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**THE MODERN
BROADCASTER**

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THE STATION BOOK

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TO HENRY LEE EWBANK

whose patience, scholarship, and
idealism inspired so many radio-
tv pioneer educators

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PREFACE

This book is designed for station employees, future and present. Radio and television are treated as one subject, since employees move from one station to another and not infrequently work at sister am-tv stations.

Since station, not network, jobs are described here, no material on dramatic writing, dramatic production, and acting is included. The work of sales, promotion, advertising, announcing, and other station jobs has been expanded beyond that of other general texts.

The Modern Broadcaster is written with a point of view: the industry must aim toward becoming a profession and professionals must have a high sense of public responsibility and pride in standards.

The book is about *broadcasting*. It is assumed that speech can best be taught in speech classes, acting in drama classes, basic journalism in journalism classes. Though these skills have a direct relationship to broadcasting, broadcasting has a subject matter of its own and skills that are peculiarly its own.

If station employees are to become professionals rather than just jobholders, they need to know the background of the field. They need to know about the jobs and techniques of others in their field and to be aware of issues which underlie general operations and programing. *The Modern Broadcaster* is intended to meet these needs.

SHERMAN P. LAWTON

ACKNOWLEDGMENTS

The author owes a heavy debt to others for this book. Friends at stations and agencies seemed anxious to help make this a practical book, truly representative of the work done on typical jobs. Educator colleagues in many places contributed ideas. Strangers, too, were helpful and generous.

To begin with, there is the list of stations where people contributed examples, photographs, and advice: KAWT, Douglas (Arizona); KBIC, Beaumont (Texas); KBIG, Hollywood (California); KBOE, Oskaloosa (Iowa); KBOI, Boise (Idaho); KFSD, San Diego (California); KGFF, Shawnee (Oklahoma); KING, Seattle (Washington); KNOR, Norman (Oklahoma); KODE, Joplin (Missouri); KRHD, Duncan (Oklahoma); KSL, Salt Lake City (Utah); KSPL, Diboll (Texas); KTOK, Oklahoma City (Oklahoma); WHYU, Newport News (Virginia); WALB, Albany (Georgia); WISN, Milwaukee (Wisconsin); WJCD, Seymour (Indiana); WJOY, Burlington (Vermont); WKY, Oklahoma City (Oklahoma); WLW, Cincinnati (Ohio); WMBD, Peoria (Illinois); WOW, Lincoln (Nebraska); WMC, WMCF, Memphis (Tennessee); WMMH, Marshall (North Carolina); WRCA, New York (New York); WTMJ, Milwaukee (Wisconsin); WWJ, WWJ-FM, Detroit (Michigan); WXLW, Indianapolis (Indiana); KBOI-TV, Boise (Idaho); KFMB-TV, San Diego (California); KFSD-TV, San Diego (California); KING-TV, Seattle (Washington); KGUN-TV, Tucson (Arizona); KODE-TV, Joplin (Missouri); KPRC-TV, Houston (Texas); KPIX, San Francisco (California); KSL-TV, Salt Lake City (Utah); KWTW, Oklahoma City (Oklahoma); WFIL-TV, Philadelphia (Pennsylvania); WMFY-TV, Greensboro (North Carolina); WISN-TV, Milwaukee (Wisconsin); WKY-TV, Oklahoma City (Oklahoma); WLWI, Indianapolis (Indiana); WLWT, Cincinnati (Ohio); WMC-TV, Memphis (Tennessee); WMBD-TV, Peoria (Illinois); WOW-TV, Omaha (Nebraska); WPST-TV, Miami (Florida); WRGB-TV, Schenectady (New York); WTMJ-TV, Milwaukee (Wisconsin);

WTVT, Tampa-St. Petersburg (Florida); WWJ-TV, Detroit (Michigan).

For program information that made certain data possible, thanks are due to WABC-TV, WABD, WCBS-TV, WNTA-TV, WNYC-TV, WOR-TV, WPIX-TV, and WRCA-TV of New York, and KABC-TV, KCOP-TV, KHJ-TV, KNXT-TV, KRCA, KTLA and KTTV of Los Angeles.

In addition, the experience of other stations is mentioned within the text, and I am grateful for the information.

Advertising agencies, too, contributed freely. Among those whose copy is included are the following: N. W. Ayer and Sons, Inc., New York City; Bozell and Jacobs, Inc., Omaha, Nebraska; Campbell-Mithum, Inc., Advertising, Minneapolis, Minnesota; Cockfield, Brown and Company, Ltd., Montreal, Canada; Cunningham and Walsh, Inc., Advertising, New York City; George Duncan, Advertising, Tucson, Arizona; Gibbons Advertising Agency, Tulsa, Oklahoma; Hays Advertising Agency, Burlington, Vermont; Honig, Cooper, Harrington and Miner, San Francisco, California; Pitluk Advertising Agency, San Antonio, Texas; Tilds and Cantz, Advertising, Los Angeles, California.

I have also drawn freely on past associations with agency people, and they are credited where examples of their work is mentioned.

Manufacturers of equipment contributed pictures so generously that, regretfully, only a small part could be used, and some of the company representatives went to exceptional lengths to outline technical details. Particularly to be mentioned are the following: Bodde Projector Company, San Fernando, California; E. J. Baughman Company, El Monte, California; Camera Equipment Company, New York City; Century Lighting Company, New York City; Collins Radio Company, Cedar Rapids, Iowa; Dage Television Division, Michigan City, Indiana; Fairchild Corporation, Long Island City, New York; General Electric Company, Schenectady, New York; The Harwald Company, Inc., Chicago, Illinois; Houston Fearless Corporation, Los Angeles, California; Kliegl Brothers, New York City; Magnecord, Inc., Tulsa, Oklahoma; Magnasync Manufacturing Company, Ltd., North Hollywood, California; Photo-Sonics, Inc., Burbank, California; Radio Corporation of America, Camden, New Jersey; Rek-O-Kut, Corona, New York; Sarkes Tarzian Company, Bloomington, Indiana; S.O.S. Cinema Supply, New York City; Telescript, CSP, New York City; Television Zoomar Corporation, New York City; Weston Instruments, Newark, New Jersey; Wollensak Optical Company, Rochester, New York.

Specialists of film production and processing groups, as well as program services people, went to considerable effort and expense to

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The Broadcast Advertising Bureau (now RAB and TvB) and National Association of Broadcasters were generous with materials and permissions.

So many individuals have been helpful that no list could be complete. I mention especially Mitch Miller and Eric Sevareid because quotations from them were taken from published material. And Frank Lane, KRMG, Tulsa; Ned Hockman, OU Motion Picture Production Unit; Sydney Head, University of Miami; Jack Sampson, KOMA, Oklahoma City; Lewis F. Sargent, WSRO, Marlboro, Massachusetts; and Ansel Resler, colleague, for reading selected chapters. I have quoted freely from letters and conversations, as well as public sources, and I am certain that unconsciously I must have used ideas expressed by friends who are not credited.

Surely my patient family and students must not be overlooked, nor the loyal secretary and artist.

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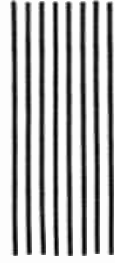
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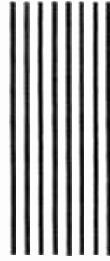
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PART I

YOUR STATION



CHAPTER 1

THE FIELD OF BROADCASTING

SOME PARADOXES

Probably you think of broadcasting as big business. In a sense it is.

More than 4000 radio stations, with an investment of more than 100 million dollars and an income of about half a billion dollars a year. Almost 600 tv stations, with an investment of more than 600 million dollars, and an income of more than a billion dollars a year. It can cost an advertiser a quarter of a million dollars to bring a one-hour program into 13 million homes on television.

But broadcasting is really a composite of little businesses. Compare the payrolls and incomes of radio or television stations with those of other businesses in the same towns. In size these stations cannot match a typical newspaper, manufacturing plant, or department store. The typical number of employees at a tv station is fifty-one; at a radio station it is ten. Nationally the entire empire of radio and television reaches only one-third of the revenue of a large mail-order house, and it has never achieved one-fifth of the advertising business in the United States.

No doubt you have thought of the radio-tv audience as huge. It is. More than 70 million people spend more than a billion hours a week listening to the radio; more than 90 million people spend more than 2 billion hours a week watching tv—and these figures do not include children under 12 years of age. You have read that people own more radios than they do bathtubs, automobiles, or kitchen sinks. They do. They have invested almost 30 billion

dollars in tv sets, components, and repairs; they spend three times as much to get radio programs (in sets, parts, repairs, current) as advertisers spend to bring the programs to them. Obviously people want radio and television and, for the most part, like what they get.

But each individual audience is small, consisting usually of one, two, or three people. This audience size, coupled with the conditions under which the programs are received, makes broadcasting unique and distinctive in show business.

Surely you have heard about broadcasting's terrific impact on people, but perhaps you have never wondered whether the reverse might be true. Perhaps the truth is that *people* have an impact on *broadcasting*, and that what is said or done on the air is a direct reflection of the audience itself. Sit down and listen. You can get weeks of deadly repetition of hackneyed formula—but only moments of scintillating creativeness (usually in the commercials); months of dull catering to the lethargy of the “average mind”—a few occasions of brilliant interpretation and stimulation; weeks of pampering the tastes of the uncultivated—flashes of fine judgment and aesthetic perception; days of uninspired “educational programs,” poorly produced, from the stations of public schools and colleges—instants of challenging thought and mental refreshment. Perhaps the programs lack mental stimulation because we do not want to be stimulated. If they are in bad taste, perhaps it is because we have bad taste. To the extent that they are stupid, it may be that we are stupid—stupid enough to listen to what is offered. Yet on the whole, broadcasting probably stacks up pretty well with the cultural and intellectual level of most other media; surely not every book is worth reading, not every news column is significant news, not every motion picture is a masterpiece, and not every magazine is an aesthetic creation. It is quite possible that broadcasting often gives us better than we deserve.

SOME UNGLAMOROUS FACTS

You are attracted to the field of broadcasting or you would not be reading this book. Perhaps you want to make a lot of money. Then you would like to know that broadcasting is the second-

highest paid of all American industries, that about ten disc jockeys in New York City each make more than \$50,000 a year, that a singing barber parlayed his ability into a 10-million-dollar contract. But you should also know that the typical pay of most employees at most stations is no greater than that of a skilled plumber or carpenter. And a typical job in radio or television has nothing to do with being heard at the microphone or seen on camera—in fact, the odds are twenty to one that your job in broadcasting will not be in front of the public.

The creative challenge represented by such programs as *Studio One*, *Twentieth Century*, and *Playhouse 90* may have stimulated you to believe that you would like to have something to do with writing or producing. Then you should be told that the opportunity to do creative work in broadcasting is limited. Most big productions come from the networks. About one job in six is a network position, and few of these jobs are directly related to live programming. In radio, except for news, networks have come to lean heavily on phonograph records. In tv, few programs are produced by the networks themselves; most are cleared through, and sometimes produced by, advertising agencies. In 1959 three out of four network programs were handled by agencies. The bulk of “big” tv programs come through about twenty agencies, leading to a concentration of program control in few hands. Networks and agencies both use a great deal

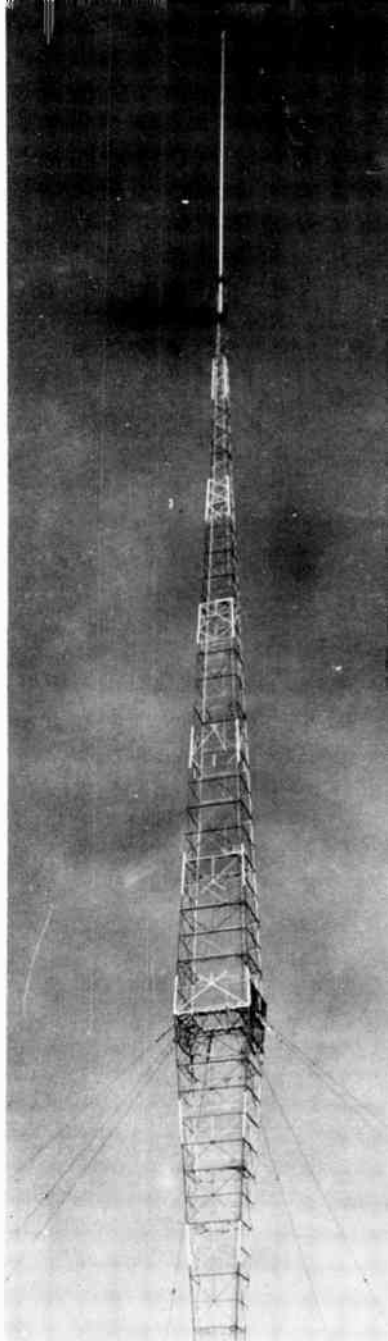
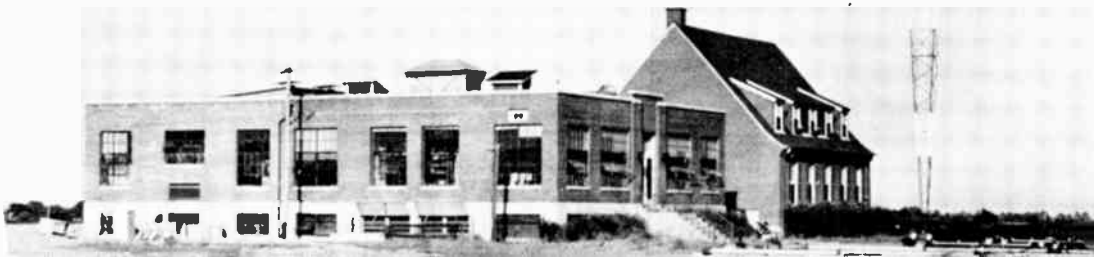


Figure 1. Transmitter Building and Tower, WLW, Cincinnati.



of syndicated film from companies that specialize in film series for tv. About half a dozen of the syndicates are very large; new independents have a hard time getting started, since the production of a thirteen-week series can cost close to half a million dollars. This means that program production is becoming further concentrated. About half the prime time on the tv networks represents the programs of a single sponsor, a company that markets a variety of household products. Hence, even more limited program control.

So the opportunities for breaking into big production are few. Those who achieve these jobs frequently find that originality is dangerous; untried ideas can be risky; there is a tendency to play it safe, since so much money is at stake in a substantial advertising venture. It is surprising that we get as much creative programming as we do.

Opportunities for talent, including acting, are less numerous than might be supposed, since most of the series use the same talent on a regular basis. Admittedly, however, "hitting the big time" as talent can mean money, glamor, and fame.

The chances are that your first job, or your first several jobs, in broadcasting will be with a station. In 1959 about 30,000 people worked for tv stations, 42,000 for radio stations.

Except for news, commercial radio stations have been going through a period of very little live programming. Commercial television stations, which began with ambitious live programming in the late 1940's, now rely so heavily on network programs and film that only 5 percent of the stations carry as much as 25 percent live scheduling, while 61 percent carry only 6 to 15 percent live shows. These figures include news, weather, and sports; so you can see that program creation is at a minimum. Furthermore, stations suffer from handicaps that do not impede film makers and networks: limited facilities, personnel, and budget. Even if stations attempted to create good dramatic shows, for example, most of them would not have adequate space in which to produce them properly, and even then the stations would have a difficult time selling them. The programs would be too costly for local sponsors, while national sponsors would prefer network shows or syndicated packages.



Figure 2. Complete Staff of Small Radio Station, KGFF, Shawnee (Oklahoma)—Two Announcers, Salesman-Program Director, Engineer, Manager (seated), Bookkeeper-Traffic.

Figure 3. Staff for One Tv Newscast, KWTU, Oklahoma City (Oklahoma). Twenty-five people who play parts in the preparation and production of the 10:00 P.M. news-weather-sports program are shown. For the four daily news shows, 45 people are used: 5 newscasters and editorialists; 1 livestock reporter; 2 weather reporters; 1 sports reporter; 2 farm reporters; 4 announcers; 1 farm secretary; 2 news photographers; 1 lab technician; 1 film editor; 2 engineering supervisors; 2 audio engineers; 2 video engineers; 3 projectionists; 4 cameramen; 3 lighting men; 2 commercial writers; 2 artists; 1 page; 1 operations coordinator; 1 production supervisor; 2 directors. Obviously, not all these people spend full time on the four shows. On the other hand, the list does not show the work of people in sales, traffic, filing, typing, accounting, etc., all of whom must give some time to the news programs.



Educational stations do far more live programming than commercial stations, and always have done so. However, even these have increased their use of taped programs, films, and records.

Let's be practical about it. Maybe the radio-tv field isn't as glamorous as many people believe. But there are jobs—interesting jobs, well-paying jobs, jobs that lead to work with challenge, with high income, and with deep satisfactions.

If you get a job at a radio station, you will probably be a member of a small "family." The odds are even that the staff will not number more than ten, and there's only one chance in four that your whole family will number more than fifteen. In tv, there's a fifty-fifty chance that you will be a member of a team of fifty or more employees.

JOBS AT STATIONS

The titles of jobs at stations are not always descriptive of the work done, since there is, and always has been, a great deal of "doubling in brass," especially at smaller stations. In radio it is common now for announcers to "dual,"—that is, to operate the control board as well as announce. A secretary may serve as receptionist or write publicity. A tv director may alternate direction with handling a camera. Since many tv stations are combined operations with radio outlets, employees often divide their time between tv and radio stations. This is different from network and film production where specialization is forced by union regulations. In large stations with union contracts, job descriptions are often quite precise.

Salaries in broadcasting (as in other areas of work) vary widely and soon become out of date. For instance, a typical salary range at stations in 1929 was \$18 to \$25 a week; in 1939 it was about \$2000 a year; in 1949 the average was \$3640 annually; in 1959 it had risen to \$6756. The executive and management group at stations received around \$100 to \$150 a week in 1939, \$125 to \$175 in 1949, and \$150 to \$300 in 1959. Though there are many exceptions to these averages, the ratios for the various jobs have remained fairly constant, with management, sales, and engineering always heading the list of highest paid employees.

With these limitations in mind, the following job descriptions and salaries are listed, using 1959–1960 as the base.

General Office Positions

These jobs would be typical of any business organization: secretarial work, filing, reception, accounting and payroll, telephone and PBX, mail, purchasing. Although the pay for these positions usually is no greater than for the same work in other fields, good secretaries, who serve as "girl Fridays," often make \$100 or more a week, and good accountants can make \$200 a week at larger stations. Reception and secretarial jobs often serve as stepping-stones to work in continuity, sales, promotion, and other types of work.

Special Service Office Jobs

The positions in this category are peculiar to broadcasting, and the work is of a service nature to the news, program, and sales personnel. Most are common to both radio and tv.

TRAFFIC. Keeps track of upcoming programs and commercials, routing the proper information from and to program and sales departments. Prepares a schedule, making sure that announcers, directors, film projectionists, and others know the exact order and timing of materials to be broadcast. Sometimes keeps announcer's assignments scheduled, in cooperation with the chief announcer or program manager. Pay at a small station may be as little as \$1.10 an hour, but it ranges up to about twice that at some larger stations.

MUSIC LIBRARY. At small stations, announcers usually get their own records out for broadcasting and return them to the files after use. Larger stations often assign someone, part-time, to do this "stacking," as well as to keep a card file of incoming records, active ones, and discards. Taped programs, taped commercials, sheet music, and sound-effects records may also come within the province of the librarian. The job may be combined with that of film librarian in combination operations. Pay is often minimum, and seldom more than \$60 to \$75.

PUBLICITY. At its simplest, this work includes the writing and release of station news and the preparation of the program schedule for publication. Combined with a job in promotion, the work can include such things as these: writing and layout of space advertising for newspapers; working with national station repre-

sentatives in the creation of advertisements for trade magazines; working with the sales department in planning window displays and other promotional tie-ins with advertisers; representing the station at public events, such as giving talks to clubs. The pay for this type of work is highly variable, since in some cases it is done part-time by secretaries, and in some cases is assigned to a promotion director with executive status.

RESEARCH. Station jobs in research are rare, except at the largest metropolitan outlets. Usually they take either of two forms: (1) measurement and analysis of the size and composition of the station's audience, and (2) checking the effectiveness of the station's advertising. A research job can also include market analysis to discover potential customers for specific advertisers. This work is always closely tied in with that of the sales and promotion departments, and can include cooperative efforts with the station's national representative or with advertising agencies. Pay ranges from \$85 to \$200 a week.

FILM BUYING. The job of film buyer at tv stations is often handled by someone in the program department, usually the program manager, in cooperation with the sales manager. From the available films they select the ones that will help to achieve program balance and that hold real possibilities for sales to advertisers. Often a film series is purchased only after an advertiser has agreed to sponsor part or all of it.

Program Jobs

In small stations the manager usually serves as supervisor of all work in programing as well as sales. As station size increases, program responsibilities are divided.

SUPERVISORY GROUP. A program manager is responsible for overall program policies and operations, usually including all personnel except office, sales, and engineering. His salary is usually in the lower brackets of managerial incomes, from \$85 to \$200 a week depending on station size and success. It must not be assumed that smaller stations always pay less than larger stations. A tv station may also have a program supervisor, who is in charge of all arrangements and facilities for getting a program on and off the air.

DIRECTING. The director is a fast-disappearing breed at radio

stations. Where he exists, he sees to it that the right microphone setup is achieved, that program participants do their jobs as well as possible, and that timing is accurate. At networks, he is also responsible for pace, acting, and other aspects of dramatic production.

At television stations the director is responsible for mike setups, lighting, and picture composition; selection of appropriate shots; giving directions to cameramen; and signaling audio engineers, video engineers and projectionists when sound, films, slides, and special effects are needed. When there is a choice of two or more pictures, he decides which one will go on the air. If a director is also listed as a producer he is responsible for program content, sets, and all other elements that go into making an effective show. Typical station pay for this work is from \$85 to \$175 a week.

ANNOUNCING. Probably more men break into broadcasting through announcing than in any other way. In radio the pay is sometimes as low as \$45 a week, but it ranges up to about \$200 in middle-sized cities. In large cities the pay is about \$70 to \$80 a day. On network commercial programs \$1000 a week is not unusual, and it can range higher. On both large and small stations the rates can be considerably increased if the particular announcer's services are in demand by advertisers.

CONTINUITY. Since the era of the disc jockey started in radio, writers on most station staffs no longer write announcements for every record that is played; since the reduction of live radio shows there are few program announcements to write. Straight announcements have in many cases given way to singing station breaks or special-effect announcements, in which case the writer works with musicians, vocalists, and production people in preparing copy. Commercials remain staple fare, of course. In tv, writers of commercials must work closely with sales, film, and art departments, as well as with directors. Occasionally staff writers prepare copy to go with local film on newscasts, although usually the news personnel prefer to do this job themselves. A few stations prepare special programs on public issues or in cooperation with organizations and schools; sometimes staff writers are assigned to these projects. More scripts are prepared at educational than at commercial stations, because there are more live programs.

Writers have always been notoriously underpaid at stations, which seems strange when their importance is considered. \$50 to \$150 a week is a generous range. \$100 to \$150 a script is network minimum.

TALENT. This is becoming almost unknown at radio stations. Staff musicians and vocalists are rare even at larger stations. Where used, they are hired on a piecework basis. If the producers of women's programs, farm shows, etc., are to be classified as talent, there are still quite a few to be found. Tv stations, too, have only a limited stable of talent. Staff employees often include a woman's director, a farm director, and a few other on-the-air personalities.

