV stations, when they sell an hour of time, give not only the facilities on the air, they also give the facilities of their production staff; their supervisory staff, administration, cameras, and most of them give you re-

hearsal. Now, some of them give you what they call two for one, rehearsal and other rations. It's rather a dangerous situation in some cases where you give an advertiser a two for one; if he's got a fifteen or half an hour program and you give him an hour rehearsal. If you have a lot of those, especially back to back, you get yourself into an awful problem, especially when a film advertiser comes along and wants the same amount of rehearsal as a live advertiser has. In short, the rate card should cover all of those facilities, with the possible exception of rehearsal. Services of engineers, announcers, etc., also included.

Bob points out except announcers. That is quite true. Most stations under AFRA contract or other announcers contract; and they require a special fee and I believe that most stations make an extra charge for that.

We do not have a film and a live rate. I don't think it's sound; but in the early part of the game, we had one rate which was a live rate. Then, my sales department put the pressure on me because they said, "Our competition has a film rate," so we put into effect a film rate because of competitive reasons. Then the competition dropped the film rate and we dropped ours and went back to where we were. But I don't believe a film rate is any more necessary than a rate in radio for a recorded program as contrasted to a live program. You might argue that less personnel was used; but unless you would confine your live shows to one segment of the day; then follow with nothing but film programs, I can't see how you would save any money by putting on a film program which is blocked on both sides by live programs. You still have to maintain a staff to originate and operate your live shows.

INTERJECT: Before I get into my original point, we do have separate rates. We charge an advertiser a base rate which he pays if he uses film. If he wants to use the studios and the cameras, there's an additional charge which we call the studio charge. Every station seems to have a problem of getting the educators and civic leaders to use your facilities. What we did was simply to find ourselves a person in town; who happened to be the wife of the President of the University of Washington. We set her up as the chairman of what we called Kings Community Council; then we set out to form the council which became comprised of a representative of the PTA; the University of Washington, the public school system, the public libraries, then we turned over to that committee a half hour strip in the daytime, 11:30 to 12:00. In addition to that, we also hired on a part time basis a young lady for public relations who knew her way around town. From then on, actually it had little

to do with the production of the program. There was practically no rehearsal involved. In handling it in this way, we take care of not only our educational requirements in part but also our civic requirements. On one particular day they might teach you how to take care of a pre-school child. On Wednesday, they might discuss art. But it's a simple way of doing it; and it's also very effective; and I think the effectiveness is pointed out by the fact that we recently received an award for the program.

INTERJECT: I'm back on public service, too. We serve two different religious associations in AM radio; the Fresno Council of Churches; and the National Association of Evangelicals. We rotate within each bracket. Now, in thinking ahead to TV, I've been thinking in very general terms. I was wondering how practical it would be to visit a different church each Sunday. Now, I realize there would probably be all kinds of costs involved in a thing like that; and I wondered if any of you gentlemen who are in the business now; and carried religious programs could tell me how you handle it.

INTERJECT: Walter Damm talked about that in Milwaukee. He does that every Sunday; moving from one church to another with his remote equipment. We tried to do it; and we talked with all the churches about it; and there was ony one—The Episcopalians who took us up. So we decided to do it once a month. Now they want to do it twice a month. The others talked with me about, the Baptists, the Methodists, etc., and they said, "Well, actually, there's nothing very dramatic about our service. We're not sure that this is the best way to do it. And if we sent you good film; would you accept that as a substitute? We said we'd be gad to do it. We pick up the special Catholic events; such as the big masses at the Cathedral; and they're highly dramatic. The thing I've wanted to have is a television chapel with a good choir; changing from week to week. Maybe we'll even do it on a day other than Sunday. So many times these ministers say to me, "Sunday is a bad day for us. We'd like to have the people come to church on Sunday. Do it on another day; and our choirs will be available; our best preachers will be available. Sunday is a rough day to do it." Naturally, we'd like to do it on Sunday for the home audience; because that's the sacred day. We aso take film from the network, "The Hour of Faith" that NBC feeds us every week; and now we have that Monsignor Sheen film which is exceedingly dramatic; and more drama than religion, it seems to me.

I'd like to see this religious thing explored a little bit more. I think the suggestion that Bob Swezey makes of a church chapel once a week with different faiths participating on a periodical

basis makes a lot of sense. We have had a religious policy at our station of not selling religion locally. However, it's kind of incongruous when we have the networks piping religious shows down the line and a considerable amount of pressure being placed upon us to take them on a commercial basis. So, we have free religion locally; and paid religion nationally. I like to think perhaps of a series of free programs; and then maybe estabish a half rate; such as ministers get on the railroad. Give them so much free; and then sell them the rest at a rate that is perhaps lower than your current rate. Now, I know I'm getting in hot water but I'd like to hear from Joe Bruner on just what is the FCC attitude currently on the subject of paid religion on radio and television.

A: I can tell you quite frankly, I don't think the Commission likes commercial religion. For two reasons, most of the commercial religious programs today exist because of solicitation directly or indirectly for funds on the air. Basically, they're of several types. Many on the air do not even have a church. They have a religious program which exists due to some sort of solicitation of funds. The other type may have a church and by inviting people into their church; they are able to increase their church revenue considerably. Then the other type is the large, established church which has enough money to buy time. They generally will buy it on a regular weekly basis to the exclusion of many other denominations in the community who do not have the money. I think; and I think the Commission has hinted at this in a number of releases, that religious programming should be considered as part of the sustaining obligations to the community. That's probably the most palatable form of religious broadcasting.

INTERJECT: There's a side light on religion down in Dallas. Talk about not accepting commercial religion. Of the two stations in the Dallas, Fort Worth area, we don't, ourselves, but on Sunday morning, two of the stations have churches who pay the out of pocket cost for the station to come out to their church on Sunday; and they use the same church each Sunday.

A Methodist Church on one station, has gone so far as to build permanent lighting, permanent cable connections from the out-

side of the building inside for this regular Sunday morning service. They say it's an out of pocket cost to the church themselves; but the attendance has gone so sky high; they're having building programs now to house television studios. Our religious programming is a fifteen minute strip a day; at sign on; which I work with the Tulsa Council of Churches; and the Jewish and the Catholic groups; and give them each a week at a time; though everything is scheduled through the Tulsa Council of Churches themselves as to who gets what week.

INTERJECT: Mr. Swezey, talking about a television chapel. We have such a show on on Sundays, and we have a chapel right in the studio.