NEWS, SPORTS, WEATHER. These program items at small stations are usually handled by staff announcers. Often the work consists of little more than reading copy received on teletype machines from national and international news services. The first expansion from this limited service is usually the coverage of live sports events. Specialization increases with increased station size. In television, stations are more likely to have local news coverage and a news-gathering staff, including cameramen; large stations have full-time sports and weather specialists.

PHOTOGRAPHY. Film departments at tv stations provide motion pictures and photographs for the news department, as well as filmed work for sales and advertising. The jobs include motion-picture cameramen, still cameramen, film processors, and editors. Pay in this work varies greatly, depending in part on the type of job. Typical range for moderate-sized operations is from \$300 to \$700 a month.

ART. Tv art departments are sometimes a subsidiary of production and sometimes of sales. They work closely with promotion and photography personnel. Their work usually consists of layouts or drawings for commercials, but might extend to designing sets.

FLOOR CREW. The floor staff of a tv station consists of cameramen, lighting men, property men, grips, and sometimes a mike man and a camera "pusher," all doubling or tripling in brass except at union stations. Usually these jobs are not well paid, but they are often steppingstones to directing. \$70 to \$85 a week can be considered typical except in large metropolitan areas.

PROJECTION ROOM. Jobs here include operation of projection equipment, shipping and receiving, and editing. The work can also include storage and distribution of filmed or videotaped commercials, in coordination with traffic. Not infrequently the person who holds this position previews films on arrival to check them for possible violations of good taste, or to select points in features at which commercials can be inserted without disturbing plot sequence too violently. Except in large metropolitan centers these jobs pay about \$70 to \$85 a week.

Sales

Sales are normally considered the fastest road to management, and successful salesmen can be the best-paid station employees. However, typical starting pay is sometimes as little as \$45 a week plus a 15 percent commission on sales; some beginning jobs command \$125 a week. Salesmen often aid with merchandising (tie-in promotions with advertisers), help plan the advertising and write it, work with the art and photography departments to produce tv commercials, and service the accounts. Successful station salesmen often make from \$15,000 to \$25,000 a year.

Engineering

Good engineers, audio and video, can usually command good pay. For this reason, many small radio stations employ their first-class engineers on a part-time or "stand-by" basis. Typical pay for nonsupervisory full-time technical employees is \$110 to \$180 a week. Chief engineers of large tv installations range from \$12,000 to \$25,000 a year.

Other Services

Included among station employees are building maintenance men and sometimes carpenters, guards, truck drivers, nurses, make-up people, and even wardrobe mistresses.

Education Specialists

Except in sales, all of the jobs so far described are available at noncommercial educational stations. The staffs of these outlets also include people who know curriculum planning, construction

of workbooks, and test building, and who know what educational skills are applicable to different age levels. Although the executive salaries at educational stations cannot match those of commercial managers, most of the other jobs pay about what they do in commercial broadcasting.

. . . AND OTHER JOBS

This book is concerned with the nontechnical jobs most common at radio and television stations, and these will be described in detail in later chapters. Other types of jobs should, however, be mentioned.

Networks have more complicated organizations than stations, especially in sales and production. Additional departments include station relations, public affairs, syndication, law, and personnel.

Salaries at networks average about 25 percent higher than at stations, although many network positions command even higher incomes.

Many radio-tv jobs are outside both stations and networks. Some 3,300 advertising agencies employ 46,000 people, many of whom are engaged in advertising and programing for broadcasting. In addition there are research organizations, trade magazines, talent groups, and the rapidly growing film syndicate groups. The latter employ producers, directors, actors, and the whole array of technical and production personnel that go along with motion-picture work.

In addition, companies such as department stores and public utilities frequently employ people to do their radio and television advertising and sometimes such companies will employ people to represent them on the air.

There are also jobs to be had in teaching radio and television. And finally, there are free-lance opportunities for writers and talent.

Women share these jobs at every level. About one employee in five at a station is a woman. More than half of them are in the general-office category, but women are by no means limited to that group.

TRAINING FOR BROADCASTING—AND LIFE

The foregoing quick survey of types of employment in broadcasting gives an overview of the range of possibilities. Not all the jobs are glamorous, nor is the field a ready road to riches. But the opportunity to make money is a poor reason for entering radio or television—or, indeed, any other field. You should choose your future because you think you will enjoy it and do well in it, because you think it offers an interesting challenge through the years ahead.

Since 1930 the writer has been privileged to know hundreds of broadcast personnel, from network presidents to janitors. Rare is the person who hasn't been happy in his work. There is vitality, a sense of significance, and a living urgency about the field that makes it one of the most attractive vocational opportunities in the United States.

What kinds of people do well in broadcasting? Various studies have been made, and many judgments given, of the basic characteristics necessary for work at stations, quite aside from the specialized talents and skills required for each job. The conclusions are always the same: good broadcast employees are dependable, cooperative, and energetic. These qualities are related to success in any field; yet it is not without meaning that the most common reasons for being fired from station jobs are: instability and undesirable habits; a tendency to drive too hard and too directly toward glamour, glory, and big money; a lack of sociability (this includes uncooperativeness with other employees); dullness of personality, accompanied by lack of energy; lack of either talent or know-how; chronic absenteeism; unwillingness to take direction (including failure to adhere carefully to station policies). Perhaps the greatest asset a person can have is a love of his field, whether broadcasting or any other.

In practice it is clear that a college education—indeed, training of any sort—is unnecessary to get a job at some stations. And, as matter of frank fact, many phases of broadcasting can be better learned on the job than in a classroom.

However, there is an increasing requirement of a college edu-

cation for responsible positions in all fields, including broadcasting. Networks always have required college educations for employees in certain phases of their work, and such an achievement is a requisite for management training.

Radio and television have not yet reached the professional status of medicine and law—or of journalism, which is closely related. In these fields, three things are considered essential: a broad general education, specific training for the field, a code of ethics which governs the occupation. Each profession has a common body of knowledge and a sense of tradition.

At one time medicine could be learned through apprenticeship to a physician; law could be learned by “reading law” in a practicing attorney’s office; journalists could start their careers as printer’s devils. Today a general education plus specific training are required in medicine and law, and it is becoming increasingly difficult for people to work on a good newspaper without a college degree and training in a school of journalism. Broadcasting has been going through this cycle although learning on the job has been typical. Only recently has the broadcasting industry become concerned about the need for a liberal-arts education and aware of the values of good radio-tv training schools. The National Association of Broadcasters and various state organizations have begun to give financial and moral support to colleges and to students involved in broadcasting training.

As for a code of ethics, medicine has its Hippocratic Oath, law has its Canons, journalism has its Code of Ethics for newspaper editors as well as an unofficial code adhered to by most journalists, and the broadcasting industry has its Code of Good Practices. And, after a generation of broadcasting, the field is acquiring its own traditions.

Training for radio-tv jobs is available at 300 colleges and universities, of which about twenty offer only technical training and eighty-five offer work leading to a bachelor’s or advanced degree. An indeterminate number of specialized “trade schools” come and go; the general pattern is that they offer short-term training in the skills and techniques of broadcasting, without the other requirements that normally go along with an accepted academic degree.

Colleges and universities that are members of the Association

for Professional Broadcasting Education are in general agreement on several points: (1) Training for broadcasting must have a foundation in liberal arts, including work in such fields as social sciences, psychology, physical and biological sciences, literature, history, government, and, usually, a modern language. (2) It should have close relationships with fields such as business, advertising, marketing, and journalism. (3) It may be closely tied in with specific skills in such fields as speech, drama, and cinema. (4) Skills and equipment training must be coupled with factual understanding. (5) Course content should include the cultural, economic, and social significance of broadcasting, the legal foundations and history of the industry, station organization and staff functions, the overall structure of the industry, and a philosophy of broadcasting based on the concept of public interest. (6) At least part of the faculty should have some industry experience. (7) Basic training should concern itself with a broad approach rather than emphasizing talent training. (8) Those who plan to associate themselves with the rapidly expanding field of educational broadcasting need to have some knowledge of educational techniques and levels.

A student should always remember that his training in college is not to prepare him for his first or second job, but for the later positions in which a good education will be essential.

Above all, a student must remember the real purposes of an education, which are directed toward fruitful living throughout the years rather than toward specific job training. He should know that a rich life comes through a sense of challenge, of accomplishment, and of contribution.

In radio and television this means a high pride in the privilege of broadcasting, a sense of obligation to the public, and a respect for the sanctity of the human mind and human time. To paraphrase an old saying: you can steal a man's money and he may be able to replace it; you can injure him physically and he may recover; but if you waste his time neither you nor he can ever restore it. To ask for the right to broadcast is to ask for a precious responsibility.

At the presentation of Emmy awards in 1958, Eric Sevareid recognized that a part of the responsibility for worthwhile broadcasting belongs to the public, when he told the viewers:

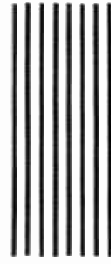
You have been watching tonight some of the most powerful men and women in the world. Not necessarily the wisest or the most gifted, but the most powerful. The power to compel the eye and the ear is the greatest power there is. It is the power to affect thoughts and what a country thinks. . . . Do not believe that they [in radio-tv] are all—or even very many of them—insensible of this. More often than their critics know they have their private moments of humility—indeed, of fear—because of this prodigious public trust given by rather pell-mell circumstance into their care.

This industry was only born yesterday. As a business it grows faster than we on this side of the camera eye can grow as individuals. We are only human. We need your help. Not just the help of the “yes” or “no” in a statistical audience survey. Your true help—your ideas, your concern. If you do not help, then those present cynics who say the American audience will take anything it gets and deserves all it gets will indeed have a case.

The artists and technicians and producers and directors and executives here assembled do not believe the cynic’s claim. We know what we have to do. We have to amuse and there we have done well. To inform, and there we have a long way to go. To inspire, and there is the longest untraveled way of all. Help us find the way. Help make us make ourselves work at only one level—our best. That would be an award on which the gold would never tarnish.¹

A broadcaster cannot, however, shed his responsibility for constructive programming because an audience is willing to accept less than the best. A “prodigious public trust,” as Severeid says, goes with the right to broadcast.

¹ Reprinted in *Broadcasting*, April 21, 1958, p. 26. By permission of Eric Severeid.



CHAPTER 2

THE RIGHT TO BROADCAST

In a legal sense no one owns a broadcasting station. He may own the sticks and stones and steel and soil that constitute the real estate and equipment of the station, but not the frequency over which the station broadcasts or the right to use the frequency. In fact, anyone who is granted the right to broadcast signs a waiver that his use of the air lanes gives him no vested rights in the portion of the spectrum assigned to him. The spectrum belong to the people, and the right to use a frequency for broadcasting purposes is granted for temporary periods by license.

The reason for this is that the available channels are limited by technical developments and by international agreements. Only 107 channels are assigned to am (standard band) stations, 100 to fm, and 82 to tv. Since the same channels can be used by different stations in different parts of the country there are many more stations than channels. But since the number of possible stations is limited, a selection must be made among the applicants. Theoretically this is quite different from, say, the newspaper field, in which anyone who can raise the capital and acquire equipment and newsprint can start a newspaper anywhere he wants to.

It is sometimes said that radio and television are not so different from other businesses as the public ownership theory might suggest. All that a man needs to do to get a commercial license is to raise the capital and make certain promises in regard to his broadcasting; his promises are lip service, and no serious effort has ever been made to enforce them. Having received a

license, the commercial broadcaster has the legal right to make money out of a public facility.

Educational broadcasters are in a different situation. Their right to broadcast is based on a concept of democracy that grants the rights of the majority to dominate, but insists on the rights of minorities. The minorities who want something more than entertainment must be served if the public interest is fully to be preserved. The counterpart of this concept is the feeling held by some educators that their stations must deal solely in educational programs; thus they include in their own unwritten code a restriction on entertainment programs as ends in themselves.

The right to broadcast is limited somewhat by laws and rules governing ownership and programing, by self-regulation, and by various groups with which the broadcasters have to deal.

FCC

The Communications Act of 1934, which succeeded the Radio Act of 1927, puts the granting of licenses in the hands of the Federal Communications Commission. FCC is a body of seven people, appointed by the President and approved by the Senate. No more than four may be of the same political party, and they must have no financial interest in any broadcasting property. Usually the membership includes people with excellent engineering or legal background and occasionally some broadcasting experience. Until recently the Commission has had a reputation for fair and objective dealings, and few charges have been made that any member has been influenced by bribery or pressure. It is, however, generally believed that legislators often attempt to secure favorable consideration for their constituents. The Commission has authority over broadcasting, telephone, and telegraph. Public broadcasting stations, with which the public is familiar, represent only a fraction of the stations on the air; for every public station there are eighty-five for special services, such as fire, forest patrol, police, taxicab, and ham operators.

The Commission makes rules within the framework of the law, decides whether rules are being violated, and has some limited powers of enforcement. This gives them some characteristics of all three branches of the government: legislative, judicial, and

executive. All federal bureaus have these same powers in some degree; they are commissioned by the legislature to perform certain functions, specified by the law that creates them.

A description of the overall organization of the Commission and the routine by which applications are processed can be found in the yearbooks of *Broadcasting Magazine* and elsewhere, and need not be summarized here.¹ The important thing to be noted at this point is that ownership of a station is not without restrictions.

FCC's commission, as far as broadcast stations are concerned, is to issue licenses "in the public interest, convenience and necessity." In carrying out this mandate, the Commission is concerned with three areas: allocation and power of the stations, ownership and control, and programing.

ALLOCATIONS

Standard radio stations in the same communities have frequencies that are different enough so that they don't interfere with each other. Stations that have the same frequencies are separated geographically from each other, and their power is regulated so their coverage areas do not seriously overlap. Stations are divided into classes. Some regional stations have powers as great as 50 kilowatts and cover as much as a third of the country. Others have little power—250 to 1000 watts—and usually cover a radius of thirty or forty miles. Some have to directionalize to keep from interfering with reception of other stations on the same frequencies in certain directions. Radio waves carry farther after dark, so some stations that do not interfere with each other in the daytime must reduce their power at night. Some are licensed to operate only during daylight hours.

Fm radio stations are of two general classes: those intended to cover only one town and its immediate environs, and those that cover a cluster of towns in a limited area.

Among television stations, differences in coverage are not so great as between radio stations. For one thing, as a tv station increases the height of its tower it must reduce its power. Also,

¹ See, for example, Walter B. Emery, "The FCC: Its Powers, Functions and Personnel," *Journal of Broadcasting*, Fall, 1958.

since the lower frequencies get better coverage, they must operate with less power. Very High Frequency stations with fairly high towers usually put a good signal over a radius of fifty to eighty miles. Ultra High Frequency stations have difficulty achieving a good signal for more than twenty or thirty miles. For this reason, as well as other technical difficulties, UHF stations have been at a disadvantage. Various suggestions have been made to equalize the situation: for instance, to permit only UHF or VHF stations in the same city.

Television frequencies are assigned to cities on the basis of the estimated ability of the area to support the stations profitably. In contrast, a radio station may be constructed almost anywhere if the applicant can prove that the power and frequency will not interfere with competitors.

OWNERSHIP REGULATIONS

The Communications Act itself places certain restrictions on the granting of licenses. A successful applicant must be a citizen of the United States, of good character, financially responsible, technically responsible, and must not have been convicted of monopolistic practices in the field of communications. Good character usually means that a person has not been convicted of a felony. Financial responsibility means that if the applicant owes money, the person to whom he owes it will not have control of station operations; an applicant is expected to have adequate financing for getting on the air and, if necessary, operating at a loss for a time. Technical responsibility means that the proposed equipment conforms to FCC engineering standards and that the applicant will have a reasonable understanding of the technical aspects of broadcasting; he can rely on engineers or others for precise technical information. No clear policy of applying the "no monopoly conviction in communications" rule has emerged. For example, motion-picture producers were charged by the Department of Justice because of block booking practices (refusing to sell individual films to distributors) and ownership of theaters ("no monopoly is so complete as when the producer is also the consumer," said the Supreme Court). Yet the producers were granted licenses for television stations by FCC on the

general ground that the monopolistic practices had been discontinued. On the other hand, a newspaper that had been accused of monopolistic practice by refusing to sell advertising to merchants who advertised on a competitive radio station was refused a license on those grounds.

Decisions of the Commission may be reversed by the courts, but otherwise their regulations have the force of law. In general, although not always consistently, the Commission has considered several factors when granting licenses: local ownership, integration of ownership and management, past performance, and broadcast experience. It has generally been considered desirable for a local man who actively participates in management to operate a station, since it is likely that he will have the interests of the community at heart and will be more constructive in programming than someone who wants the station only as a financial investment. For this reason, too, people with successful records in broadcasting are preferred over newcomers who may be interested in establishing a station only so it can be sold at a profit as soon as it is established. Purchasers of stations must be approved by the Commission, just as an original applicant must. It is presumed that trafficking in licenses (building or buying stations with intent of resale) is not good for the public interest, since it is likely to lead to degrading of programs to attract larger audiences and increase the selling value. Yet it is common knowledge in the industry that trafficking is a frequent practice.

A major consideration in the granting of licenses has found its way into Commission rules and regulations: prevention of monopoly. To this end, several Commission rules, listed below, are aimed at diversification of ownership and preservation of competition.

1. No one may own more than one network. The Commission has no direct control over networks, since they are not licensed. However, it can exercise control by refusing to grant or renew a license to a station that affiliates with a dual network or is owned by a network that violates the rule. As a result of this ruling, the National Broadcasting Company, which formerly operated a Red and a Blue network, sold its Blue chain, which became the American Broadcasting Company. Recently, suggestions have been made in Congress that networks be required to have licenses.

2. No one may control more than seven am, seven fm, and seven tv stations; of the latter, no more than five may be in the Very High Frequency range (VHF) Channels 2-12; the added stations must be Ultra High Frequency (UHF). The word *control* does not necessarily mean majority ownership of the stock, but applies to "working control in whatever manner exercised."² The concept includes ownership of stock in a corporation which, in turn, might have investments in stations, except that it does not apply to corporations with fifty or more stockholders unless the applicant is an officer or director of the corporation or owns more than 1 percent of the stock.

3. No one may own or control more than one station of each type (am, fm, tv) in the same market area.

4. No station may have a contract with a network which gives it the exclusive right to carry the network programs in its area or which restricts the station from carrying programs of any other network.

5. Every station must, in a contract with a network, reserve the right to refuse any network program, thus keeping program control, theoretically at least, in the hands of the station manager.

6. No station may have a contract that will give a network control over rates charged to advertisers, except for network programs.

7. Network optioned time on the station is limited to a maximum of two and a half hours during each period of morning, afternoon, evening, and between 11:00 P.M. and morning. An option is an agreement by which a station must carry a network program when the network requests it to do so. Under the rules, a request from the network must come at least four weeks in advance of the scheduled program. The problem of option time is an old one. In 1940 FCC frowned on this practice, which makes it possible for a network to sell a program to an advertiser with the assurance that it will be heard on stations all over the country. In the eyes of the Department of Justice (in 1959-1960) a contract with an option clause is monopolistic, since a station is, in effect, surrendering a part of its program control when it makes such an agreement. However, FCC appears now to agree that some option

² Sections 3.35, 3.240, and 3.636 of Communications Act as summarized in 1959 *Broadcasting Yearbook*, p. C-20.

features are essential to the smooth functioning of a network and that the limits as provided in their rules are adequate safeguards.

8. Networks will not be granted licenses for stations in areas where the facilities are so few or so unequal that they would be given an unfair advantage over competitors.

The Commission has suggested that television stations in one-, two-, or three-station markets be limited in the number of hours that they could carry from any one network, or that they be required to carry a minimum number of hours from each. The purpose would be to strengthen network competition.

Over the years it has commonly been accepted that a newspaper which applies for a station license is not likely to receive it if a nonnewspaper owner also applies for it. The assumption here is that there should be diversity of control of the means of mass communication. The Commission has not adhered rigidly to this practice, since other factors are also taken into consideration in any competitive application.

PROGRAM REGULATIONS

The Communications Act specifically prohibits the Federal Communications Commission from exercising any censorship of broadcasting. Broadcasters share the right of free speech with other citizens. However, the Commission cannot carry out its mandate to see that broadcasting is "in the public interest" without giving attention to programing. Censorship is, by definition, "prior restraint," so FCC cannot tell station operators in advance what they may or may not broadcast; they can revoke or suspend a license if programing in their opinion has not been for the public good.

Broadcasters have some guidance as to the type of programing that is considered acceptable. In addition to recommendations from the FCC, the right to broadcast is somewhat restricted by the Communications Act itself, minor regulations of the Commission, other laws, industry codes, and other pressures.

In 1959 disclosures that network quiz shows were rigged in favor of certain contestants led to pressures to give FCC more direct program control. In 1960 rigged shows were forbidden by law.

Deceptive techniques in tv advertising have recently attracted

the attention of the Commission. Advertising is not exempted from censorship by the Communications Act. Although false advertising is the direct province of the Federal Trade Commission, FCC must be alert to infractions of any law. Furthermore, FCC can claim a direct interest in commercials that violate good taste or any other standard of good program practice.

Program Balance

When a person applies for a license to broadcast, his program plans are expected to show a balance of entertainment and public service programs. In 1946 the Commission issued a statement, titled "Public Service Responsibilities of Broadcast Licensees," in which it indicated that station owners would be expected to carry out the promises they made at the time of application. In this publication, commonly called "The Blue Book," the Commission suggested that stations should: (1) include discussion of public and controversial issues in their schedules; (2) keep some time unsponsored so that programs not normally suited for sponsorship can be booked; (3) do some local live programing; (4) limit the length of commercials and the number included in any one program. Since that time there has been much discussion in trade magazines and elsewhere about the need for program balance. However, no follow-through on these regulations has ever been enforced.

Over the years the Commission has expressed displeasure, in one form or another, over such matters as horoscopy, fortune-telling, programs in bad taste, dramatizations that might be misconstrued as reality broadcasts, and attacks on religions and other minorities. But no station has ever lost its license permanently for poor programing.

When a station applies for renewal of its license, which it must do every three years, it must submit a narrative statement of program categories and practices, and evidence that the station has operated in the public interest. The opinion of the owner, under these new 1960 regulations, is to be given considerable weight. No station license has ever been revoked solely on the basis of poor program balance. The right to an imbalanced program schedule seems to have become *de facto*, by virtue of neglect.

Critics have long wondered why the Federal Communications Commission has made no serious attempt to enforce the public interest clause of the law by refusing license renewals to stations that restricted their programs to popular tunes and news. In 1958 licenses of seven Georgia radio stations were withheld because there was little or no agricultural, educational, or religious programming on these stations. One in Wisconsin and another in Alabama were added to the list in 1959. Soon thereafter all of the licenses were renewed. An old problem was hereby revived: should the Commission become specific about program policies and set up clear-cut program requirements before penalizing any station; or should its policy be precedent, considering each station application as it comes up for renewal?

On July 29, 1960, FCC issued a policy statement and a staff report which recognize that the radio news-music format is a "natural" development of the times, but points out that some managers have taken advantage of this to make their stations little more than "jukebox bulletin boards." The report reiterates the general principles of the "Blue Book," and states that the "essence" of good broadcasting is diversity of entertainment and other programming. It implies a need for children's, religious, educational, public affairs, sports, and agricultural programs, as well as opportunity for local expression and talent and programs for minority groups. However, recognition is given to the place of specialized-audience stations, such as the "good music" stations, which make a contribution to overall balance. The Commission once again insists that a renewal applicant will be held responsible for promises made at the time of his original application, but it also says that the licensee's "individual judgment" will carry great weight as to whether community needs are being met.

It is not clear how any Commission action less than drastic can force a change in music-news formula stations, or other imbalanced schedules, especially when these practices seem to have proved profitable.

One difficulty in enforcing good program policies has been that the Commission's only disciplinary power has been to revoke a license. Revocation is a serious step which could mean economic disaster to a licensee and a loss of program service to the public. In early 1960 commissioners were suggesting that less harsh

penalties be legalized, such as temporary license suspension or a cash fine.

Political Broadcasting

Sec. 315 of the Communications Act requires that legally qualified candidates for political office be given equal opportunities on the airways. FCC rules interpret this to mean that no station has to permit political broadcasting; but if any candidate for any specific office, such as that of district attorney, is given or sold time, all other candidates for that office must be provided time on the same basis. An exception in 1960 allowed debates between the major party presidential candidates. In May, 1959, the Commission ruled that if a political candidate is offered time in a discussion program and refuses to take part, he cannot later request free time for a talk in which to answer the discussion participants.

Serious disagreements have arisen as to whether candidates need be given equal coverage in the news during campaign periods. In February, 1959, in the *Lar Daly* case in Chicago, the Commission ruled that candidates are entitled to equal news coverage. The danger is clear that some candidates might be given an unfair advantage through news programs. However, representatives of the broadcasting industry pointed out that complete application of the ruling was unfeasible, since sometimes as many as twenty or more candidates may be legally qualified for a particular office, and news programs are insufficient in number or length to give coverage to all of them.

In September, 1959, Sec. 315 was revised to permit appearances of political candidates in newscasts, news interviews, news documentaries, and on-the-spot coverage of news events without the necessity of providing opposition time.

If, in such programs, a candidate speaks on the issues of the campaign, or on behalf of his own candidacy, the obligation to give equal time to his opponents seems ethically mandatory.

In hearings on the Richards case, which concerned stations in San Francisco and Detroit, the Commission made it clear that an owner of a station may not dictate to a newscaster the items that should or should not be included in the news. Presumably this helps safeguard the rights of a candidate. Furthermore, in cases involving a Texas network and a New England network, the

Commission has shown disapproval of stations furthering the cause of one political party or candidate.

Editorializing

Station owners and managers are not only privileged but encouraged to editorialize. Opinions must be identified as such, and it is presumed that some opportunity should be given to responsible opposition to answer editorials of a controversial nature.

There is some objection to the broadcaster's editorial right, since opposition is not available in the same sense as it is for a newspaper. Any competitor can start an opposition newspaper without a license, and the "Letters to the Editor" columns provide some measure of opposition even in a one-newspaper town. However, there are more radio stations than newspapers, and the broadcasters are in competition with each other as well as with newspapers; the competition, conceivably, can be in ideas as well as dollars.

Furthermore, the type of editorializing done by stations is relatively innocuous and noncontroversial for the most part. No one can seriously object to a station editorializing in favor of improved streets or against waste in government, or urging voters to see that their city councilmen live up to their promises. Much editorializing is of this nature.

Controversial Issues

As partial fulfillment of their public interest obligation, stations are urged to schedule programs dealing with controversial issues.

Commission and industry attitude is that both sides (or the several sides) of a controversial issue should be presented. However, during a UAW-CIO strike in Detroit, a station was told by FCC that it should not prevent one side of a controversy from presenting its case simply because the opposition would not accept an invitation to state its position; if a station uses reasonable initiative to secure opposing views, its obligation is fulfilled.

Managers are expected to be responsive to requests for equal time when controversial matter has been presented or when a group or individual has been attacked. Some station representatives have pointed out that no one has the right to demand equal time, and in this they are technically correct. But in the Scott atheist case

in California, FCC stated that when the matter is "of public moment" a station has an obligation to present replies "no matter how reprehensible" the ideas of the replier may seem to the management. The term of *public moment* seems to mean "when a substantial amount of publicity has aroused the interest of a substantial segment of the public." Naturally, station operators reserve the right to decide whether people who request time are responsible representatives of a substantial group.

Libel and Slander

Libel has generally been considered "written defamation," a graver offense than slander, "spoken defamation." No proof of damage from libel is considered necessary to collect in a lawsuit; the mere printing of the libel is presumed to constitute damage. In prebroadcast days the spoken word reached only a few people at a time, and damages as a result of slander were hard to prove.

In March, 1959, the New York State Supreme Court decided that the impact of television is such it cannot be measured by the term *slander* and defamation by tv must be considered *libel*.

If this precedent is followed for radio, and by other states, broadcasters will need to be newly alert, since their right to broadcast obviously does not include the right to libel.

Station personnel may not censor the speeches of political candidates. This places the management in some jeopardy, since in most states they, as well as the speaker, may be sued for libel or slander. A proper safeguard is for the manager, in the presence of an attorney, to point out to the speaker portions of his talk that might be construed as libel and to advise against their use.

Lotteries

Sec. 1.304 of the United States Criminal Code makes lotteries illegal on broadcasting stations. As determined by postal regulations and court decisions, lotteries involve three characteristics: prize (something offered as an inducement); chance (winning a prize does not depend on such factors as skill or ability); consideration (the participants in the enterprise expend some "thing of value," such as money—buying a ticket or a product). FCC is bound by all laws, including the Criminal Code; and the broadcaster is bound accordingly. The Commission, however, has had

considerable difficulty eliminating programs that it believes are borderline lotteries. All of the difficulties have stemmed from the word *consideration*. The Commission has on occasion attempted to define listening as a "thing of value," since without listeners a station would have no value. If a person must be listening to a program to win a prize, this condition, FCC has thought, constitutes a "thing of value" to the station. In this they have been overruled by the courts. Sec. 3.122*b* of FCC's Rules states that they will consider the enterprise a lottery if the winners "are required to have in their possession any product sold, manufactured, furnished or distributed by a sponsor." This does not seem to include the bingo-type cards distributed by stores that participate in various games on both radio and tv.

The Criminal Code also prohibits the broadcasting of any "advertisement of or information concerning any lottery, gift enterprise or similar scheme." This legal prohibition seems to be poorly enforced, since more than one station broadcasts publicity for "Merchant Day" lotteries, sponsored by local Chambers of Commerce; indeed, in some cases stations broadcast the actual drawings. Such enterprises are in the shadowland of legality. It is sometimes claimed that they escape the definition of lottery because their rules do not require customers to buy anything in order to sign their names to the tickets that are used for the drawing of prizes; yet the merchants advertise that customers can get a ticket "with every purchase," implying that a purchase is necessary. Broadcasters would do well to investigate each case carefully.

Obscene Language

Sec. 1.464 of the Criminal Code prohibits the use of obscene language in broadcasts. This is generally interpreted to mean words that would not ordinarily be used in mixed company.

Miscellaneous Regulations

A few technical rules concern materials spoken or shown on the air. Station call letters and location must be given when the station signs on and when it leaves the air; a tv station must give its identification on the hour, and a radio station on the hour and half hour or on the quarter hour following, except that continuous

program content, such as a speech or symphony, need not be interrupted for the identification. Sponsorship of programs must be announced; groups that furnish properties, film, or records in excess of normal use, or with whom a deal for use has been made, must be identified. No attempt may be made to lead the audience into believing they are receiving live programs when tape, film, or records are being used. If the time element is important, as with a speech or news event, mechanically reproduced programs must be announced as such at the beginning or end of the program; this does not apply to material less than one minute in length or to network programs reproduced at a later period to adjust to time zone differentials.

False and Misleading Advertising

Since April, 1959, large stations and networks must submit all the commercials for one day's broadcasting to the Federal Trade Commission every three months. Medium-sized stations submit such copy every six months, and small stations once a year.

The Federal Trade Commission is expected to (1) detect and prosecute the perpetrator of advertising that is false and misleading, and (2) prevent the sale of products likely to be harmful to the public health.

Like the FCC, FTC has a difficult time getting legal enforcement for many things it believes are proper and prosecution against many things it believes are improper. Its procedure is awkward. At one time it had to prosecute its cases through the Department of Justice; technicalities under this system resulted in one case in a delay of more than ten years while the courts considered whether a certain mouthwash really killed harmful germs, as advertised. Now the procedure is that FTC examines samples of advertising and holds out questionable copy for investigation. It lets the advertisers know that their copy is being investigated and releases a list of suspected companies for publication in newspapers and elsewhere. At this point the advertiser may sign an agreement to discontinue the advertising. Otherwise, the Commission may issue an initial or proposed decision; the advertiser may then contest the proposed ruling and attempt to establish that its advertising is defensible. If the advertiser persists in using the suspected copy, and if FTC, after investigation,

becomes morally certain that the advertising is false or misleading, or that the product is likely to be harmful, it can issue a cease and desist order and ask for a "letter of compliance."³ For example, it recently ordered one cigarette company to cease claims that it has no adverse effect on the nose, throat, or accessory organs, and another to stop contentions that its cigarettes soothe or relax the nerves or are less irritating than other cigarettes. If violations of cease orders occur FTC then prosecutes through regular courts, at which time the advertiser again has an opportunity to prove that FTC is in error.

Only about 3 percent of radio-tv copy is held for investigation, in contrast to about 7 percent of printed advertising.

The use of deceptive advertising on a station would obviously raise serious questions as to whether the station is operating in the public interest. FTC therefore keeps FCC informed of every step in the proceedings, including the names of stations known to have carried the advertising. FCC in turn informs the stations.

All stations are expected to give careful inspection to advertising claims, whether or not attention is called to them by FCC. A licensee's right to broadcast carries with it responsibility for legitimate advertising.

Whether it is illegal to use deceptive or exaggerated production methods to enhance legitimate advertising claims is a problem which probably will engage the attention of courts for many years.

Copyrights

Copyrights are easily obtained: the author simply sends two copies of his work and a small fee to the United States Copyright Office. This protects the work for twenty-eight years and is renewable once, after which it is in public domain. Music rights can be extended by writing new arrangements and copyrighting the new versions.

Since 1952 the international Universal Copyright Convention has protected the rights of authors uniformly in twenty-nine countries.

United States laws provide minimum damages of \$250 for copyright violation, and the protected author does not have to prove

³ See K. L. Atkin, "Federal Regulation of Broadcast Advertising," *Journal of Broadcasting*, Fall, 1959.

damage. Our concept of copyright, however, extends beyond the law itself and is based partly on accepted custom.

Few stations have trouble with copyrights. Contracts with copyright-holding groups in music, such as the American Society of Composers, Authors, and Publishers (ASCAP), Broadcast Music, Inc. (BMI), and the Society of European Stage Authors and Composers (SESAC), usually cover the rights to most music that a station might care to use. These rights are generally only for a list of specific compositions and do not cover complete musicals or musico-dramas, for which separate arrangements must be made.

Printed materials such as plays and poetry cannot be reproduced except by permission of the copyright owners, usually for the payment of a fee. Under the "fair use doctrine" permission is not required for quotations of less than fifty words unless the quotation constitutes a complete artistic unit.

Rebroadcast of the programs of another station is a violation of copyright; reproduction of a broadcast by tape, transcription, kinescope, or videotape of another's program is such a violation. Permissive arrangements are, however, often made, as between a network and an affiliate station.

Recreation of a sportscast is not considered a violation of either copyright or FCC's rebroadcast rules, since the originating station has been held to have no property rights in the program once it has been broadcast. This ruling obviously would not apply to a verbatim reproduction.

It is illegal for news competitors to pirate each other's news stories. For example, it is unlawful for a station that does not subscribe to a news service to appropriate a story from that service which has appeared in a newspaper. And it is illegal for radio stations, television stations, and newspapers to use each other's news stories until such time as the news has become common knowledge.

In a general way, only verbatim material is copyrightable, but civil suits have been waged successfully against people who have appropriated other's ideas. Stations and networks have been forced to pay for using ideas similar to those submitted to them by aspiring producers.

Titles as such are not generally considered copyrightable, but

the Trade Mark Act of 1946 provides for registration of "service marks." Trademarks were originally printed symbols that represented a product or service and distinguished the advertiser from others. "Service marks" have come to include symbols, names, titles, designations, slogans, character names, attention-getting symbols, characteristic sounds, and distinctive personalities. *Duffy's Tavern*, *Captain Video*, and the NBC chimes have been registered under this act.⁴ Such registration gives the owner of the mark presumptive legal status; in a lawsuit he would not have to prove his long use of and association with the mark, which he might otherwise have to do.

Privacy Rights

Law and custom in regard to the right to privacy are vague. In general, unless a living person has become associated with public business, such as an election or a crime, the unauthorized presentation or representation of him would be considered a violation of his right to privacy, and subject to suit.

Self-Regulation

The right to broadcast, as with all rights, presumes obligations; and obligations presume self-discipline. This is especially true in the field of broadcasting, where the industry often thinks it feels the hot breath of the federal government down its neck. In enlightened self-defense, responsible industry leaders have long felt that the surest way to avoid censorship is to set up a self-disciplining industry. This has not yet reached the stage that motion pictures and baseball found necessary: an independent, industry-supported czar, serving as censor and final arbiter on policy. Rather, it is an informal pressure and, in practice, a gentle pressure.

The National Association of Broadcasters, which represents a good share of the radio and television stations in the United States, has, through committees, devised two similar Codes of Good Practice. Not all stations belong to NAB, and hence many are not bound by the Codes. It is not a requirement of membership in NAB that stations subscribe to a Code. This does not

⁴ *A Copyright Primer*, National Association of Radio and Television Broadcasters, Washington, D.C., 1957, p. 14.

mean that nonmembers and non-Code-subscribers are necessarily violating good practices any more than it assures 100 percent conformity to the Code by those who have pledged their signatures.

Radio signatories are privileged to state that they have subscribed to the Code, and tv code-signers may display a symbol of their pledge. These rights may be retracted by the NAB if their Code Committee discovers violations.

Complete copies of both Codes are available from the national headquarters of NAB. Highlights are summarized here, since they constitute, in effect, a self-limitation on the right to broadcast.

News. News should be factual, fair, unbiased, and balanced. Newsmen and news sources should be dependable. Morbid details and the creation of panic should be avoided. News dramatizations and commentaries should be identified as such.

Editorializing. The radio code states that opportunity should be provided for qualified divergent opinions.

Public Issues. Discussion programs should be identified as such, and participants should be responsible individuals or groups. The tv code says that managers should seek out and develop such programs, and the radio code urges that equality of opportunity be given for differing points of view.

Political Programs. Should be identified as such.

Religious Programs. A schedule of religious programs should be well balanced, and the discussions should deal with broad issues. The tv code states that charges for time to religious bodies and churches is not recommended.

Education and Culture. The tv code says that managers should affirmatively seek out such programs, and the radio code urges cooperation with qualified groups.

Advertising. No advertising of hard liquor, training that promises jobs, fortunetelling, numerology, mind reading, occultism, spiritualism, astrology, phrenology, palm reading, character reading, products unsuitable for mixed conversation, tip sheets. "Bait-switch" ads, by which a low-priced product is used only as a "come-on" for costlier items, are prohibited. Good taste shall be used in the presentation of commercials. "Hitchhikers" and "cowcatchers" (commercials by which added products of a sponsor are advertised outside the framework of his sponsored program) are disapproved.

Contests should be based on skill and ability rather than on chance.

Tv advertisers are encouraged to use a part of their advertising allotments in support of worthy causes. Also in tv, medical advertising may make no claims of cure and should avoid indiscriminate use of terms like *harmless* and *without risk*; commercials including professional people such as doctors and nurses must use legitimate members of those professions. Tv advertising should not disparage the products of competitors.

Standards for Advertising. The length of commercials in sponsored programs should be limited, as follows:

Length of Program	Minutes for Advertising			Length of Program	Minutes for Advertising	
	Class AA and A, Tv	All Other Tv	Radio		Class AA and A, Tv	All Other Tv
5	1:00	1:15	1:15	65	6:30	7:35
10	2:00	2:10	2:10	70	7:00	8:10
15	2:30	3:00	3:00	75	7:30	8:45
20	2:40	3:30	—	80	8:00	9:20
25	2:50	4:00	4:00	85	8:30	9:55
30	3:00	4:15	4:15	90	9:00	10:30
35	3:30	4:45	—	95	9:30	11:05
40	4:00	5:15	—	100	10:00	11:40
45	4:30	5:45	5:45	105	10:30	12:15
50	5:00	6:10	—	110	11:00	12:50
55	5:30	6:35	—	115	11:30	13:25
60	6:00	7:00	7:00	120	12:00	14:00

In television, spot advertising included in programs that are not sponsored should not exceed three commercials of 125-word length within a fifteen-minute segment; however, fewer commercials of greater length are acceptable. Also, in tv only, not more than two commercials should be programed back-to-back, plus a sponsored station identification of ten seconds.

Program Content. Both codes emphasize that programs should not include unnecessary violence and excitement, and both emphasize that an effort should be made to preserve respect for proper social concepts.

Miscellaneous. Tv broadcasters are urged not to do programs designed to "buy" the audience and encourage them to listen in the hope of reward rather than for the quality of the program. Also, the

tv code prohibits "subliminal perception" techniques, by which messages are conveyed to the viewers below the level of consciousness.

Committees of the National Association of Broadcasters attempt to monitor a sampling of programs to see whether standards are being maintained. They also take into account complaints from listeners and viewers received by the Federal Communications Commission. Most code-signing stations are found to adhere to the tv standards of good practice. The most common violations are excessive commercialism, "bait-switch" advertising, and questionable taste in the advertising of personal hygiene products. With few exceptions, stations have corrected these practices when called to their attention.

The NAB Code Committees try to do their work quietly and do not like to publicize violations, especially the names of violators. Hence much self-policing is done of which the public is unaware. Although there is no good evidence that any emphasis has been put on correction of program content, attention has, however, been given to certain advertising practices. Cooperation has, in general, been good. In 1959 about twenty Code approval seals were withdrawn from stations that advertised a hemorrhoid remedy, and several stations withdrew their membership from the code-compliance group when the Committee threatened to revoke their right to display the seal.

In 1959 a monitoring report from Broadcast Advertiser's Reports, Inc., was released. The work of this independent group showed the following violations of good practice in one week on 71 stations in 25 markets: triple-spotting, 327 times; triple participations, 411; four or more participations back-to-back, 111; triple station breaks, 254; two 20-second spots between network programs, 306; crowded quarter-hours, 389; competitive product conflicts, 262; local station breaks clipping off national advertising, 1689 times.⁵ Practices of this type lead not only to complaints on the part of listeners but also to strong objections from advertisers.

Pressures

Broadcasters are subject to pressures of many groups, including the following: religious groups who are opposed to certain scenes or language included in plays, or who feel that they have inade-

⁵ *Broadcasting*, March 9, 1959, p. 45.

quate representation on the air; medical groups who fear that useless or harmful medical products might be advertised or that improper medical advice will be given; educational and cultural groups who feel that standards should be elevated.

Sometimes local community pressures are strong in regard to such things as the advertising of beer or news items adverse to the interests of local merchants.

One of the most direct effects on the right to broadcast results from Canon 35 of the American Bar Association, which prohibits photography and broadcasting in court proceedings. In spite of the Canon, court broadcasts have been permitted in a few states.

Unions

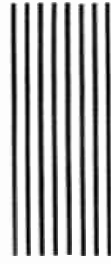
In a sense, unions are a limitation on the right to broadcast, since a station with organized labor cannot operate unless the employees are satisfied with wages, hours, and conditions of employment.

THE "UNIQUE RIGHT"

By its very nature broadcasting is unique in American business. The "owners" really hold a license to make money, if they can, out of a public facility. In some ways this is similar to the situation of common carriers such as railroads and airlines, of public utilities such as gas and electric companies, and of telegraph and telephone franchise holders. But there are real differences: (1) The protection for broadcasters is not so absolute; competitive broadcasters are licensed in the same areas, though not on the same frequencies. (2) Rates for broadcasting are not government-determined, although one law prohibits charges for political time being greater than for other advertising. (3) Common carriers and utilities must accept all customers on an equal basis, but broadcasters need not accept all comers in their advertising and programing. (4) Express companies need not be concerned with the content of packages or a telephone company with what messages are carried over its lines (with minor exceptions), but broadcasters are intimately concerned with program and advertising content. (5) A railroad, airline, or shipping line that loses money may receive a government subsidy, often in the form of

mail contracts. A broadcaster can receive no such help. Indeed, FCC has several times expressed itself as not being concerned with whether stations make money, since their mandate is to license broadcasters "in the public interest"; their concern therefore should be with program merit rather than financial success. One court has ruled that the Commission must take "economic hardship" into consideration when the addition of a station to a community might result in difficulties for an existing station. However, it does not appear that FCC's basic position has been altered.

The right to broadcast is therefore a peculiar privilege. In a general way, often only verbally, broadcasters recognize that a radio or tv station is not a private business like a service station. In theory, the owners may seem restricted by various forces described in this chapter; but in practice they do not find themselves handicapped, especially in programing. Most broadcasters are more actively interested in making a profit than they are in obligations of public interest; programs with merit beyond mass entertainment usually emerge only when financial stability has been achieved. To a great extent the reasons rest in the nature of the audience.



CHAPTER 3

THE AUDIENCE

The most obvious fact about the radio-tv audience is that it is large. It has been said that more people might see a single tv broadcast production than would be included in all of the audiences to all of the public entertainments produced from the fall of the Roman Empire to the beginning of motion pictures at the turn of the century. The statement is, of course, unprovable, though dramatic. It is also a bit deceptive, since it conjures up a picture of a nation-wide audience instantaneously sharing a single program from a remote source, usually Hollywood or New York. Such an audience does exist. But the sum total of all the watching and listening to nonnetwork programs is greater than that of the networks. The typical audience is a station audience.

AUDIENCES, NOT AUDIENCE

The term *audience* itself is deceptive, since there are many audiences, depending on station, program, and time. Even the same people constitute different kinds of audiences at different times, depending on the framework of reference surrounding them when they turn to their receivers—whether they are working or giving the program full attention; whether it's Sunday, late at night, or a holiday; whether it's a news show or a musical; whether they have tuned to an educational or a commercial station.

As the dominating factor in all broadcasting, the audience has been studied by scores of researchers since the middle 1920's. Many hundreds of reports have been made on the nature and

habits of audiences, their descriptions, responses, preferences. Many of these studies have been poorly done; many have been promotions by self-serving interests; many are directly contradictory of others. All audience research must take into account the ephemeral and changing conditions of the field. No sooner has a fact about audiences been gathered than it may no longer be true, since programs and audiences are in a constant state of change. It is therefore risky to make generalizations.

A few things may be said, however, with relative assurance. Some of these follow.

THE AUDIENCE CORE

The backbone of the general radio-tv audience always has been the middle socioeconomic class, especially the lower-middle group. Most programs are aimed at them because they constitute the largest segment of our population. The upper strata of American citizens tend to have a greater variety of interests that demand their time: organizations, social functions, books, theater, and socialized sports. The lowest income groups have always had proportionately fewer functioning receivers, been erratic rather than steady listeners, and, of course, been a poor market for advertised goods beyond subsistence items. Leaving this group out of consideration, the general pattern has been, and is, that the lower the income, the greater the likelihood of avid listening and viewing. The typical viewer and listener spends less time with books, newspapers and magazines, organizations, organized sports, and cultural activities than other people. To him his receiver is not only his primary source of news, information, and entertainment; it is also his symbol of "belonging," his direct tie to the world of larger events, and his escape from his immediate environment.

RECENT AUDIENCE TRENDS

The general make-up and listening conditions of the radio audience have changed since the advent of television. About one-fourth of the radio audience is in automobiles, a condition far removed from the family listening which used to characterize

radio. The location of home radio receivers gives added emphasis to the fact that radio listening is more individual than formerly. About 85 percent of tv receivers are in the living room, whereas only 31 percent of the radio receivers are located there. Fewer than 4 percent of tv sets are in bedrooms, but 30 percent of radios are there, often in children's rooms. Twenty-one percent of radio receivers, but almost no tv sets, are located in the kitchen. These factors have had a profound effect on programing, along with the economies which have so drastically reduced radio to a music and news medium.

Car radios and portables have kept the production of radio receivers up to that of tv, even after a dozen years of tv dominance. And, although the evening audience for radio has dropped sharply, daytime listening has leveled out without the marked differences that used to characterize different hours of the day. Twice as many homes are reached by radio as by tv up to 6:00 P.M. In the daytime about 70 percent of the listening is to radio, whereas in the evening it is about 25 percent.

Two further changes have come about in the radio audience. Since the man's listening period is evenings, the trend to evening tv has intensified the description of radio as a woman's medium. And the reduction in network service, together with the increase in the number of independent stations, has made the radio audience more than ever a station audience.

DIFFERENCES AMONG AUDIENCES

Much precise information has been gathered about different segments of the audience, and the research is continual.

Age Differences

Children start regular tv viewing a bit earlier than is typical for radio. Between the ages of 5 and 7 they watch somewhat less than two hours a day; the amount of viewing increases gradually until age 11-13; the average time used in tv watching is a bit more than two hours a day. After that the pattern is about the same as for the rest of the family. In radio-only homes, children appear to do sustained program listening by about age 7, and the

amount of listening increases generally into the teens. Teen-agers in radio-tv homes listen to the radio about two and one-half times as much as adults. However, the only time of the week that youngsters under 16 outnumber the adults is on Saturday morning.

With few exceptions, the general program preferences of children are about the same as those of adults. Recently, however, the music preferences of teen-agers seem to have been markedly different from those of their parents.

Sex Differences

A few differences between the preferences of boys and girls, and men and women, are pointed up occasionally by various audience studies. Usually these differences boil down to certain obvious program types like sports, news, and women's programs. Women are the dominant audience, and always have been, with the exception of certain week-end tv periods. In a general way, the quantity of listening and viewing increases for women as they grow older, although some studies show a peak for early middle age. With men, there is a general drop between ages 20 to 40, but a small increase thereafter.

Geographical Differences

There are, of course, some geographical differences in the general audience; but these are not as great as they used to be, and not as great as urbanites east of the Alleghenies presume them to be. Easterners go to bed later and get up later than Midwesterners and West Coasters; this makes some difference in local program schedules. Fewer people in the deep and mid-South own receivers, so broadcasting there does not reach as large a portion of the population.

There are some regional preferences in programing. Polkas and schottisches, which attract listeners in Wisconsin and Minnesota, do not find enthusiasts in Arizona and southern Texas, where Mexican music has many faithful devotees. A farm program on rice culture would be of high value in Louisiana and eastern Arkansas, but might fall on deaf ears in Maine and Oregon. A metropolitan audience probably would not be interested in new ways to increase egg production.

But, by and large, preferences, customs, habits, and attitudes are pretty much the same throughout the country. Broadcasting itself is partly responsible for this fact. The top network tv productions and the top ten tunes are usually the leaders everywhere, and at about the same time. Such differences as do exist on an area basis can be capitalized on by the astute station manager, but the differences can easily be exaggerated.

Socioeconomic Differences

The amount of listening and viewing varies with the cultural level as well as with the income level: the more years of education, the less avid the audience.

Socioeconomic preferences differ somewhat. Informational programs, serious music, and literary drama apparently have a higher following among people who have had more years of schooling, and the audience of educational stations is of a somewhat higher sociocultural level than for commercial stations. This is true also of the audiences for high-quality music stations, especially fm. On the other hand, the people who are most favorably disposed toward educational stations and quality programs are usually too busy with other interests to do much listening or watching.

THEY DO LEARN, BUT . . .

The broadcasting industry is proud of its contribution to the rising level of public information. Representatives of networks and NAB like to point out that the public has been exposed to great symphonies, ballet, and Shakespeare, though on rare occasions. They insist that the increased percentage of voters is directly related to an increased interest in current events because of the broadcast media. That broadcasting, coupled with newspapers, magazines, and schools and other institutions, has contributed to a better informed public is a fact too commonly recognized to labor here.

Yet it is apparent that, except for news, few programs on commercial stations are designed for the enlightenment of the audience. And it must be readily admitted that most people do not turn their dials in search of education, but of entertainment.

In spite of the fact that the typical audience is better informed than people were in prebroadcast days, it is further evident, from a series of studies, that they are still woefully uninformed in such matters as names of public officials, geography, and, yes, even current events. The broadcaster has a choice of catering to their present level of interest or attempting to improve knowledge and taste.

Educational stations have proved beyond question that radio and television can teach, especially in controlled classroom situations. In 1959 half a million students, from first grade through college, were receiving part of their instruction by television. Several million adults were estimated to be taking advantage of educational radio and television programs. An amazing quantity of information has been released, proving that people can learn such disparate subjects as algebra, chemistry, physics, sewing, typewriting, Russian, artillery, and child care from television programs. The parade of evidence is reminiscent of similar material which proved throughout the 1930's that radio could teach history, speech, music, literature—indeed, almost anything. All such studies are likely to be misleading unless the reader notes that few researchers claim that radio and tv can do the teaching job *better* than standard teaching methods. The best results are usually obtained when the broadcasting media are used as a supplement to, rather than a substitute for, classroom teaching. The careful reader will also note that some studies claim that poorer students profit the most from broadcast lessons, while others state that the better students get the most from these activities. A basic residue of fact is left, however, with which no one disagrees: the broadcast media are capable of conveying information very effectively. If the success of educational programs and stations is not equivalent to that of a network dramatic or comedy program, the fault is not that of the media or of the sincere educators who are exploring the possibilities. One difficulty is that people in huge quantities do not seem overwhelmingly anxious to spend their leisure hours in serious attempts at self-elevation. Another is that radio and tv apparently are difficult to use effectively. None of this can or should minimize the value and significance of educational programs as a necessary contribution to the sizable audience minority that wants them.

BROADCASTING IS POWERFUL, BUT . . .

Public awareness and purchase of advertised products can often be attributed directly to radio and television. There are many striking examples of the power of broadcasting to create impact; for example, as a test, a 20-second commercial delivered once on each of two tv stations in Oklahoma City, urging people to clean up the streets of New York City, was recognized by 27 percent of the people interviewed the following day, and four out of five people who had seen the advertisement could recall something specific about it. This power of impact is daily turned into bank-rolls for advertisers.

Broadcasting has demonstrated that it can get results not only for advertisers, but for "causes" as well. The Episcopal Church, for example, raised a million dollars for missionary purposes from a single 15-minute network radio broadcast. Unfortunately the evidences of such spectacular results are specific cases. As yet we have no evidence that people are any better than they were before the rise of broadcasting, or that they have improved either their taste or their behavior. When the American Association of Advertising Agencies puts itself behind campaigns like those of the Community Chest and Red Feather, with national cooperative effort, it can proudly show that it has accomplished fine results. But no such unified campaign has ever been conducted against such evils as government waste, union racketeering, corporation injustice, or poor law enforcement.

One reason that the industry cannot show leadership in the general improvement of people is that it has never presumed to assume such leadership. It has thought of itself as an informer rather than a crusader in national affairs.

Indeed, broadcasting frequently undoes with one hand what it tries to do with the other. For example, the NAB codes proclaim an intent to create a respect for the law; yet many programs continue to extol heroes whose heroism is in evasion of the law or in proving themselves superior to stupid sheriffs, D.A.'s, and policemen. Perhaps the most significant reason that broadcasting may not be a power for leadership in social and political affairs is that people's opinions on these broad issues are formed from their

immediate environment, and they look to their community leaders for opinions on public affairs. A respectable group of studies establishes that most people make up their minds on public issues because of the guidance of a local leader, who might be a family member, the corner grocer, a minister, or an employer. This might explain why the political party that has spent the most money on radio and television has lost the most elections since 1936, when political broadcasting began to be extensive. There is no evidence that political parties have profited from broadcasts, though political personalities have.

These facts about station audiences and the impact of broadcasts on them should give you a realistic background for understanding your job in broadcasting. You ought to be impressed with the capacity of your station to affect your audience; but you cannot expect miracles from media that have limitations—and one of the limitations is the audience.

AUDIENCE MEASUREMENT

No matter what job you have in broadcasting, unless it is grounds maintenance with a nail on a stick, you will be keenly aware of *ratings*. You will hear terms like *audience research* and *market research*. You will certainly hear the names of groups like ARB (Audience Research Bureau), Pulse, Nielsen, Trendex, Videodex. You might hear names like Schwerin, Whan, Hooper, Politz, Starch, Dichter, Conlan, and Roslow. Somebody might even remember CAB and Crossley. You will get the impression that a great effort is being made to discover what people listen to and what they buy and why. The total bill for audience research in commercial broadcasting runs to a little more than five million dollars a year which, as Bernard Aspell has pointed out, is about the amount American people spend every year for live earthworms for fishing.¹ Yet a good deal of research is carried on. In educational setups alone, an astonishing amount of research is conducted just in measuring audience response.

All practical audience research is aimed at answering a few simple questions: how many are there in the audience? who are

¹ "TV Ratings: What They Really Mean," *Harper's Magazine*, September, 1958.

they? do they like you? how do they respond? what is the best way of getting the desired response?

There is no point in attempting to outline the type of work done by specific currently existing researchers. The companies and the people change—some come, some go, some stay. Those who stay change their methods frequently. Some use combinations of methods.

Ratings

Ratings represent the relative audience size or popularity of a program or station.

RATING TERMINOLOGY. The total number of homes with receiving sets in an area represents the *potential audience* for that area. This term can mean the total of radio-only homes, tv-only, or radio-tv, depending on the base from which the researcher starts. The *available audience* is the number of receiver-homes where people are at home and awake at any given time. *Sets-in-use* means the total number of homes whose receivers are turned on and may mean either radio or tv. The proportion of active sets tuned to a particular station is that station's *share of audience*. To be specific, let us assume an area with a population of a million. If 95 percent of the families own tv sets, the potential tv audience is 950,000. If the families are of average size the number of sets will be around 300,000. If in 60 percent of the homes people are at home and awake, the available audience is about 570,000 (60 percent of 950,000), assuming that all of the members of the families are at home and old enough to constitute an audience. However, the average number of listeners to a receiver is considered to be about 2.03 for tv and 1.40 for radio, so the actual number of listeners would be perhaps 250,000 to 360,000. If half of the sets in these homes are being used there will be 150,000 sets-in-use. If half of these sets are tuned to station X, that station's rating, or share of audience, will be 50. Even if 200,000 sets are in use, if station X still has half of them, its rating will still be 50 if that is the base being used. Using the potential audience as a base gives more meaningful ratings. Using this system, since there are 300,000 sets in the area, station X's rating would be 25.0 in the first example and 33.3 in the second. It is obviously im-

portant to know what the researcher's figures mean. For example, a certain tv program might have zero share of audience in radio-only homes, a 28 rating in radio-tv homes, and 35 in tv-only homes.

Figures are usually given for fifteen-minute periods. For a program lasting an hour the rating may be given in terms of *average* audience or *total* audience, the latter being the sum of the four fifteen-minute periods. One method of reporting is to give the *cumulative* audience, which is the total number of different sets (or people) tuned to a program at any time during its broadcast period. To get the full picture for any of these ratings, however, we would have to know how many people are listening in automobiles, in public places, and on portable receivers.

Since all advertisers want to get the most for their money, and since different time periods cost different amounts, an *efficiency rating* or *cost-per-thousand* is often used. While share-of-audience may be of greatest importance to broadcasters, cost-per-thousand is the advertiser's primary concern. To get this figure, the cost of the program is prorated among the total (or sometimes the cumulative) audience. Sometimes this is figured in terms of cost-per-impression: in a half-hour show containing three commercials, each commercial is considered an impression and the costs are prorated. It can, and sometimes does, happen that a low-rated morning show may cost the advertiser less to reach a listener than a top-rated evening program.

Audience stratification, another important broadcasting term, deals with the make-up of the audience. It may refer to horizontal differences among them, such as the proportion of men, women, and children, or the proportion of city dwellers and farmers. Often it means a vertical stratification, in which the audience is divided into income levels, age, or years of education.

Methods

Various methods are used in gathering information for ratings. Most of the terms we have used so far refer to *coincidental* methods which measure the number (and sometimes the stratification) of the audience while a program is in progress. *Recall* methods ask listeners to remember things, such as what programs or commercials they have heard, what programs they watch most frequently, or what stations they listen to regularly. *Preference*

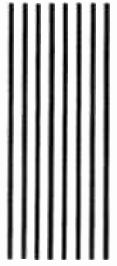
studies are designed to learn the listener's favorite program, station, talent, or program type.

The most common methods of gathering audience data are by telephone, diaries, mail, personal interviews, and mechanical devices attached to receivers.

Audience Responses

To test whether students or others have learned facts or changed attitudes as the result of programs, groups of them are compared with matched groups who have not heard the program, pretest scores being compared to scores after program exposure.

Program success in selling goods is measured by comparing sales in markets where programs are aired with sales in comparable areas where the programs have not been broadcast, or by sales before, during, and after a series of advertisements in the same market.



CHAPTER 4

STATION PROGRAMS

In a way, the audience determines a station's programs, since the schedule is intended for them. The available audiences are limited by the power and location of the station. The audience for which a station aims is determined by the owner, whose decision is almost exclusively based on economic factors.

FACTORS GOVERNING GENERAL PROGRAM PLANS

Allocations

To some extent the programs of both radio and television stations are predetermined for them by the part of the country in which they are located, the extent of their coverage, and their hours of operation. Stations whose coverage is over only a large northern metropolitan area will obviously have different programming than a station whose signal covers a diameter of 150 miles of cotton farms. Regional news is as natural to a regional station as local news is to a 250-watter. Daytime stations often have programs they would not schedule during evening hours.

Ownership and Affiliation

More than half of the tv stations and a fifth of the radio stations in the country are in about 235 groups under the same ownerships. Some of these group owners establish program policies that are carried out by station managers, thus tending to give stations in the same group an identifiable personality. For example, one group of radio stations was permitted to have not more than fifty

records in the station at one time or to play more than forty of them in a single day. Another group emphasizes public service programming and news.

Some of the groups are known as "O and O's," meaning owned and operated by one of the major networks. This naturally means that the bulk of the programming is from the networks, with a minimum of independent program development.

Affiliate stations carry some network programs, but their programming is not markedly different from that of independents. In tv they usually fill the rest of their schedules with syndicated films similar to those used on the independents, while independents use films similar to network programs and, sometimes, reruns of network series. In radio, network affiliates do get news, some plays, some special features, and some live music—program elements that have almost disappeared from most independent radio stations. But large portions of network programs are made up of popular records, which is also the typical offering of the stations themselves, independent or affiliate.

Audience Diversity

Within the framework of the available audience in the area, a station manager may aim for audience segments that he believes will be profitable to his station. He then has two choices. A station's whole schedule may be devoted to attracting a single group—a Negro audience, for example, or people with strong religious interests. Or programs may be designed for different audiences at different times of the day: farmers at early periods; housewives during the morning and early afternoon; children in the late afternoon; classical music buffs in the early evening; jazz enthusiasts in the late evening. The programs might cater to different interests in periods of an hour or less. Here the danger is that the audience might be fractured into small, though loyal, numbers at any given period.

Trends

If the manager tries to reach a general audience, which means as many people as possible, he is likely to program to the lowest common denominator of audience acceptance and ride the trends. When hillbilly, soap opera, quiz shows, variety shows, rock and

roll, westerns, or adventure-detectives are leading in popularity (as each has, in turn), he will schedule these programs as long as they attract sponsors. The danger in this type of programming is that a station can lose its identity, since it sounds or looks like many others.

PATTERNS AND TRENDS: RADIO

The trends that emerged in radio programming after 1946 changed the pattern of radio significantly. Some of them blend with and supplement each other. Stations are like people. Most of them share many characteristics and cannot neatly be described by a single pattern or trend. Some stations stay rigidly to one pattern or another, but most incorporate in their schedules several program approaches.

Reduction of Network Service

The world of network radio, which used to absorb millions of listeners nightly and spice their conversations the next day, has almost vanished. From 1946 to 1959 the number of radio stations in the United States tripled. This means that, since networks are ordinarily interested only in stations in larger towns, and are permitted only one owned or affiliate station in each market, the proportion of radio stations operating without network service has increased sharply. In addition, new contractual relationships with affiliate stations do not require the stations to carry as many hours of network shows as they used to—some stations use their networks only for news commentary. This has meant a sharp increase in the use of recorded music, especially pop tunes.

Top-Tune Stations

Top-tune programming has been treated by some managers as a final answer to all radio's problems, a magic formula for success. Other answers in other days have also been satisfactory for temporary periods. Some managers, however, have pointed out that a steady diet of popular music attracts only teen-agers, especially girls, since the selection of music is based on the sale of records and the largest purchasers of popular records are girls at the baby-sitter age, between 13 and 17. Yet even during the after-

school period from four to six, only 18 percent of the radio audience is made up of younger people. Since adults are the purchasers of most goods advertised on radio, these critics believe that sponsors do not get full value from their advertising. The answer often given is that when the youngsters turn on the radio, the rest of the family also hear it, including the advertising. Furthermore, say the defenders of top-tune programming, housewives may say that they want other types of music, but tune-in surveys find them listening to top-tune stations even when the youngsters are not at home. Actually, different audience studies are in sharp disagreement on this matter. One thing is certain: many stations have increased their ratings and their revenue by turning to the pattern of popular music, news, and sports.

Development of Station Identity

The trend toward basing all programming on popular records twenty-four hours a day resulted in many stations sounding just alike. To compensate, most top-tune stations have attempted to provide their own "sound." Sometimes this takes the form of regularly scheduled short program items. Examples include such featurettes as "sound-off"—quick, pithy editorial comments on local events; the "worst record of the week," which is broken audibly; "honor days," which honor, in turn, local policemen, highway patrolmen, nurses, teachers, doctors, mothers, and street cleaners; "pick hit of the week"; "pet peeves" of listeners.

Establishment of station identity is also aided by another trend, "foreground treatment."

Foreground Treatment

Radio's long reputation as a background for other activities led to attempts to push the programming into listeners' consciousness. One means used is to have announcers always sound excited, almost breathless, and carry an air of momentous events, their energies stopping just short of a side-show pitchman's. Announcements begin before the last phrase of a record is completed, and the first notes of a record following the announcer overlap his last syllables. The insistent beat of rock and roll aided in pushing the music to the foreground instead of the background. News bulletins, even of an inconsequential nature, are given a promo-

tional build-up and follow-up. In one case the report of an accident that involved a dented fender devoted 14 seconds to the accident and 21 seconds to the build-up, the latter boasting that the station was always on top of important news events, cooperating with state and city police, the Chamber of Commerce, and the Better Business Bureau.

Strong on-the-air promotion includes the use of call letters at every possible opportunity and in a variety of ways. In a Shreveport, Louisiana, station the announcers sometimes used the call letters, KEEL, as a word and sometimes spelled it. "KEEL time is six-o-five"; "Kay-double-ee-ell temperature is eighty-five, and rising"; "KEEL top tune this week is . . ." Jingles, sound effects, and odd musical treatments are used to promote the station and impress the call letters on the minds of listeners. This type of station promotion is sometimes carried over into the introductions for weather and news. In one 5-minute newscast, the station jingle, the jingle promotion for the station's news schedule, the weather jingle, and the partly sung commercials leave only 2 minutes and 15 seconds for the actual news.

Echo chamber and voice filter effects can give added attention-getting interest to an announcer's delivery. For example, the capitalized copy in the following quotation represents the use of an echo chamber and the italicized words represent the use of a voice filter: "Now for the WTXX PICK HIT OF THE WEEK. First, though, a report from the WTXX radar weather tower. *It looks a little cloudy from here. The temperature on the WTXX radar weather tower is sixty-one. Barometer steady. Wind from the northeast at six miles per hour. Over.* Thanks, Jim. Now for the WTXX PICK HIT OF THE WEEK." Added sound contrast is given by using tape-recorded voices for commercials.

Development of Station Personalities

The term *disc jockey* originated before the recent trend of foreground stations, when the traditional, often impersonal, "straight" announcer gave way to a school of conversational, chummy personalities whose intimate manner was often coupled with wit and a real knowledge of records. These announcers gained a personal touch for the sponsors whose commercials they read or ad-libbed.

The late 1950's produced an accent on youth among station announcers and a new type of personality emerged. Young voices, expressing youthful attitudes, may not add convincingness to a sponsor's message for adults, but they certainly attract large and enthusiastic followings of teen-agers. These new personalities become identified with the stations and come to symbolize them. They give advice on dating, emcee public functions for young people, and help determine the musical taste (or at least musical offerings) in a community. The promotional advantage for the station can be considerable.

The Gimmick Approach

Gimmicks are used either for buying the audience or for promoting stunts and contests. Buying audiences by encouraging them to listen in hope of reward is a violation of the NAB tv code, but not the radio code. In radio the methods take constantly changing forms. Examples include such gimmicks as the following: giving a listener money if his social security number ends with a specified three or four digits; giving him money or perhaps trading stamps if he has a dollar bill with a certain serial number; giving him a prize if he lives at a certain address and calls the station within a limited number of minutes; making the payment on a listener's house or car if his name is drawn from the list of a station fan club, for which he must register. One respectable variation is to pay listeners for any news scoops that they bring to the station's attention. The list of stunts and contests is almost endless. In all parts of the country radio stations have increased this novelty aspect of their programing: a disc jockey broadcasts from a store window, where he determines how many days and nights he can stay awake; a prize is offered for making the best snowman; a hoola-hoop contest is called off after several hours in fear that the prolonged exertion of the participants might be harmful to them; college students try to cram more people in a telephone booth, or a canoe, or model-T Ford, than others have been able to manage; a call is sent out for trading stamps to be used for articles of bedding in an orphanage. As promotion stunts for the station these things are excellent; opinion varies as to their listening value.

Longer Music Programs

Typical programs used to be 15 minutes or half an hour in length; an hour-long show was unusual. Today record shows of three or more hours are frequent and talk programs are eliminated or reduced in length. News was at one time almost standardized at 15 minutes; now it is commonly 5 minutes in length.

A corollary of this trend is that some stations have 1-minute spots of farm, home, or religious information in place of their former 15- and 30-minute segments. As an illustration, compare the two program schedules (abstracted) below, one from a "traditional" station and one from a "modern" radio outlet.

<i>Traditional Program</i>	<i>Modern Program</i>
6:45 Farm news, markets, weather	7:00 News headlines, weather
7:00 Morning news	7:05 Morning Music
7:15 Radio Bible Class	7:30 Weather
7:30 Western Request Program	7:32 Morning Music
7:45 Musical Clock	
8:00 Breakfast Club	8:00 Headlines, weather
	8:05 Morning Music
9:00 My True Story	9:00 Headlines, weather
9:30 Morning Music	9:05 Morning Music
9:45 Homemaker's Hour	
10:00 Headline news	10:00 Headlines, weather
10:15 Old Favorite Tunes	10:05 Morning Music
10:30 Hymn Time	
10:45 Family Life Forum	
11:00 When a Girl Marries	11:00 Headlines, weather
11:15 Whispering Street	11:05 Morning Music
11:30 Church of Christ	
11:45 New tunes	
12:00 News	12:00 Headlines, national news
12:15 Local news	12:05 Local news, weather
	12:10 Afternoon Melodies
12:30 Swap Shop	12:30 Weather
12:45 Hammond Harmonics	12:32 Afternoon Melodies
1:00 Siesta Music	1:00 Headlines
1:30 Club and School	1:05 Afternoon Melodies
1:45 Showtime Tunes	
2:00 Shopper's Guide	2:00 Headlines
2:15 Songs My Mother Taught Me	2:05 Hit Parade
2:30 Light classics	2:30 Weather
	2:32 Hit Parade

<i>Traditional Program</i>	<i>Modern Program</i>
3:00 The Three Suns	3:00 Headlines
3:15 Military Band	3:05 Hit Parade
3:30 Pop tunes	
4:00 Outdoors in Beaver County	4:00 Headlines, sports
4:15 Cisco Kid	4:05 Hit Parade
4:30 Teen-Time Tunes	4:30 Sports Flash
	4:32 Hit Parade
5:00 Sports report	5:00 Headlines, sports, weather

Middle-of-the-Road Programing

The term *formula* is usually applied to stations that schedule only music, news, and sports for their programs; this generally implies the use of only the top forty or fifty popular tunes, news headlines on the hour, and sports reports rather than live sports coverage. However, such a limited use of the term is somewhat deceptive, since many traditional stations also follow formulas of their own.

One group of stations aims for the middle-of-the-road in programing. Although they find this term difficult to define, they avoid heavy classical music on the one hand, and hillbilly and the more extreme popular tunes on the other. Some of them talk about "nothing farther over than show tunes," by which they mean they would include in schedules tunes from musicals which have been liked for so many years that they have become classics of their kind, but they wouldn't include concert music. Memory tunes, the less extreme jazz, and even some western songs might find a place in their schedules. The attitude of some managers who follow the middle-of-the-road is expressed by Bob Enoch, WXLW, Indianapolis, who says that his station "makes no attempt to appeal to minority groups, such as teen-age, race, 'long-hair,' sports fans, etc. . . ."

In the era of formula stations, with the frantic and frenzied sounds and the beat of R & R on the top 40, it has not been a simple matter to hold to the plan; yet, today we have the top audience in the market with a loyalty factor most impressive, topping all other local operations.

WXLW is, I believe, the highest incomeed daytime station in the country. Of this we are proud; but even more than this, we are proud

to prove that radio does not have to program to nitwits and immature morons in order to command attention and fulfill its function.¹

Other Formulas

Another group tries to supply music for different tastes and does it strictly by formula. For example, one station in Kansas schedules a 1-hour once-a-week "country tune" show; it has a once-a-week modern and progressive jazz show; it has daily hymns; its popular music segments are so formula-ized that each quarter-hour must include an instrumental number, a vocalist, and a singing group; male and female vocalists and groups are alternated. A variation in this attempt to reach different audience segments is a station that relies heavily on network news, plays, and features for the bulk of its schedule, but uses only top tunes during the rest of its broadcast period.

Another station, KBKC in Kansas City, avoids block programming, which was so common a few years ago and which has been extended to the ultimate by top-tune stations. Its formula for one hour is as follows: band, ballad, mood (instrumental), pop, band, ballad, jazz (instrumental), 5 minutes of news on the half-hour, band (instrumental), 5 minutes of uninterrupted music (either Latin-American mood or piano rhythm), ballad, mood (instrumental), pop, band, ballad, mood (instrumental). One show tune is also scheduled during the hour, at variable times. Vocals are never back-to-back.

One program concept, borrowed from the networks, is the "magazine" approach, which aims for program balance through variety. Such a concept would keep and develop a schedule that includes interviews, service programs, community features, plays, discussions, and other program types which have been discarded by many "new sound" stations.

A return to background listening is represented by WPAT, Paterson (New Jersey), where only soothing music is played, with no title announcements, and commercials no oftener than every 15 minutes daytime and every half-hour during evenings.

Bucking the midcentury trend toward music, a few stations have turned completely away from it. For example, one has specialized in news and sports. Another, in San Francisco, schedules

¹ Personal letter.

only news, talks, interviews, readings from magazines, book reading, political discussions, and other talk programs.

Mobile Remotes

Radio has always made use of remote equipment and telephone lines from sports events and churches. To help create a sense of immediacy, there has been an increased use of mobile units and of relay transmitters which send a radio signal back to the station transmitter for rebroadcasting. The equipment is often a simple unit in the back of a station wagon or panel truck; some units are elaborate bus or trailer types of transportation with turntables and complete studio facilities. WWIL, Fort Lauderdale (Florida), even boasts a 50-foot yacht and a helicopter. As a promotion device for the stations, these units, with the station call letters in evidence, are effective. The purposes to which the equipment is put include covering special events, getting to the scene of fast-breaking news, roaming the streets to give traffic reports, broadcasts from the stores of advertisers, pick-ups from a corn-husking contest, man-on-the-street interviews, and neighborhood dance parties promoted by the station. The public service values can be considerable. But whether the event is trivial or significant, the effect is one of station alertness, and is part of the "new sound" of radio.

Special Audience Programs and Stations

FOREIGN-LANGUAGE PROGRAMS. Although no station in the United States broadcasts entirely in a language other than English, foreign-language broadcasts are a significant part of the schedules of many stations, and reach important segments of the audience. There are American Indian language broadcasts in the Southwest from Acoma to Zuni; there is Spanish in the South and Southwest, Japanese on the West Coast, Yiddish on the East Coast, French in upper New England, Polish in industrial towns, and Dutch in agricultural areas. An astonishing amount of American broadcasting is in foreign languages—almost 1200 stations carry such programs. Although most of these stations schedule the foreign-language shows for only an hour or so a week, many of them fill more than half their time with programs for special language groups.



Figure 4. Radio Mobile Unit, WXLW, Indianapolis (Indiana). Completely self-contained with studio, relay unit, and living facilities.

Figure 5. TV Mobile Unit, WOSU-TV, Columbus (Ohio). The platform on top of this Ohio State University bus is for mounting of cameras and microwave equipment.



NEGRO STATIONS AND PROGRAMS. About forty stations are programmed 100 percent by Negroes, with a Negro audience the primary aim. More than 500 stations carry Negro programs, with Negro talent. Though more live talent is used on Negro stations, a careful examination of the schedules indicates little difference in the programs from those intended for general audiences. The music seems to include more blues and spirituals than on other stations, and the schedules show proportionately a few more religious programs. The content of the news is slanted toward Negro interests, but this does not constitute a real difference in programing.

The most significant difference seems to be in the treatment of the shows. Announcing and commercials are handled sometimes more exuberantly, sometimes in a more person-to-person manner, and sometimes in a more offhand way than is typical of other stations.

GOOD-MUSIC STATIONS. It is estimated that in any population center of a million or more people a large enough minority want serious music programs to make a good-music station successful. Most of the stations that have attempted it are frequency modulation; the ability of fm to carry a wider tonal range than standard stations makes them logical outlets for quality music. The growth of hi-fi record and equipment sales has led to the prediction that fm stations with good music have a promising future. Tempted by this prospect, about 500 broadcasters joined the fm ranks during the 1950's, multiplying the outlets to ten times the number on the air at the start of the decade. About two-thirds of these outlets have been losing money regularly, however. A substantial part of the income of stations that have made profits has come from sending mixed signals to public places like restaurants and offices, where special decoding receivers get the programs. This service was authorized by FCC in 1955.

The programs of good-music stations look startlingly heavy to people who are used only to typical commercial broadcasting. For example, WQXR, in New York City, schedules 52 percent serious classical music (symphonic, instrumental, and opera), 30 percent light concert music, 10 percent news and talks, 7 percent popular music, and 1 percent religious programs.

KPFA, Berkeley (California), is an audience-supported, inde-

pendent, nonprofit corporation. Here is one morning from its schedule.

- 7:00 Chamber Music
 HAYDN Quartet, D major, Op. 50, No. 6
 (Schneider Quartet) (Haydn 9015)
 BEETHOVEN Quartet, A minor, Op. 132
 (Konzerthaus Quartet) (West 18408)
 MENDELSSOHN Trio, D minor, Op. 49
 (Beaux Arts Trio) (MGM 3420)
 BRAHMS Sextet, G major, Op. 36
 (Konzerthaus Ensemble) (West 18445)
- 9:20 Commentary: Trevor Thomas
- 9:35 Theresa Loeb Cone Interviews
- 10:05 Orchestral Concert
 HANDEL Water Music (complete)
 BRAHMS Violin Concerto, D major
 DVORAK The Golden Spinning-Wheel
 WAGNER Siegfried Idyll
- 11:20 Israeli Concert Hall: ninth in the BFA series recorded in Israel, with commentary by Martin Bookspan. Paul Kletzki conducts the Israel Philharmonic Orchestra.
 MENDELSSOHN Overture "Calm Sea and Prosperous Journey"
 SCHUMANN Overture to Byron's "Manfred"

RELIGIOUS STATIONS. Most large cities have at least one station that specializes in religious programs. Some are owned by church groups. For the most part, the programs are made up of transcriptions, distributed by the national offices of evangelical churches, which pay the stations for the time. The balance of the schedules is frequently filled by local church groups that pay for their time and ask for contributions from listeners. Programs vary all the way from excellent music to preachers who claim to cure listeners of their physical ills by placement of hands on receiving sets. These stations are exclusively a radio phenomenon, and although religious films and live shows are shown on tv, no tv station devotes itself exclusively to religion.

PATTERNS AND TRENDS: TV

Differences among television stations are not so great as among radio outlets. Only the largest cities have so many tv stations that some are without network affiliation. Films used by nonnetwork

stations are often the same syndicated or theatrical productions that appear on some network outlets. Even when the films are not identical they are of similar type. Sometimes independents use reruns of film series that have appeared on networks. A comparison of the schedules of nonnetwork stations with those of network-owned and affiliated stations in the same cities shows two differences. The independents use more feature films and schedule more religious programs, both live and film. Other differences do not seem great.

It is almost impossible to speak of station patterns in tv, since the patterns are national. Local differences do exist, of course, but these are usually more a matter of emphasis than of program type.

The cycle of program dominance has shifted rapidly. Few shows last as long as 5 years in television. Variety shows, quiz programs, westerns, and adventure-detectives have held dominance at different times. Situational comedies, family shows, and crime shows are usually in the running as top preference programs.

There has been a marked shift toward filmed programs. Stations, which did live originations for 25 percent or more of their time a few years ago, now do only about 11 percent live programming, and this includes news and weather several times a day. Networks, which formerly originated about 80 percent of their shows live, now schedule almost half of their programs on film, not counting live sportscasts.

Although a record is no less "canned" than a film, the feel given by the frequent voice of the local radio announcer is that the program is local. While radio has gained in personal audience relationships, tv by the use of film has been surrendering its identity with the community.

The trend toward film has been regretted by many advertising agencies, as well as by critics. For example, Max Tendrich, of Weiss and Geller, says:

Unfortunately, "live" local tv programming has disappeared because of filmed programs. Even though rating-wise live programs may rank lower and cost-wise, cost more, I believe it is essential in order to maintain a "character" or "image" that a station devote time to "live" local programming. Many advertisers want to use established local personalities for commercials and for merchandising.²

² *Broadcasting*, April 20, 1959.

Part of the explanation for the drop in local shows rests in the inability of some local talent to compete with national artists. Ben Leighton, of Campbell and Mithun, notes this:

Since viewers don't usually discern between local and national programming and since most local programs are produced under handicap of limited facilities, local tv programming suffers. Most local personalities are not strong enough to carry a program successfully without extraordinary ability to entertain or without unusual use of facilities and production personnel.³

Some buyers point out that loyalty to local personalities is often a great advantage to an advertiser. Others believe that management is not making full use of the talent that it has. This is pointed out by E. Manning Rubin, of Cargill, Wilson and Acres:

Local tv programming invariably reflects directly the enthusiasm, ability and interest of station management. In far too many instances, station management puts all its eggs into buying and selling hot film properties, into selling time without regard to the professional ability of its production and program people and the sales ability of its air personalities.⁴

Leighton suggests that some excellent resources for local programs are being overlooked.

Alert management, with the use of video tape, can exploit local special events to make tv fill a gap which now exists in local programming. The best local programs are in the field of service and information rather than entertainment.⁵

In spite of the trend to film, tv stations still do proportionately more live programming than radio stations, unless disc jockey shows are counted as live.

The most marked difference in tv programming is between commercial and educational stations. This can be well demonstrated by the schedule of KETA-TV, the educational outlet of the Oklahoma Television Authority in Oklahoma City. Compare the KETA schedule for one evening with opposition programs on three commercial stations. Several differences are obvious. The

³ *Ibid.*

⁴ *Ibid.*

⁵ *Ibid.*

<i>KETA-TV</i>	<i>Station 1</i>	<i>Station 2</i>	<i>Station 3</i>
5:00 Mathematics (L)	Woody Woodpecker (F)	MGM feature (F)	Bandstand (N)
5:30 Japanese Time (L)	Mickey Mouse Club (F)		
6:00 News (L)	News, weather (L)	News (L)	Pop-Eye Th. (F)
6:15 Opera Workshop (L)	News, weather (L)	News (N)	
6:30 Opera Workshop (L)	Northwest Passage (F)	Rawhide (NF)	Rin Tin Tin (NF)
7:00 Gov't of Oklahoma (L)	Why Berlin (N)		Walt Disney (NF)
7:30 Beginning Russian (L)		Markham (NF)	
8:00 Briefing Session (L)	Sports Cavalcade (N)	Phil Silvers (NF)	Tombstone Territory (NF)
8:30 David Copperfield (F)		Lux Playhouse (NF)	77 Sunset Strip (NF)
8:45	Jackpot Bowling (N)		
9:00 David Copperfield (F)	M-Squad (F)	Line-Up (F)	

L Live
F Film
N Network
NF Network Film

educational station has a "content" rather than an entertainment approach, a markedly larger number of live local programs (L), and a greater segmentation of audience appeal.

Program planning for commercial stations is usually in terms of attracting as many kinds of people as possible. Some programs are, of course, designed for a family audience, or smaller groups such as housewives, men, children, or farmers. But planning for educational tv must be much more precise, since the various backgrounds, age levels, and capacities of different audiences must be taken into account for the different subject matters.

EDUCATIONAL STATIONS AND PROGRAMS

Radio stations owned by colleges and public school systems have been an important part of broadcasting since the early 1920's. The rapid and fruitful development of educational television stations during the 1950's was largely the result of promotion by the Joint Council on Educational Television and support by the Ford Foundation. The etv stations have continued the types of programming that were common to educational radio stations, but on an expanded scale and with a revised purpose. The major expansion has been in two directions: (1) college classes now find many programs developed for their level; (2) noncollege viewers can get college credit for following some of the lesson series and taking examinations. These programs are now intended to be complete lessons in themselves rather than supplementary to other instruction, to a degree that never prevailed in radio.

Etv has reached a degree of public acceptance and approval never achieved by educational radio. Even the commercial-minded *Broadcasting Magazine* has commented: "An attempt to appraise the progress of etv in terms of cold digits bumps into the impossibility of balancing megacycles and dollars against human values. The social-minded appraiser recalls that a class of 1000 illiterates learned to read and write by watching the instructive broadcasts of WKNO (TV) Memphis. He wonders how anyone could ever begrudge the channel and dollars that made the feat possible."⁶

⁶ *Broadcasting*, November 11, 1957, p. 94.

During the heyday of radio, commercial networks and stations sometimes did substantially the kind of thing done by the educators themselves. For example, the CBS School of the Air was used on a nation-wide scale by public schools. Stations like KDKA, Pittsburgh; KMBC, Kansas City; WSB, Atlanta; KOIN, Portland; and others financed educational projects in cooperation with public schools. In television some commercial broadcasters have felt that the strong presence of educational stations, to which FCC allotted 10 percent of the available frequencies, relieves them of responsibility for educational programming. Nevertheless, some substantial efforts to bolster educational offerings have been made by a few commercial broadcasters. In the late 1950's NBC inaugurated a nation-wide early-morning educational series. Individual stations have not only contributed funds and equipment to educational stations, but in some instances have donated their facilities for regular series, including credit courses. In addition, almost every commercial tv station provides some time for college and public school broadcasts of a general education nature when the local school people are ready to take advantage of the opportunity and are qualified to produce acceptable programs.

PROGRAM SOURCES

Networks

The role of networks in program production has undergone major changes. In commercial radio it has been reduced; in commercial tv it has shifted toward film; in educational broadcasting it has increased.

RADIO. The chances are about one in three that your radio station gets part of its programs by telephone connections from one of the four networks. This may be only a few news programs a day or it may amount to as much as nine or more hours of varied programming. Types of programs offered by networks have undergone great changes since the coming of television.

CBS, with about 200 affiliate radio stations, reduced its offerings during the late 1950's but continued to present a greater variety of program types than its competitors.

NBC numbers about 240 radio affiliate stations. Aside from

news and a few program vignettes, its services to affiliates have been sharply reduced. Its *Monitor* series, with brief spots of what used to be programs (news, comedy, interviews, sports, etc.) is an attempt to gear to the pace of "modern radio."

Nearly 300 stations are affiliated with ABC, but by 1960 ABC had little but news to offer its affiliates.

MBS, which lists nearly 500 affiliates, has never offered either the quantity or the balance of program types of the other networks; news and sports have always been its staple. It capitalizes on this situation to call itself the network with local programs and national news.

All of the radio networks have found themselves engaged less and less in the role of program producers and more and more in the capacity of time brokers. That is, their business operations are centered on selling time for spot advertising, not only on their own affiliate stations but on some independents as well. This practice, plus rate-cutting, which is discussed in another chapter, has led to considerable criticism. During recent years the most valuable programs the networks have been able to supply their affiliates have been news. This is an important function, and many stations would be unhappy to forfeit it if radio networks should be discontinued. Yet resentment at network practices has reached a point that stations seem prepared for a program service from some central program-producing group that would not attempt to sell advertising. Such an organization would provide stations with programs, primarily news, on a fee basis; stations could then sell the programs if they had an opportunity to do so. The plan has been considered by old-line networks as well as by new and independent investors.

tv. Except in the largest cities, virtually every tv station has some network tie-in; there are about 200 stations each for ABC, NBC, and CBS. Some stations use programs from more than one network.

Some affiliate stations are interconnected with the network by coaxial cable or relay transmitters, and carry the shows as they are first presented. Others use kinescopes (motion-picture films taken from a program monitor during production) or videotapes (magnetic film reproductions) as second runs; still others are permitted only third-run showings.

NAEB "NETWORK." Educational stations that belong to the National Association of Educational Broadcasters exchange radio programs on tape and tv shows on film and videotape through a central library. Since these stations are not interconnected by cable they are not a network in the usual sense of the term; but they share a common program source, which gives them one of the main values of network affiliation. Some of these programs are used by commercial stations as public service features.

Music Producers

About seventy-five companies release music records and tapes for use in radio. Most of the records are marketed in singles or in albums. A dozen large "libraries" offer a basic collection of records and a regular weekly or monthly service of new additions. Some library records come with a number of separate "cuts" on the same disc; some provide complete 15-minute programs and announcer's scripts to accompany them. Until recently it was common for stations to subscribe to one or more library services. Where producers of "singles" were once reluctant to have them played on radio for fear their popularity would be worn out too soon, now the reverse is true—companies are anxious to have their records played to stimulate sales. Stations receive free records in such quantities that some of them spend no money at all for purchase.

Radio Program Services

At least sixty companies offer live programs for sale, but few of these are sold to stations. Some of them are independently owned packages that are placed on the networks through advertising agencies.

Thirty-five or forty concerns produce transcribed programs on a syndicated basis; these shows include all of the usual program types: mysteries, quiz shows, serials, sports features, documentaries, news analyses, interviews, and educational programs. In addition, religious and charitable groups provide complete transcribed programs, as do information offices of a number of foreign governments. Various departments of the United States government and branches of military forces make regular program series

available. The use of this type of transcribed program has decreased markedly in recent years.

Film

More than 125 companies offer various syndicated film series to tv stations; about sixty distributors rent or sell feature films. It is estimated that Hollywood is turning out about 200 features a year, which may be released for tv showing in the future, while at least 2000 syndicated films for tv are produced annually; some of these come in units of from thirteen to fifty-two shows, usually a half-hour in length. About forty libraries offer thousands of free films from industries, travel bureaus, and religious groups. Fifteen or more distributors release foreign films, either free from the information offices of the countries concerned, or with the usual rental fees for features.

In the early days of television some people felt that since tv eats up programs so fast there would be difficulty in meeting the demand. However, at present, the production of films exceeds the need.

The cost of producing a pilot film to show a prospective advertiser or station is usually about \$45,000, except for a few travel films and others produced on shoestrings by beginners. Buyers at some advertising agencies have recently demanded that a complete unit of thirteen shows be produced before they will consider a series. This means that new companies have to venture almost half a million dollars in capital before getting consideration in many instances—a gamble so great that film production is rapidly falling into the hands of a few giants. Since many of the larger distributors also produce films, they naturally try hardest to sell their own products—an added handicap to the film producer just getting under way. Since networks produce many of the programs fed to their affiliates, both live and filmed, other film producers, large and small, find themselves at somewhat of a disadvantage. It is frequently claimed in the trade press that networks will not book programs in the better evening hours unless they have a financial interest in them. Evidence for this charge is hardly conclusive, but to the extent that it could be true it could further limit program sources.

News

The two major sources of news for radio stations in the United States are the Associated Press and United Press—International. Both companies provide twenty-four-hour-a-day news service by teletype. During some periods of the day regional and state news is sent separately to different geographical areas. At regular periods news summaries, 5 or 15 minutes long, are provided. During the night the AP sends feature scripts and background stories that can be used by local women broadcasters, newscasters, and sports announcers.

Voiced radio news services of Radio Press, Inc., and International Transmission, Inc., were combined in 1959 as Radio Press International. Reuter's of London and Broadcast News, Ltd., of Canada also provide regular news service, but they are not widely used in most parts of the United States.

Television stations get most of their national and international news from networks. However, several companies offer films of news events on a subscription basis. The two most commonly used are Hearst's Telenews and CBS's Newsfilm. Telenews includes special features such as women's fashions, farm reports, and sports summaries.

AP provides by facsimile, a system of wirephoto, still pictures that can be used by local newscasters; UPI also sends pictures by facsimile, as well as still pictures by mail, accompanied by scripts.

In large cities, stations that lack the personnel to send to all major news events can employ the services of groups like News Associates, Inc., which cover important events on assignment, supplying either still or motion pictures.

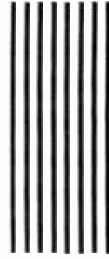
Stations also receive regular news releases from national and local organizations, sometimes accompanied by useful pictures.

Program Material

Stations regularly receive great quantities of materials that can be incorporated into programs: currant growers send recipes for currant jelly, government agencies send information on health or livestock, the League of Women Voters provides background facts on political issues, national and state safety councils send statistics and advice, insurance companies send health recom-

mendations, the *Christian Science Monitor* sends analyses of foreign affairs, the Catholic Welfare Conference sends feature material. And, as if it were needed, numbers of enterprisers offer scripts for sale.

A fruitful source of program material at the local level is found in programs from schools, chambers of commerce, civic clubs, city councils, and church groups.



CHAPTER 5

STATION ORGANIZATION

Internal organization and routine vary according to station size, philosophy of broadcasting, available personnel, and sometimes personal idiosyncrasies. However, some patterns of operation have become fairly standardized.

RADIO STATION ORGANIZATION

There is much greater variety in the organization of radio stations than in television. Although station size has a good deal to do with these differences, the attitude of the owners and managers is probably more important.

Program-Centered Stations

The degree to which a station takes seriously its public interest responsibilities is reflected in its setup. The definition of a station as an organization that produces programs has largely given way to the concept of an organization that sells time. Obviously all commercial stations do both things, although program creation in radio is minimum. Some owners feel that greater effort should be put into live programs, and a few feel that such shows are certain to make a comeback. To be prepared to create, develop, and produce live shows, provision must be made in the station organization.

A good example of a program-centered organization was proposed several years ago by Lewis F. Sargent, then of WEEI, Boston, who felt that "broadcasters should place program depart-

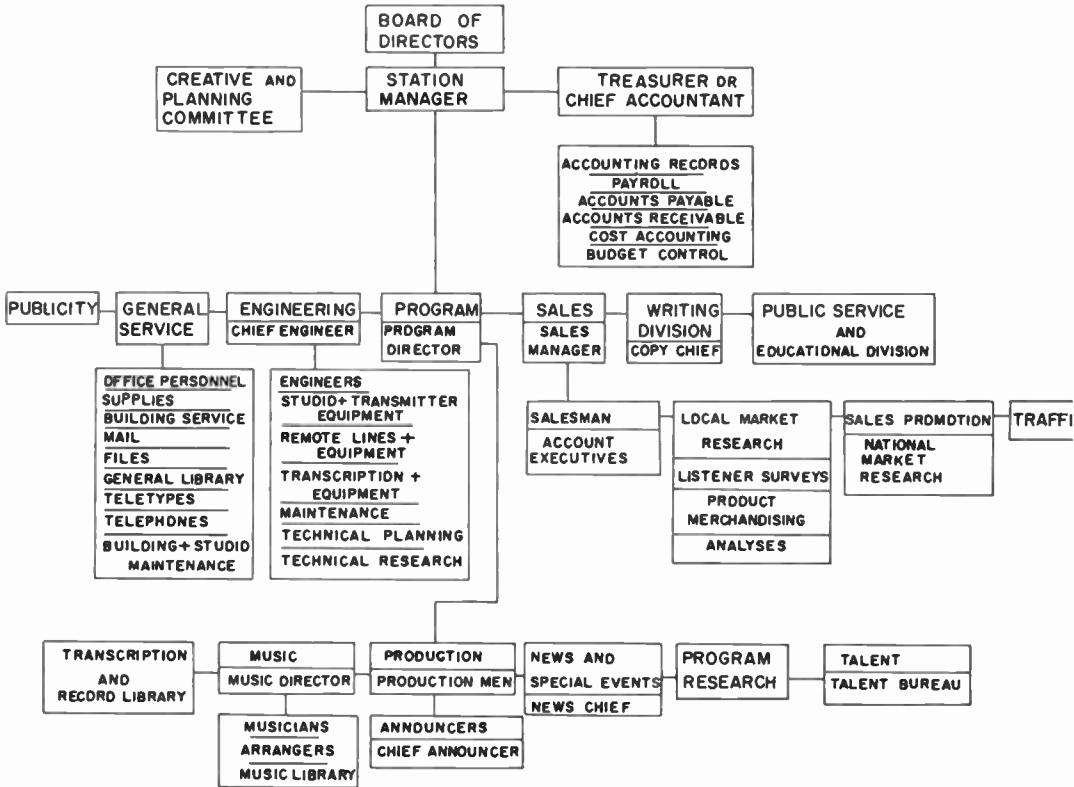


Figure 6. Organization of Large Program-Centered Radio Station.

ments ahead of sales, because programs are radio's chief stock in trade."¹ His plan, shown in Figure 6, envisions a staff of seventy or more employees, but could be handled by about thirty people, not counting talent. By combining positions these functions could be carried out by: one manager; seven office employees (accounting, secretarial); two director-producers (including the program director); five engineers (including maintenance); four announcers; two newsmen; two writers (commercial, public service); one music librarian (including traffic); four salesmen (including the sales manager); three people to handle sales promotion, market data, sales service, and publicity; and one or two building employees. The important thing about Sargent's chart is not the size

¹ *An Approach to Modern Station Management*, Copyright, 1946 by Lewis F. Sargent. By permission.

of the staff, but that provision is made for public service programs and that a creative planning committee gives thoughtful attention to program development. In the 1960 climate of commercialism in radio, Mr. Sargent, now at WSRO, Marlboro (Massachusetts), says the plan is probably unworkable, though "it is surprising how many of these idealistic approaches are still applicable."²



Figure 7. Organization of Medium-Size Program-Centered Radio Station.

Even some small stations can, by their organization, provide an emphasis on programs. Figure 7 shows this for a station with only twelve or thirteen employees. Two things are important in this chart: (1) at least one employee has news as a full-time responsibility, coupled with some attention to public affairs programs; (2) the program manager has a direct interest in the development of public service shows with organizations and schools in the area. All other programming is handled by the announcers, who play records and handle some news from the teletype.

Sales-Centered Stations

It would not be fair to say that program-centered stations are not sales-minded; rather, they believe that by putting program emphasis first they will profit in sales. Neither is it reasonable to say that sales-centered organizations have no interest in programs; usually they believe that in giving the audience what it wants (or what they think it wants) they are performing a useful entertainment service. They readily replace "quality" programs, if they have any, with something more acceptable to sponsors.

Large stations, it is said, can afford to put effort into public service and minority programs, while small stations have all they

² Personal letter to the author.

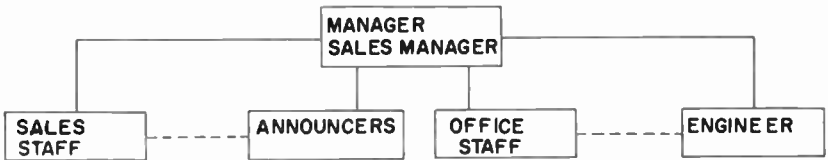


Figure 8. Organization of Small Sales-Centered Radio Station.

can do to keep enough revenue coming in. Both parts of the statement are only partially true, but certainly there is a tendency for more small stations to be sales-centered. One such, with nine employees, is shown in Figure 8. Here the manager serves as sales manager, sells time, handles public relations, sees to all purchases, and supervises the bookkeeping. Two salesmen sell advertising, do sales promotion and sales service, and write the commercials. The office staff of two people does the bookkeeping, typing, filing, traffic, billing, and other details of office routine. Three announcers dual at the board (announce as well as handle control board equipment), keep the music files, and give the news and weather. One first-class engineer spends half-time on operations and maintenance and announces part-time.

Even stations with a staff member titled "program manager" can be sales-centered in their operations. The difference between the two types of stations lies in the effort they give to program creation and the degree to which the schedule is governed by direct economic considerations.

Educational Stations

Educational stations have no advertising writers or sales staff. They do, however, need people who can write informational

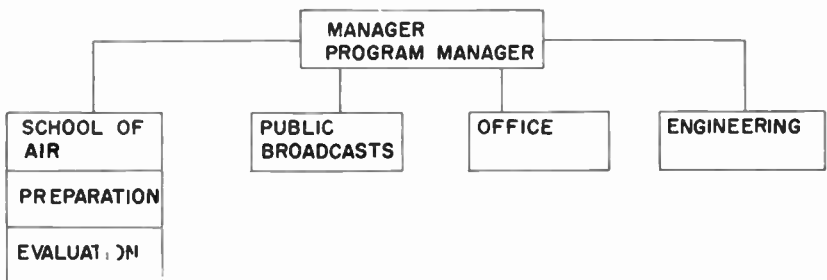


Figure 9. Organization of Educational Radio Station.

programs and prepare manuals and study guides. Usually, too, someone is assigned to measure the results of programs, in terms of learning, change of attitudes, and development of appreciations.

Otherwise the staff organization of an educational radio station is no different from that of a commercial outlet.

TELEVISION STATION ORGANIZATION

Although the organization of television stations is more intricate than that of radio, lines of responsibility are substantially the same. One difficult organizational problem has found different solutions, depending on the local setup. This concerns photographers, who work closely with news but are also called on for production of commercials and other work. One plan has been to set them up independently as a service unit to other departments of the station; another has been to include them in news departments but to make their services available on interdepartmental requisition.

As in radio, the type of organization depends in part on size. At one large station, which is a combination am-tv outlet, both affiliated with networks, the total employment is 188, as shown by the following breakdown:

PERSONNEL AT RADIO-TV STATION

A. Nontechnical Employees

Manager (am and tv)

Assistant Manager

Administrative Assistant

Director of Radio Operations

Am Program Manager

Tv Program Manager

Assistant Tv Program Manager (also buys film, directs film department)

9 Newsmen (Director, 2 Photographers, Technician and Developer, Scriptor and Interviewer, 4 Announcers and Leg men)

Public Service Director

Assistant Public Service Director

2 Farm News Supervisors

3 Home Economics employees (Home Economist, Clerk-Typist, Maid)

Weatherman

21 Talent (14 staff talent: musicians, woman's features; 7 nonstaff, work for talent fees, station fees)

Continuity Director

Am Continuity Assistant

2 Continuity Writers

6 Producer-Directors (tv only; also write for tv)

3 Production Assistants (also service accounts)

11 Announcers (1 Chief. 1 am only; others double)

Music Director (writes lead sheets, arranges, sets moods, etc.)

Music Librarian

3 Film Editors

Film Librarian

3 Artists

3 Public Relations employees (Manager, Copy Writer, Clerk)

7 Salesmen (3 am, Local Tv Sales Manager, 2 Tv Salesmen, National Salesman)

4 Traffic employees (Manager, Tv Traffic Supervisor, Tv Clerk, Am Clerk)

5 Accounting employees (Chief, 4 bookkeepers)

All-around girl (assists in continuity, grips, properties, etc.)

5 Secretaries (Manager, Assistant Station Manager, Tv Program Department, Director of Radio Operations, Sales Department)

6 Filers (Supervisor doubles as secretary when needed; 1 part-time proofreader; others double in typing)

Receptionist

4 PBX Operators (2 part-time)

4 Pages (2 double on interoffice communications, duplicating machines, etc.; 2 double as panel-truck drivers)

3 Snack Bar employees (2 part-time who double as needed)

5 Ground Maintenance and Nursery employees

B. Technical Employees

Painter

Carpenter

Electrician

20 Stage Crew (includes projection, camera, lighting, boom mike, grip work, handling sets, etc.)

2 Film Cameramen

30 Engineers (Chief, Assistant Chief for am, Assistant Chief for tv, 5 am, 14 tv, 8 transmitter)

Building Maintenance Supervisor

6 Janitors

The list is quite different for a station that employs only eighteen people, as shown below. This station is daytime only, and has no network connection except for film. It does no local news, but subscribes to a filmed news service. Its photography is done on contract by other companies. Here is the list of employees and their duties, which overlap to a considerable degree.

PERSONNEL AT SMALL TV STATION

- A. Management
 - 1. Sales Manager
 - a. Selling
 - b. Public relations
- B. Program
 - 1. Program Director
 - a. Announcing
 - b. Writing—commercial continuity and scripts
 - c. Directing
 - 2. Traffic Manager
 - a. Announcing
 - b. Details (spot program scheduling)
 - c. Continuity writing
 - 3. Switcher
 - a. Announcing
 - b. Projecting
 - c. Camera work
 - d. Switching
 - 4. Cameraman
 - a. Switching
 - b. Announcing
 - c. Camera work
 - d. Lighting
 - 5. Announcers (2)
 - a. Announcing
 - b. Continuity and script writing
 - c. Directing
 - d. Cameraman
 - e. Switching
 - 6. Film Director
 - a. Editing
 - b. Splicing and projector work
 - c. Switcher
 - d. Photographer

7. Projectionists (2)
 - a. Film, opaque and slide projection
- C. Sales
 1. Assistant Commercial Manager
 - a. Selling
 - b. Writing
 - c. Directing
 2. Salesman
 - a. Selling
 - b. Producing—arranging for slides and other materials for commercials
 - c. Creative programing
- D. Engineering
 1. Chief Engineer
 - a. Technician—all phases of operating
 - b. Buyer—all equipment
 2. Engineers (2)
 - a. Technicians—audio, video, and lighting
- E. Office
 1. Secretary-Receptionist
 - a. Phone answering
 - b. Continuity writing
 - c. General office routine
 2. Traffic Secretary
 - a. Making up daily log
 - b. Billing
 - c. Contracts
 3. Sales Department Secretary
 - a. Sales letters
 - b. Salesmen's accounts
 - c. Agency, client, and station mailings

A careful study of these two lists reveals a great deal about the operation of television at a local level. The various jobs listed and the lines of responsibility will become clearer in later chapters.

Educational Stations

Some educational tv stations have staffs of more than a hundred, but most workers are students-in-training rather than employees. One of the first such stations had only two paid employees, the manager and the engineer. The staff of one state-owned television

station consists of a manager whose job includes finance, promotion, and program planning; a chief engineer and an assistant whose functions are maintenance and repair of equipment as well as board operation; a program manager who handles traffic, sometimes serves as a director, and writes announcements; an announcer-projectionist who also takes care of shipping; two part-time directors, four part-time cameramen, and one part-time artist. No script writers are needed, since the programs consist of NAEB network films and live programs by faculty members who do their own scripts and provide their own production devices, if any.

At municipal or community stations, where many of the programs are planned for public school reception, the organization can become quite elaborate. Paid employees other than those needed at any station include program coordinators, who make necessary arrangements for classrooms; consultants, who help teachers in the effective use of the broadcasts; and people who prepare lesson plans and study guides. In addition, volunteer committees work on program planning and policies.

ROUTINES AT COMMERCIAL STATIONS

No matter what the organization, the operation of commercial stations centers around routines. The details of individual assignments may vary from station to station, but the difference between stations is only in degree of complexity. The work to be done is much the same everywhere and can be represented by printed or mimeographed forms in common use.³ The forms, in turn, represent routines which are the heart of station operation. The principal routines and forms are listed below.

Reception Desk

Phone Calls. For calls that cannot be completed, slips are made to show who called, for whom, time, date, the message to be relayed, or a request to call back and what number to call.

³ Forms used in this summary were supplied by WISN-TV, Milwaukee; KFSD-TV, San Diego; KWTW, Oklahoma City; WKY-TV, Oklahoma City; WWJ-TV, Detroit; WRVT, Tampa; KICA, Clovis (New Mexico); WMMH, Marshall (North Carolina); KBOE, Oskaloosa (Iowa); WMIL, Milwaukee; WISN, KFSD, and WWJ. Routines reported by KBSW-TV, Salinas (California) and WFMY-TV, Greensboro (North Carolina) were also incorporated.

Appointment Forms. This information, which is usually taken by the secretary of the department concerned, includes the name of the person who made the appointment, his company, his purpose, the probable length of time he will need, the time he expects to come, and a number to call if the appointment cannot be kept.

Guest Lists. Such lists are not only for studio visitors but also for those who participate in programs. They are useful as mailing lists and as data for promotion. Names, addresses, and organizations represented are the usual items recorded.

Schedules and Contracts

Schedules are made up from programs that have been booked and sales contracts made.

Log Book. The master log book is usually loose-leaf and often contains everything that is to be broadcast during a day, arranged chronologically. In some simple setups only a detailed chronological list is used, which refers announcers to a file from which to get the commercial copy. In these cases it is really a combination of the program schedule and the commercial schedule.

Program Schedules. These lists show what is scheduled, at what times, in chronological order. For radio stations, the times of sign-on, station breaks, and sign-off are shown. Program titles and, rarely, an exact list of records to be used are given. The nature of each program is indicated by symbols. As examples: *L* is live; *N*, network; *RE*, remote; *R*, recorded; *ET*, electrical transcription; *T*, tape; *W*, wire copy; *SA*, spot announcement; *PSA*, public service announcement; *C*, commercial; *S*, sustaining; *A*, announcer. Thus, "Tennessee Jamboree," listed as *RNS* at 5:30 means that the remote network broadcast is sustaining; Weather, *WA* at 6:00 means that the announcer gives the weather as received on wire service.

For television, the same type of information is listed, but the code numbers differ somewhat. *T* is telop; *SF*, silent film; *SOF*, sound on film; *S*, slide; *VT*, videotape; *STU*, studio; *REM*, remote; *KINE*, teletranscription; *AB*, announce booth. Other symbols are also used: *NC*, network commercial; *NS*, network sustaining; *FC*, film commercial; *FS*, film sustaining; *LC*, live commercial; *D*, delayed broadcast; *LS*, live sustaining; *P*, participating; *SN*, special network; *CLR*, color. Even the program types sometimes have code symbols: *A*, agricultural; *E*, entertainment; *D*, discussion; *G*, governmental; *N*, news; *TK*, talk; *R*, religious; *ED*, educational; *SF*, special feature.

The list constitutes a log for each day's operation, a guide to employees as to who does what when, as well as a program schedule.

Commercial Schedules. A separate list of the commercials and sponsored programs is prepared for the use of sales, traffic, bookkeeping, and other personnel who might have need for it.

Commercial Rotation Schedules. These are sheets with rectangles representing different hours and days, in which are written the names of sponsors whose advertising is to be rotated. To avoid favored positions for some advertisers, the rotation may be on different days and at different times, or it may be within a program with participating sponsors who share the cost of a program. Rotation schedules must be made before the commercial and program schedules are put together into a log.

Network Contracts. Stations that have contracts with networks to carry some of their programs are called *affiliates*. Certain hours that the station agrees will be at the disposal of the network are called *optioned time*, since it may be used at the option of the network. Programs paid for by advertisers are called *sponsored*, while others are *sustaining*. Not all optioned periods are filled by network shows, but local programs must be cancelled during these periods if a network "preempts" the time for a network "feed."

The network contracts themselves, with later notifications from networks as to the programs they propose to schedule during optioned time, and the agreements for carrying sustaining programs, all play an important part in the make-up of schedules of affiliate stations.

The routines and forms associated with *local sales* of time will be described in Chapter 17. Forms for *contract revision* as well as *stop orders* are distributed to the necessary departments as changes occur.

Talent and Other Costs. In addition to the contracts for time, there may be separate contracts for talent, etc. These contracts specify program charges that will be made, talent and fees included, and costs of special film, recordings, photography, art work, facilities, or line charges that might be needed. Stations usually agree that if any changes in fees are to be made, notice will be given thirty days in advance. Sometimes *estimate forms* are used for program costs, and are replaced by a *final form* when the actual costs are known.

Rep Orders. *Start orders* from station representatives (companies, called "reps," who sell station time to national advertisers) include the name of the sponsor, the product, whether the sale is program or spots, number of units contracted for, scheduled dates and times, starting and stopping dates, the method of production (transcription, film, live copy for delivery by a station announcer, etc.), date at which copy or program material will arrive, and rates and conditions of the sale. *Stop order* forms are used when a schedule of commercials is cancelled, or when it is terminated if no original termination date was agreed on.

Requests for Political Time. These forms include the name of the individual or agency making the request; the talent proposed for the program; the candidate on whose behalf the request is being made; the party represented and the office sought; the date of the request; the date of the election; whether the election is primary or general; the amount of time and time periods requested; method of production; whether the request was made by telephone, mail, or personal call; who will pay for the program or advertising if it is to be sponsored. Contracts for the sale of political time usually require the candidate or his representative to sign a statement that he agrees to abide by FCC and other legal regulations (as they appear on the back of the contract) and to "indemnify and hold harmless the station from any damages or liability that may ensue from the performance of said broadcasts." He further agrees to supply a script a specified number of days in advance.

Requests for Public Service Time. Here again, proposed subjects, personnel, purpose, date, time, and organization are listed. Space is provided in which to put the station's reasons if the request is refused.

PS and Promo Rotation Schedules. Public service and promotion schedules are similar to commercial rotation schedules, and are intended to distribute publicity for various public service or charitable groups and promotion for different programs in the station's schedule.

Syndicated Program Bookings

These take the form of contracts, including order forms.

Booking Request. Requests for a film include the title or series being ordered, play dates, date arrival is requested and best method of shipment. The latter information is often important, since times of delivery vary in different localities. A duplicate copy of the order is sometimes included for the distributor to return with a confirmation; some distributors prefer to send their own *confirmation* forms which

state the conditions of a rental or purchase and directions for returning a rented film after use.

Script Control

There are two forms of script control. One is a *script control order* which states the name of the script or commercial copy to be used, how many copies should be made, when it is needed, whether the paper should be long or short, and to whom the copies should be distributed. The other is a method of eliminating the need for repeating commercial copy unnecessarily. *Announce copy* is typed on sheets that have spaces printed at the bottom in which the schedule of times for the commercials is written. An announcer who finds the copy in the master log can deliver it, check that he has done so, and put it back into the master log in its proper order for the next delivery.

Logging

The schedule also serves as a program log of daily operations. As the day's schedule proceeds and the different program elements are passed, the time at which each element started and ended is indicated and initialed by announcers or others as they perform their functions. At one time radio stations logged every record played, but currently this is done only if copyright contracts are on a per-piece basis. Engineers regularly check the equipment and make notations on the readings of plate current, voltage, antenna current, frequency deviation, and crystal temperature. The program log becomes an official record for FCC reports and evidence of the completion of commercial commitments. The transmitter log gives clues for needed repairs and maintenance.

Performance Reports

Newspapers use tear sheets or copies of published ads as evidence to advertisers that their advertising has been printed. Broadcasting has its parallel in affidavits and reports.

Affidavits. These are sworn statements by station management that the programs and commercials have been broadcast. Some member of the staff, usually in the bookkeeping department, is a notary public who can witness the affidavits. The affidavits accompany bills sent to advertisers or their agencies. Sometimes typed copies of the commercials are also sent with the bill.

Reports of Film Use. Reports are sent to film distributors after

a film has been run, stating the time of use and where and when the film has been sent, and requesting prompt billing.

Network Sustaining Program Reports. Affiliates report daily to networks on network programs which have been carried, whether or not the station has managed to get local sponsorship for network sustainers. Since some contracts call for payments by the station to the network for its sustainers, these reports become a part of the basis for monthly settlement of obligations.

Network Commercial Program Reports. The purpose of network commercial program reports is somewhat the reverse of the sustaining program report, since it helps determine how much the network owes the station. If there has been trouble in reception, the time of the disturbance is reported.

Discrepancy Reports

When the station fails to perform its obligations as scheduled, reports go to management; management relays the information to advertisers and their agencies.

Omissions. If for any reason a scheduled program or commercial is not aired, reports are made on the cause. Perhaps the copy for the announcer did not arrive from the agency. Perhaps a film projector broke down. Perhaps an announcer failed to get to the microphone. The bill to the advertiser can be discounted; often a suggestion for making up the missed time is sent to the agency for approval.

Time Discrepancies. Sometimes a station will broadcast a missed commercial or program at the earliest opportunity and report what it has done, with an explanation for the discrepancy in time between the contract and the actual airing. Some contracts provide for this contingency if the reasons for the delay are not the fault of the station.

Preemptions. If a program is preempted by the network for one of its shows, or by the station for some special event, either a discount is allowed the advertiser or he is asked to give approval for re-scheduling.

Receiving and Shipping

Nonprogram Items. When equipment or other goods is received someone in the shipping room signs for it, receives a copy of the invoice, enters the item in a cumulative book for future reference, and sends the invoice to the bookkeeping department, along with a note as to whether the material is in good condition. He also notifies the

WTVT
TV PROGRAM LOG
TAMPA, FLORIDA

COINCIDENTAL TRANSCRIPTION REPLACEMENT REQUEST

CHA 0811 10
DAILY GUESTS

Please be advised that:

C. S. J. _____
CLIENT: _____
is _____ such that it is not in
accord with radio broadcast standards.

NAME _____ DATE _____
(Please print) WHAT ORGANIZATION ARE YOU REPRESENTING?
ADDRESS _____
TELEPHONE _____

POWERLINE INSTRUCTIONS

WFSB-TV ASSISTANCE REPORT

DATE _____ BY _____
NATURE OF ASSISTANCE _____

BOOKING REQUEST FORM

DISCREPANCY FORM

CLIENT: _____
Date(s) of Discrepancy _____
Spot(s) ordered _____
Spot(s) received _____
Reason _____

FOUR VALUE SPOT CHECK

FOR _____
WHO CALLED _____
TIME _____
RECEIVED _____

WJL & WJL PM
The Detroit News Radio Stations
Detroit 31, Michigan
COMMERCIAL MATERIAL CONFIRMATION
ET: _____ Instructions: _____

Live Copy: _____
CLIENT: _____ Start Date: _____
Received: _____ Signed: _____

Shipping Address
3213 Grand Central Avenue
Tampa 9, Florida

**START
ORDER**

ADVERTISER _____
CITY AND STATE _____
FOR (Product) _____
Level of Broadcast _____
NAME OF PROGRAM _____
DATE _____

SCRIPT CONTROL ORDER

Title _____ Date _____
Rate _____ Copies per mat _____
Quantity to Radio _____ TV _____

Radio _____
Department _____
Individual's _____
Approved: _____
WFSB, INC. - SERVICE BUREAU
Date _____

Figure 10. Sample Routine Forms Selected as Typical of More Than Sixty Different Forms in Use for Insuring Routine Efficiency.

department which ordered the material that it has arrived or sees that it is delivered.

Program Materials, Acknowledgement and Dispatch Forms. Live copy, transcriptions, or films that arrive require *acknowledgement of receipt forms*, which are sent to the agency, advertiser, or distributor with a notation of the time of arrival. *Dispatch form cards* are sometimes made for each film; these show the time of arrival and are attached to the film can. The card becomes a record of film progress through the station. In the film room the film is inspected for flaws in splicing and for broken sprockets; its condition is noted on the card. It is projected by a film room employee and the quality of picture and sound noted. If editing is necessary, cuts (which are later restored) are indicated. Time of showing, date of shipping out, address to which sent, and method of shipping all become a part of the dispatch record.

Failure to Receive. If expected program material has not arrived four to two days in advance of showing time, notice is given to the source by mail, telephone, telegraph, or TWX (direct wire teletype). To provide against such situations with film series, distributors sometimes supply a stand-by film which the station can use if the scheduled unit does not arrive.

Condition Report. If transcriptions or films cannot be used because of poor quality, the distributor is informed of the reasons. Immediate replacement is usually requested. If a film has many broken sprockets or torn portions, a report is made, since a station does not want to be charged for film damage done by the people who last used it. Even the number of splices is counted.

Obsolescence Query. After a transcription or film commercial has been used, perhaps over a period of weeks, and the contract is completed, some disposition must be made of it. If the station has received no directions for forwarding it to another station, a form is sent to the distributor, asking whether it should be destroyed, returned, or held for later rescheduling.

Shipping Instructions. The shipping room receives instructions, again on a form, for items to be forwarded. The form tells the method to be used (parcel post, first class, air mail, air express, regular express, registered mail, air freight, freight), the addressee, the address, the value for insurance, the contents, and whether it should be sent collect or prepaid.

Library

Some radio stations maintain two record files, one for a basic library of standard records and one for popular records or albums.

A third file may be kept when the station also uses electrically transcribed programs. Tape recordings may be listed in the same file as records but usually are catalogued separately.

Some stations make no attempt to keep up a card file of popular records. Usually a *catalogue card* is made for every musical recording, listing the title, artists, manufacturer, manufacturer's record number, the station's own record number (which will aid in locating it when needed), date received, times and dates played, its condition, and its final disposition when it is too old to play satisfactorily. Good music stations often break this file into several cross-listings—by performers, composers, and types of musical composition.

Taped or recorded commercials that are to be repeated several times should be kept separately and catalogued separately.

Transcribed programs are handled the same way as film, with notations kept of arrival, use, and shipment.

As yet most tv stations have no stocks of videotape programs, since videotape use is usually intended to be temporary. The library might include kinescopes of preceding programs, features to which the station owns title, or stand-by films. For these, cataloguing can usually be by title alone. However, an increasing number of commercials are on videotape, and these are catalogued, with the name of the product, the agency, dates and times of broadcasts, and termination date.

The news file might include stock film of well-known people and places, obtained from national sources, and clips of local news taken by station cameramen. A minimum of double-entry catalogue is needed for these. One set of cards lists the clips by subject matter, such as "fires," "Boy Scouts," etc. The other lists the names of people in the news. Such clips are assigned numbers, but the files need to be cleaned out frequently; new numbers might be given about twice a year.

Except for stand-bys, syndicated films do not require cataloguing. They are handled with dispatch forms, as described previously. Filmed commercials, like transcribed commercials, need separate cataloguing as well as filing; revision is continuous, since shipments come and go almost daily.

Still pictures and slides are catalogued separately and may be handled in any of the ways described for film.

Assignment Forms

In small stations most work can be assigned orally, but a large staff requires written records for most things. The *interof-*

fice memo, with carbon, then becomes standard operating procedure.

Assignments. These take many forms. Announcers are assigned to schedules. Salesmen are assigned to special accounts; perhaps they must see at least two prospects each day and turn in forms that show their daily plans, a list of calls they have made and the results. News assignments are made for leg men or cameramen. *Work orders* are issued for all such items as art, photography, construction, cutting transcriptions, or planting shrubbery in front of the building. Such orders have space to show what material was used, how much time was spent, the value of the materials and time, and to what department (or client) the work should be charged.

Film Make-up Orders are an important type of interoffice communication at tv stations. These forms tell film room employees which commercials, station identifications, programs, and promotional announcements to splice together on the same reels. The instructions also state what should be done with each segment when the film is torn down again after use. Similar forms for videotape are coming into use.

Perhaps one of the most useful internal forms at some tv stations is the *programming and commercial data sheet*, which lists all of the film, slides, properties, and other material needed for a show or a commercial, and also tells where each item is and the status of progress on photographs, art work, and script. This serves indirectly as an assignment form, since each employee sees what must be done next.

Personnel Forms

Time Sheets. Some stations use *timecards* that are punched by employees on arrival and departure. Such cards do not show what work was done, so *time sheets* are kept, on which the employee records what he does and how long it takes. These are used by accounting as a basis for payroll, and by management to determine whether job assignments could be made more efficiently. A record of talent *fees due* the employee and his income for overtime work is kept on separate forms at some stations.

Employee Records. Besides the usual information about each employee (age, marital status, children, previous experience, etc.) employee record cards include notations of salary increases, job promotions, changes in type of work, etc. Some stations also keep a cumulative record of supervisor's reports and a total of absences from work for illness or other causes. A few stations keep a record of dis-

crepancies in handling commercials—charges have been made against employee's wages for repeated loss of revenue because of missed or bungled commercials.

Payroll *start orders* and *change orders* must be signed by a department head and the business manager before being sent to the payroll clerk. *Payroll stop orders* include the date of and reason for termination of employment and indicate whether the position is to be re-filled.

Mail Room

Forms are used for totaling the mail received from different towns and for different programs and talent. Tallies are often made of complaints and compliments. Mail room employees are sometimes responsible for processing *per inquiry* responses (when listeners respond to a request to write for information about an advertised product) and forwarding direct purchase orders to an advertiser. In each case, sales, accounting, and management receive reports.

Purchasing

As with all businesses, careful track must be kept of expenditures; and few employees have the right to spend a station's money without advance approval of management.

Request for Supplies. Sometimes requesting supplies is a simple matter of signing a slip for a ream of paper from the stock room. If outside purchases are requested, such as raw film, make-up, or other consumable material, a special form is provided on which the quantity, price, and purpose must be stated. This requires a signature of an authorized supervisor.

Request for Capital Equipment. If equipment such as microphones or projectors is needed, approval of the general manager is necessary. Requests for this type of expenditure include the names of one or more suppliers (so bids can be solicited), a full description of the equipment with make and model numbers, reason for the request, cost or estimate of cost, whether a trade-in might be expected, and the date the equipment is needed.

Expense Vouchers. Sometimes employees spend their own money for legitimate station purposes. This might be travel expenses to a convention, gasoline for covering a news beat, or a can of paint needed in too big a hurry to process through regular purchasing channels. A request for refund includes the amount, the place at which the money was spent (receipt requested), and the purpose of the expenditure.

Billing

Two kinds of billing are done through accounting. Internal billing charges various expenses against news, art, sales, or some other department. Some items that do not produce income for the station are charged to general office, promotion, or maintenance. Even these charges are sometimes prorated among the revenue-producing departments so that an accountant's analysis can be made.

The other billing goes to agencies and advertisers at the end of a month, reminding them that the tenth of the month is the contractual due date and that discounts apply only to bills that are paid on time. The bills include a breakdown of time charges, program and talent costs, charges for art, photography, and film or facilities. Discounts and agency commissions are included in the statement.

Engineering

Maintenance Reports. These are reports from engineers stating the nature of work done, parts or tubes used, and recommendations for further technical work. These reports should be accompanied by a request for replacement of supplies used.

Transmitter Discrepancies. When equipment varies in its operation, transmission may be temporarily lost, which could necessitate refunds to advertisers. Such behavior may mean that various parts are becoming unstable and should be replaced.

Monitoring Reports

In highly competitive markets, employees are assigned to monitor other stations, keeping a record of sponsored programs and spot commercials.

Comparative Rating Reports

Information about share-of-audience for a station as contrasted with its local competitors is sometimes reproduced and distributed to department heads.

AUTOMATION

To meet rising production costs, many stations have moved to partial automation; complete automation is just around the corner for some. A few of the units that make this possible are described in this section.

Radio

AUTOMATIC TURNTABLES. Record players that operate on the Seeborg jukebox principle contain as many as 100 45-rpm records (200 sides). Records may be selected by manual button-punching (see Figure 11) or the player can be preset to play all 200 sides in sequence. These turntables are available for magnetic discs as well as standard records.

AUTOMATIC TAPE PLAYBACKS. Taped programs may be preset for continuous playing, using two or more tape units in sequence. The units may also be preset by a central relay control panel to play a program from one tape, cut to another unit for pretaped commercials, and cut back again for more program.

TEMPERATURE SENSITIZER UNITS. Contemporary Productions, of Kansas City, Missouri, produces a unit, the "Contemporary A-T-I" (Automatic Temperature Indicator) by which a temperature-sensitive control is used in combination with a tape on which all the possible local temperatures have been prerecorded. The A-T-I unit automatically rolls the tape to the correct temperature report. The tape can be started manually or automatically.

CONTROL UNITS. Master units, like the Gates "Autostation," can control a series of records, tapes, and network connections by presetting. The Gates equipment uses tape, with tones that trigger the units as needed. Twelve hours of programing at a time can be preset. For example, an announcer might make an announcement on the master tape and dub in a jingle if he wishes; he can then press the tone key that will trigger a disc-player when the master is played back; after the disc is finished, the master tape starts up again. A second announcement can also be pre-recorded on the master tape; another tone key might then trigger a tape playback with a delayed sportscast or cut into a network for news. It is estimated that this system requires six minutes to set up a half-hour program. Such methods can result in reduction of staff and eliminate staggered staff schedules.

Television

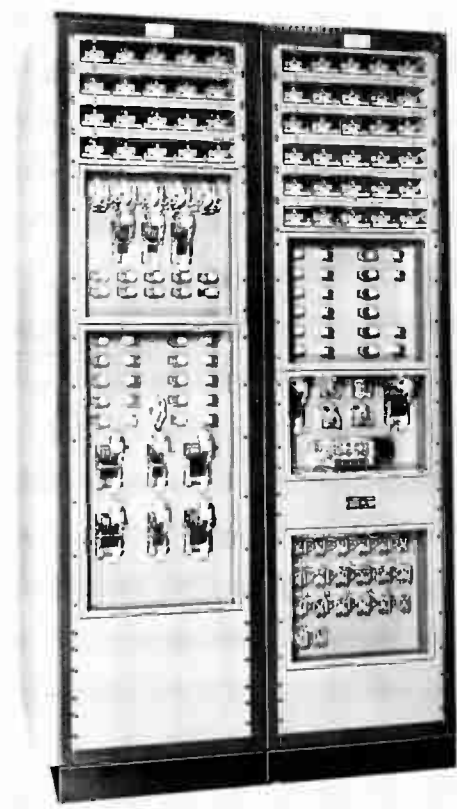
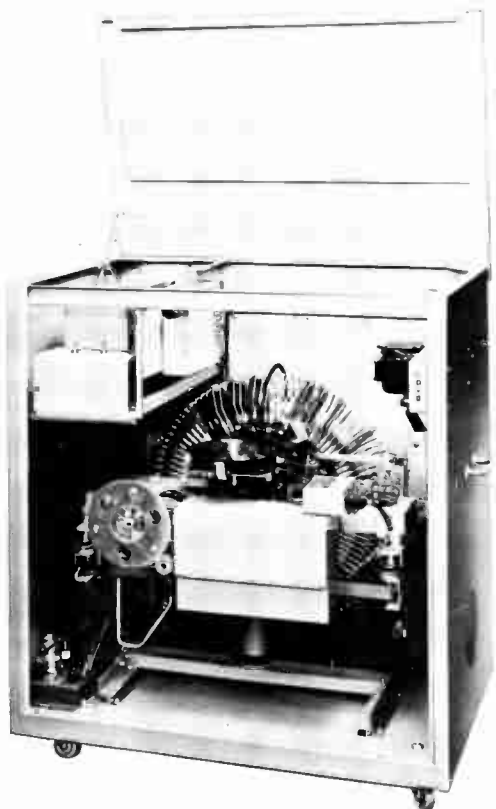
AUTOMATIC SLIDE PROJECTORS. Like automatic turntables, automatic slide projectors can be operated manually or triggered by an



Figure 11. Remote Control Head for Tv Camera, Houston Fearless RCH-3.

Figure 12. Automatic Turntable, RCA BQ-103. Individual records may be selected by push-buttons, or records may be played automatically in any pre-set order.

Figure 13. Automation Relay Rack, RCA TSA-1.



automatic control system. They work on the same principle as the turntables.

AUTOMATIC CAMERA CONTROLS. Houston Fearless manufactures a remote-control tv camera head, capable of tilting up or down 45 degrees and rotating 370 degrees. Cameras so equipped can be operated from the control room, thereby eliminating the need for a cameraman in some types of production. (See Figure 12.)

CONTROL UNITS. In automated tv stations, programs can be preset for as much as 24 hours of continuous programing. Thus, for example, when a filmed program ends, a videotape on which an announcer has recorded a commercial can be triggered; this might be followed by an hour from a network; a series of slides might then be shown, with a taped announcement; or perhaps a live camera with an automatically controlled friction head scans a product display while the associated commercial is heard on tape; or perhaps a film projector, with an agency SOF, is set into operation, followed by a syndicated feature film on another projector.

RCA uses two terms to describe the operation of its Automation Equipment: *source* and *event*. A source is a single picture source, such as a camera or a motion-picture projector. Several events, audio and video, take place for each change of source. For example, the following events are necessary to use a projector as a source: starting the projector, flipping a mirror in a multiplexer (a unit that reflects images from a slide or motion-picture projector, as needed, into the lens of a stationary tv camera), making the right audio switch for the sound from the film, switching power to the right projector. Tape and disc recorders; film, slide, and videotape projectors; live cameras; network feeds—in fact, all possible sources can be fed into the memory unit of the automation equipment. (See Figure 13.) The programmer's choice is stored in a bank of relays. Time, source, and event are the only three things that need to be set in the control equipment itself. In addition, films and other material to be used must be in position at their sources. As each source is used, it can be reloaded for its next use; as each time period passes, the relays can be reset.

Some stations have used this type of equipment to cut down on staff, to compensate for the time lost by personnel at stations while a film is being run or a network program relayed. Other

stations have adopted partial automation so the staff can be used more efficiently. For example, a woman's director can be talking to a club while her videotaped show is being run. Announcers can do an entire day's commercials at one production session and spend the rest of the day working on station promotion or sales.



CHAPTER 6

RELATED GROUPS

Stations, networks, and program packagers represent only a part of the broadcasting industry. Many other businesses are directly involved in broadcasting activities. They are discussed in this chapter.

ADVERTISING AGENCIES

The prime function of an advertising agency is to help an advertiser get the most for his money. Some 600 agencies do business in radio and tv, about 50 of which are of national importance.

Though agencies vary in size from one-man-and-secretary operations to complicated organizations of several hundred employees, their functions are the same. The agency helps the client decide what media to use for his advertising, where and when to use it, and how to use it most effectively. These decisions are made on the basis of who buys the client's products, where they live, how best to reach them, and the best time to reach them. For example, suppose that a farm tractor manufacturer sets aside an amount of money for advertising and assigns the job of spending it to an agency. The agency takes the following facts into account: most national magazines have urban as well as rural distribution; network radio and tv reach city audiences as well as rural audiences; some radio and tv stations are located where they reach few farmers and do not have programs that attract them; some parts of the country cannot use tractors as effectively as others because of type of farming, nature of the soil or size of farms; the income

level of some rural groups is not so high as others; in some areas of tenant farming the land is owned by few people, and these might be reached more effectively by some means other than mass advertising; the times of year during which field work can be done are different for different parts of the country; farmers use their radios and television sets for longer periods and at different hours than city dwellers. On the basis of these factors, the agency might decide against using national magazines, billboards, car and bus cards, metropolitan newspapers, network radio, and network tv. Some of the advertising money might be spent with farm magazines and rural weekly newspapers; some might be spent on direct mail to landowners; some might be used for radio and television advertising just before the equipment would be needed in the field. Stations located in the most likely parts of the country would be selected and the times of day most likely to reach farmers would be bought. If farm-appeal programs already exist on some of these stations they could be sponsored. If they do not exist, the agency might acquire rights to a transcribed or filmed show and place it on the stations. It might produce a program of its own and place it where it is needed. It will take into account the adjacencies (what precedes and follows) as well as the program competition at the times selected. It might decide that the only advertising money it will spend on radio and tv will be weather reports. Instead of sponsoring a program it might decide to use only spot advertising. In any case, it would design the advertising. A large agency would follow through to see that local dealers are aware of the campaign. Local newspapers, handbills, and window displays might be used for tie-ins. Finally, the agency might do research to find out how successful the advertising is for the tractor manufacturer.

At one time 90 percent of the leading network sponsored programs on radio were produced by advertising agencies. This included program idea, script, casting, and production. Now that radio programs are at a minimum, the agency's concern is dominantly with the advertising itself.

The place of agencies in television program production has fluctuated from significant to negligible. Currently only a few actually produce television programs directly. The current pattern is for an agency to concern itself with wise buying of available

programs and times. However, they work closely with film producers and others to create the type of program needed. For example, one agency decided that a good program for its client would be a family show with a strong adventure appeal, since the product advertised was a breakfast cereal. The time chosen came between a western and a syndicated series on circus life. They asked for suggestions from several film packagers; one proposed a series centered around the Bengal Lancers. When this idea was approved, the agency assisted the packager with every step of production. The pattern of using the abilities, personnel, and equipment of other service groups has become almost standard for agencies.

At the same time, agencies have increased their services in market analysis, dealer distribution of the product, promotion, and research. Some offer aid in designing packages and in the development of new products and new uses for old products.

These services have brought the agencies closer to the client's operations. Formerly, because newspapers, stations, and magazines return 15 percent of the client's money to the agencies as their share of the enterprise, the media-agency relationship was emphasized; currently, because of the new types of service, a stronger agency-client image is emerging.

Locally, the job of the agency is identical with that of a national company. In the early days of tv, a few local agencies did some live programs and film productions of their own; now only a handful attempt it. The local agency writes ad copy for radio and scripts for television commercials, intended for delivery by station employees or for production on transcription or film. The agency may do its own photography for slides and telops, hire talent, film its own commercials, do its own animation and special effects, develop its own film, write its own jingles, make its own tapes or transcriptions. Or it may job these activities out to companies that specialize in one or more of them.

STATION REPRESENTATIVES

Station representatives (reps) have the job of getting national advertising placed on the stations they represent. There are about eighty such organizations in the United States. In the line of

duty they handle promotional advertising in trade magazines for the stations and make calls on advertisers or their agencies.

A rep may have only a few stations on his list or as many as a hundred or more. One organization, the Keystone Broadcasting System, lists 500 radio stations on its "network." To do a good job for the stations he represents, the rep needs accurate information about them: station coverage, population of area, retail sales figures, industry-farming ratio, results of surveys, mail response, success stories, special program availabilities, and extra merchandising services that will be provided by the station.

Many stations have little information about their own areas, and therefore some representatives gather the information for themselves in order to do a better sales job for their clients. For instance, one rep has collected the following information for each of his market areas: history, local habits, bank deposits, numbers of retail outlets by types, retail sales by product types, competitive newspapers and their rates and circulation, competitive radio and tv stations and their rates and power, the time youngsters get out of school, altitude, mean temperature, office hours, factory working hours, types of crops grown in the area, etc.

Even this information may not be enough for the time-buyers of some advertising agencies, who have been known to ask what time supermarkets close their doors, how much irrigated land is in the area, and the number of children under six years of age.

Since the large representative companies have offices in the principal cities where national advertisers and agencies do their business, and since most stations cannot afford to send personal representatives to these centers, the reps can be an important part of station success, especially for independents.

MUSIC COPYRIGHT GROUPS

The right to use music on radio and television stations, in films, on records, and in public places generally, is cleared through copyright-holding groups who collect royalties from the users and divide them among the music and lyric writers, as well as the publishers, according to how much the music is used. The American Society of Composers, Authors and Publishers (ASCAP) is

made up of a group of music publishing houses and many of the best-known music and lyric writers. Broadcast Music, Inc. (BMI) was originally promoted by the National Association of Broadcasters and the radio networks as a controlling factor in the rates charged by ASCAP. The Society of European Stage Authors and Composers (SESAC) controls most of the serious music heard in this country. Most stations hold licenses from all three of these groups.

UNIONS

The employees of large stations in large cities are usually unionized, as they are at networks. However, in many parts of the country, stations are affected little by unions.

The most common union membership at stations is in one of the engineering or technical unions, such as the International Brotherhood of Electrical Workers or the National Association of Broadcast Employees and Technicians. At some stations where no talent unions exist, announcers are accepted into membership in technical unions.

Talent unions affiliated with the Associated Actors and Artistes of America include Actor's Equity Association and the American Guild of Musical Artists, whose members are not necessarily engaged in broadcasting, and the American Federation of Television and Radio Artists. The last-named group represents actors, announcers, vocalists, and sometimes directors. Other talent groups include the American Guild of Variety Artists and the Association of Artists and Artistes of America. Sometimes, especially when film work is involved, unions representing screen extras or other talent must be dealt with.

One fairly widespread talent group is the American Federation of Musicians (AFM), though their direct influence in broadcasting has been lessened by the decrease in live programming. From 1957 to 1958, for example, AFM staff musicians dropped from 647 to 432 in radio and from 834 to 409 in tv.

In large production centers, unions affiliated with the International Alliance of Theatrical Stage Employees and Motion Picture Operators represent property craftsmen, film technicians, illustrators and matte artists, photographers, sound technicians, scenic and title artists, set designers and model makers, studio tech-

nicians, studio electrical technicians, make-up artists, costumers, cartoonists, grips, projectionists, painters, and stagehands.

Directors, too, have their Radio-Television Directors Guild. Other groups that function in trade organizations include screen cartoonists, script supervisors, story analysts, film editors, authors, building employees, air-conditioning engineers, and machinists.

The function of unions is to bargain for suitable pay, reasonable hours, and good working conditions for their members. This includes residual rights to receive added pay for reruns of films.

In some stations, unions have been kept out by paying salaries greater than required by union scale. This is of course an indirect benefit of unions, which the unions call "free riding."

The history of labor-management relations, including broadcasting, shows that unions were necessary in some places to assure fair treatment for employees. The number of people who want to get into broadcasting is so great that some employers took advantage of the situation to pay very low wages. Writers anxious to have their work broadcast have been maneuvered into selling their material for nominal fees. Actors called for auditions would sometimes lose several days of work, without pay, while waiting for a decision to be made. However, as union power grew, many objectionable features grew with it, such as unnecessary division of work, secondary boycotting, stand-by fees, featherbedding, and other evils.

Recently there have been attempts on the part of unions to deal with broadcasting on an industry-wide basis, rather than with individual employers; this is implicit in their effort to set rates for videotape work solely on the basis of use of the equipment wherever used.

Perhaps the greatest weakness of present union organization is that membership does not necessarily represent quality. When unions require their members to possess valuable skills, managers will be glad to deal with them; this will necessitate a revival of an apprenticeship system of the type that characterized some of the older trade unions affiliated with the American Federation of Labor. A few present-day unions have some minimum skills standards, but usually the only requirement for membership is payment of dues.

Many small stations could not afford to pay the rates usually

demanded by strong unions. However, the National Labor Relations Board does not supervise bargaining for businesses with a small number of employees or a low gross income. These numbers and amounts vary from time to time, but currently exclude small stations.

TALENT AGENCIES

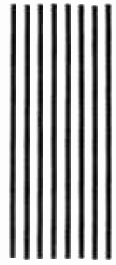
Stations usually have no direct dealings with talent agents, who handle publicity and contracts for actors, musicians, vocalists, comedians, and sometimes announcers, newscasters, and directors. About 90 percent of the top talent in network radio and tv is handled by two agencies, the Music Corporation of America and the William Morris Agency. Four agencies account for the talent in about 40 percent of the leading network programs.

The usual fee for a talent agent is 10 percent of what the talent receives, although an additional 5 percent can be earned if the agent gives special training to the stars in his stable.

PROFESSIONAL ORGANIZATIONS

The National Association of Broadcasters (NAB) has been mentioned as the major industry trade organization. Membership costs are based on station rates. NAB represents the industry in Washington when broadcast legislation is being considered, although they do not like to be considered lobbyists. The organization provides services that include legal advice, management information, labor relations aid, accounting suggestions, and sometimes technical help. Auxiliary groups, such as the Radio Advertising Bureau and the Television Bureau of Advertising, do research showing the effectiveness of the media, promote those media by advertising and publicity, and provide member stations with marketing information and promotional aids. State broadcaster groups provide social and professional contacts, are influential in state legislation, and often serve as a nucleus for carrying out worthy projects.

The National Association of Educational Broadcasters, which has been discussed as a source of educational programs, presents a united front for educational interests, promotes and correlates educational research, and serves as a clearing house for foundation funds.



CHAPTER 7

ECONOMIC FACTORS

Unless you are the owner or the chief accountant you probably will never see the actual books or know either the exact income or the expenses of the station at which you work. But if you aim to spend your life in the broadcasting business in some capacity you will almost certainly be curious about its financial aspects. The economic factors vary widely, depending on station size, type of operation, location, management policy, competition, and community. Some general patterns, however, are industry-wide.

BUILDING A STATION

Radio stations can be put on the air for as little as twenty or thirty thousand dollars; on the other hand, some installations have cost as much as a million dollars. A television outlet has been put in operation for less than \$100,000, but a typical investment is five or ten times that amount; some large production centers have cost \$5 million and more.

The first step and the first cost in planning a station is to get engineering advice. Is there a frequency available in the area? What do topographical surveys and soil analyses show about probable coverage? What power and antenna height can be used without interfering with other stations? Some engineering consultant firms have this information on file for most market areas; unless there are complications, the cost of such advice is likely to run from a few hundred to one or two thousand dollars.

Market information is also needed, even if this is no more than

a simple list of the businesses in the area and an estimate of which are potential advertisers. Population data, total retail sales figures, and information on average income are important. What proportion of the audience is urban? Is the community growing? What is the competition? To figure whether the area can support another station there is a simple but conservative formula: take 3 percent of the annual retail sales (this represents an average cost of all advertising to retailers); take 20 percent of this figure (20 percent represents a reasonable share of advertising money available for broadcasting stations); subtract from this sum the total revenue of stations already operating in the community. The balance is the theoretical potential for a new station. In some areas 20 percent may be too high a figure for broadcasting advertising revenue. Major department stores often spend as little as 3 percent of their advertising budgets for radio and tv, whereas furniture stores sometimes put 50 percent of their advertising money into the broadcast media. An applicant can get a fair idea of prospects by talking with merchants in the area in which he proposes to construct a station. A formula for radio only, offered by P. H. Chapman, is that likely revenue is .0030 of retail sales in metropolitan areas, and from .0036-.0035 in medium and small markets.¹ The services of a market analysis company can be employed, the cost depending on how much detailed information is required. Most people can assemble and analyze their own data.

Legal services can be simple if application is made for a station where there will be no interference to other stations, no one else files a competitive application, and no existing station objects to your plan. In that case a legal retainer of \$1000 is adequate. If enough difficulties arise to make FCC hold hearings on the matter, legal costs mount with every day in court. Additional legal assistance is also necessary if the financing involves complicated partnerships or if the business is incorporated and stock sold.

The location of studio and transmitter buildings must be determined with care. Some stations, both radio and tv, have begun operations by renting the necessary space. Some radio stations have used space in hotels on trade-out deals by which the hotels received on-the-air advertising instead of rent.

It was once considered desirable to locate studios in business

¹ *Broadcasting*, July 11, 1960, p. 2.

sections because of the supposed promotion value and convenience to advertisers, but since World War II there has been a shift to the edges of towns or even a few miles out in the country. The disadvantages of such locations are that station personnel often must come long distances to work and salesmen lose time between station and client. On the other hand, the stations gain promotional value from landscaped settings clearly visible from a highway, the cost of wires from studio to transmitter is saved, and real estate is cheaper.

Obviously, land values differ markedly in different parts of the country. It is not unusual to get good country locations for as little as \$100 an acre, whereas city properties may run to as much as \$1000 or more a front foot. Indeed, some land is not for sale under any conditions, but must be obtained on a long-term lease.

If a decision is made to build outside of town, the broadcaster must investigate access roads, water, plumbing, and electrical lines; expenses can mount rapidly if special installations are necessary. The buildings themselves can be, and sometimes are, as simple as an insulated Quonset hut. An adequate building for most small radio operations can be constructed for \$20,000 or less. Small tv studio and transmitter buildings have been constructed for as little as \$50,000. Depending on the part of the country, heating and air conditioning may be an important factor in construction. Although there is no upper limit to construction costs, in recent years it has not been considered economically sound to put more than \$50,000 into radio studio and transmitter buildings. No rule of thumb has yet been developed for tv buildings.

This is not the place to go into detail on construction problems or lists and specifications of equipment, since the purpose of this volume is specifically to give station employees an overall understanding of some of the problems involved in the broadcast industry. In general, basic equipment for a low-powered radio station can be purchased for as little as \$12,000 to \$15,000, and minimum orthicon television equipment can be managed for \$100,000. However, as quality and strength are increased, antennas heightened, and auxiliary equipment added, costs rise rapidly.

Other factors that investment plans must take into account are such items as office furniture, office equipment, and salaries and operating costs to keep the station functioning until enough ad-

vertising is obtained to meet current expenses. As a rule of thumb, costs of first-year operation in radio used to be about equal to the investment in the station; the recent trend toward operation with minimum staffs reduces this estimate to about half. However, from a bookkeeping point of view, the old rule still seems best for both radio and tv, though there are exceptions in practice.

PURCHASING A STATION

There has been a great deal of trafficking in station licenses since 1950. Some efficient operators have found it good business to buy stations, build up the advertising revenue, and then sell the stations at a profit. In other cases purchases are made by owners who want to round out a group of stations that can be operated on a centralized basis.

Purchase prices published in newspapers are seldom if ever reliable. One formula for arriving at the value of a radio station is to add the value of the real estate, the replacement cost of the equipment, and the amount of revenue received in one year. This is a reasonable basis, in view of the fact that station profits have dropped. Where at one time it was not unusual for a successful station to make 25 or 30 percent annually on its investment, it is now estimated that future owners must be content with a maximum of about 15 percent. This was the average for radio stations in 1959 on the basis of investment, while profits before taxes were about 6.5 percent of income.

The situation in television is quite different. Here the stakes in holding a license in a good market are so great that there are no norms for purchase price. The right to broadcast in a three-station market, for example, is almost equivalent to a partial monopoly. Since the profits of a successful tv station can run to a quarter of a million dollars and more a year, the sale price is likely to be in excess of any formula. On the other hand, stations that are losing money have only their potential to sell. Typical tv station profits are from 12 to 16 percent of income.

NETWORK ARRANGEMENTS

Radio network arrangements with affiliates have been of many kinds. For example, a network that fed a sponsored program to

an affiliate station might charge the advertisers a rate one and a half times as high as that charged by the station to local advertisers. Stations would broadcast the first four network hours without compensation, receiving 20 percent of the network rate for the next 10 hours above the "free time." For the next 10 hours the return would be 27½ or 30 percent; for additional sponsored time the station would receive 35 to 37½ percent of the basic hourly rate. Until recently hours were computed as night time, two day-time hours equaling one such unit. Sometimes an affiliate receives pay for sponsored programs fed to it but pays the network for sustaining shows; this often balances out. Network programs without national sponsors can sometimes be sold to local advertisers; in this case the station might pay the network a fee that leaves the station 15 to 25 percent of what it collects.

Other arrangements have been tried in recent years. The station may pay for unsponsored programs it receives at a rate based on a percentage of the value of its time as indicated by its rate card. If networks sell programs to national advertisers they may charge much less than the rate the station has listed on its rate card; the station gets a percentage of this. Another practice is for a network not to pay the stations, but to offer them free programs in exchange for carrying sponsored network shows; the stations can then sell advertising on the free programs without sending any of the revenue to the network.

Television network contracts vary also. The old practice of charging for sustainers and paying for sponsored shows continues. Another typical arrangement is that a station receives no revenue for the first 10 or 12 hours a week that the network feeds to it, whether or not the programs are sponsored; after that the network returns to the station a fee for sponsored shows; with agency and other deductions, the station receives 25 to 30 percent of its advertising rates.

RATES

In radio it was once customary to charge higher rates for evening time than for day time. Since the coming of television, the reverse has sometimes been true. Many stations now make no

difference in day and night rates. Discounts are given to advertisers for frequency of advertising, varying from about 10 percent to as much as 50 percent. Most radio advertising now is spot commercials rather than program sponsorship. The amounts local advertisers have paid for local radio advertising in recent years are indicated in the following averaged summary of costs:

	Local Station Small Market	Local Station Medium Market	Large Station Large Market
1-minute spot 1 time	\$1.80	\$15.00	\$50.00
1-minute spot 52 times	1.50	12.00	42.00
1-minute spot 312 times	1.00	8.00	30.00
5-minute program 1 time	5.00	50.00	135.00
5-minute program 52 times	4.00	37.50	100.00
5-minute program 312 times	3.00	25.00	75.00

As a rule of thumb, if a radio station has the equivalent of 100 spot announcements a day, it should be showing a good profit.

Television rates are necessarily much higher, since the costs of operating a tv station are approximately ten times those of operating a radio station.

Rates for commercials on tv vary with the population of the community and, to a lesser extent, with the power and coverage of the station. Sample one-time rates are, for a 1-minute spot announcement in a small community, \$17.50; in a medium-sized city, \$52.00; in a large city, \$300.00. Hourly one-time rates for programs vary from as low as \$150 an hour to \$9200 an hour for the best listening periods. Large-city rates and discounts are well represented by the following rate card from a Los Angeles station. Discount rates are based on weekly dollar volume rather than numbers of programs.

THE MODERN BROADCASTER

PROGRAMS

CLASS "A" 6:30 TO 11:00 P.M. DAILY

	1-26 Weeks	26-51 Weeks	52 or More Weeks
60 min.	\$2000	\$1800	\$1600
30 min.	1200	1080	960
15 min.	800	720	640
10 min.	600	540	480
5 min.	500	450	400

CLASS "B" 5:00 TO 6:30 P.M. AND 11:00 TO 11:15 P.M. DAILY

	1-26 Weeks	26-51 Weeks	52 or More Weeks
60 min.	\$1300	\$1170	\$1040
30 min.	780	702	624
15 min.	520	468	416
10 min.	390	351	312
5 min.	325	292	260

CLASS "C" SIGN-ON TO 5 P.M. DAILY AND 11:15 TO SIGN-OFF DAILY

	1-26 Weeks	26-51 Weeks	52 or More Weeks
60 min.	\$800	\$720	\$640
30 min.	480	432	384
15 min.	320	288	256
10 min.	240	216	192
5 min.	200	180	160

ANNOUNCEMENTS

	1-26 Weeks	26-51 Weeks	52 or More Weeks
60-second	\$300.00	\$200.00	\$120.00
20-second	270.00	175.00	110.00
10-second	150.00	60.00	60.00

DISCOUNTS

Weekly Gross
Expenditure

\$1000	40%
2000	45
3000	50
4000	50 plus 5%
5000	50 plus 10%
6000	50 plus 15%

The rates quoted by stations include only time charges; costs of programs as well as certain other expenses are additional. A rule of thumb is that the cost of the program should not be greater than 70 percent of the time costs. For instance, if a station's rate for half an hour is \$1000 and the sponsor decides to use a syndicated film in that period, he should pay no more than \$700 for the right. To meet high costs of network tv advertising, alternate-week sponsorship has become common, and *participating advertising*, in which two or more sponsors share the cost and advertising of a program, has increased. The increase has been intensified by the greater number of hour-long shows. About 95 percent of network evening time has multiple sponsorship.

Live local programs can seldom be supported by local sponsors. A common practice for local shows, even news and weather, is to sell spots in the programs on a participating basis. Though this does not always return the full cost of live shows to the station, programs like news and weather must be maintained for their prestige and service values.

When a station uses syndicated films and cannot get sponsorship for the entire program, spot ads are usually sold to several participating advertisers. Single sponsorship of full-length feature films is rare. Spots for participating sponsors are usually rotated in position in order to give each advertiser an equitable chance to have his sales messages seen.

The use of color equipment means added costs to advertisers. Some stations, however, keep this charge to a minimum, to acquaint sponsors with the problems and values involved, looking toward the day when color receivers are more common.

Other costs that a tv advertiser usually faces include the following: cost of commercials, film or live; charges for use of film projectors; cost of slides or other photographic work; studio rehearsal rentals; charges for more than two live cameras, on-camera announcers, special art work, and rear screen projections.

SPECIAL ARRANGEMENTS

Co-op

It is not uncommon for manufacturers of such items as automobiles, fountain pens, air conditioners, and other nationally distributed goods to allow their retail stores or franchise holders

sums toward advertising. For instance, if a utility store, advertising its own place of business, mentions a certain brand of electric range, the manufacturer may allow the dealer a special discount on every range sold. Or the manufacturer may allow the dealer a flat sum annually toward advertising that mentions the trade name of the range. Some national distributors pay as much as half the cost of such advertising up to a stipulated amount.

Since broadcasting rates for national advertisers are commonly 50 percent higher than they are for local merchants, some national distributors have tried to get local outlets to do much of their advertising, though stations usually try to avoid by-passing of this type. Double-billing deals exist, also, in which a local advertiser buys time at the local rate but bills the manufacturer at the station's national rate. Stations have been known to connive at this practice in order to encourage the local outlet to advertise, but it is considered unethical.

Barter

Two kinds of barter exist in broadcasting, especially in television: (1) An advertiser resells spots on time he has purchased. For example, a chain store might buy time, for which it rents syndicated film; it then collects fees from a soap manufacturer, a jelly maker, a meat packer, and others in return for advertising these specific products on the program. Some chain stores not only pay for their entire advertising by this method, but make a profit. (2) Another barter practice comes about when an investor gets the rights to a series of feature films. He offers the films to stations in return for time; the station has free use of the films, but the film owner can resell the time he gets at rates that are often below those indicated by the station rate card.

P.I. and Percentage Deals

Stations have frequent opportunities to handle advertising on bases other than those represented on their rate cards. For instance, an insurance company or the publisher of an encyclopedia might provide advertising that invites the listeners or viewers to write to the station for further information; the station is then paid a flat amount for each inquiry received. These *per inquiry* or "P.I." deals are most common during late evening periods and

on stations that are not doing well financially. In another arrangement a nursery might offer bulbs, trees, or rose bushes for a sum which is to be sent to the station; the station keeps a percentage of what it receives and forwards the rest to the advertiser. A variation of the percentage approach is offered by a manufacturer of patent medicine, who agrees to provide advertising "during hours which do not bring you much revenue now and are being wasted"; stations using his advertising will be paid a percentage of the gross sales of the medicine in their areas.

Deals of this type are usually turned down for a variety of reasons. In some cases advertisers have not sent the merchandise after receiving the money, and stations have had to refund to the would-be buyers. In other instances inferior merchandise has been sent and stations have been left with unhappy listeners. In any case, such methods put stations in an untenable position in regard to the value of their advertising. It is neither reasonable nor ethical to charge one group of advertisers regular rates and favor the P.I. and percentage people who take no risk. No other medium of mass advertising operates on a percentage basis, and broadcasters should not retreat from the position that time on their stations is worth money. On the other hand, it must be admitted that P.I. and percentage deals have brought good returns to some stations.

OPERATING EXPENSES

As in all business, detailed costs of operation vary according to the judgment of the manager as to what is expedient or necessary. Typical ranges for different types of expense can, however, be shown, based on national averages. Typical costs are shown in terms of percentages in the following table.

A breakdown of these costs shows a variation in range.

	Small Tv Station	Medium Tv Station	Large Tv Station	Small Radio Station	Medium Radio Station	Large Radio Station
Technical	21	23	25	15	16	17
Program	35	37	39	30	30	29
Sales	14	12	10	27	29	31
Administrative	30	28	26	28	25	23

Technical

Technical salaries range from 7 to 10 percent of total costs at radio stations and from 12 to 17 percent in television, where video engineers, floor crew, cameramen, and film technicians are added to a typical radio staff. Tubes, repairs, line charges, and similar costs run to about 5 to 6 percent in radio and 6 to 8 percent in tv. In some cases consultant services average about .5 of one percent.

Program

Stations differ considerably in what they charge against programs in their budgets. In general, however, salaries at radio stations range from 10 to 15 percent, with the percentage increasing during the late 1950's. Television program salaries average about 17 percent, with this percentage dropping somewhat during the same period.

Transcriptions used to be a substantial item in radio budgets, but free records have brought this item down to 1 to 2 percent. Film costs for television stations average about 12 to 26 percent, depending on the proportion of programs from network sources.

News wire services base their rates on the size of the market, the cost running about 1 to 2 percent. Costs of local news gathering at radio stations runs another 1 percent. Local television coverage, including film work, can run as high as 13 percent if all costs, including salaries and technical work, are charged against it.

Talent fees are so negligible in radio that this item can in most cases be put down as zero; however, at a few stations this is still budgeted as high as 5 percent. Talent is a puzzling item in tv costs, since some on-the-air personalities are salaried staff members, while others are on a per program basis; the range is from 1 to 13 percent.

ASCAP and BMI music royalties are based on station income, less such costs as agency fees, line charges, and salesman's commission. A typical ASCAP charge would be $2\frac{1}{4}$ percent on the net proceeds of sponsored programs plus a flat \$15 a month for sustaining shows. BMI rates range from $\frac{3}{4}$ percent of the net for low-income stations to 1.2 percent for more successful operations. Many stations do not expect to use SESAC music, but subscribe to

the service as a legal safeguard against the possibility of an inadvertent copyright violation. A flat fee of \$200 a year is not uncommon for this protection. "Good music" stations, which use a lot of SESAC music, pay in relationship to their income.

Actually, for any of these music copyright services, a station has a choice of paying on a per-piece basis, a per-program basis, a flat fee, or a percentage of net income. Usually one of the two latter methods is chosen because it simplifies bookkeeping.

Miscellaneous program costs, usually running to about 1 percent, include such items as freight and express, line charges, prizes and premiums. Sets, art work, and properties in television run from 1 to 3.5 percent.

Sales

Here again proportionate costs are difficult to pin down, since some stations charge all station promotion against this part of the budget and others charge it against administration. Sales salaries and commissions at radio stations run from 6 to 10 percent. All direct sales costs for radio stations in radio-only markets average about 12 percent; in radio-tv areas they approach 20 percent. Because such a large proportion of television is network, salesmen in that area take only 4 to 8 percent of the total budget.

Station-representative firms usually get from 10 to 15 percent of the amount the station receives for national advertising. National advertising agencies get about 15 percent of the business placed through them (though this is not a fixed amount) and local agencies get a similar percentage for advertising they buy for their clients.

Advertising and promotion costs run from 1 to 3 percent of the total station budget. Direct-sales costs are higher, percentage-wise, for low-income stations; larger-income stations spend a larger proportion on advertising and promotion.

Administration

In radio, administrative officers and staff average about 10 percent of station costs, in tv 7 to 10 percent.

Three types of administrative costs have nothing to do with actual operation: amortization, retirement, and depreciation.

Some investors try to get back the money they have advanced

for constructing a station, instead of considering it solely as an income-producing sum. They set aside a portion of the income for this purpose, with plans to reinvest it. This type of amortization is rare in broadcasting.

The term *amortization* is also applied to retirement of obligations that have been incurred in station construction—payments made on mortgages, loans, and sometimes debts on equipment; this item is sometimes listed as low as 3 percent. In such cases the real estate is being handled on a long-term loan. Good business properties can obtain loans for as long as 20 years or more, but equipment usually must be paid for within 3 years. Interest on such indebtedness must be included in the budget.

Depreciation is, in one sense, only a bookkeeping item; it represents money set aside for replacement of equipment and buildings. When stations are not making a good profit, which is a common circumstance, this item is often missing from their budgets. In a sound business the real estate can be written off in a period of from 20 to 33 years. In some cases the entire real estate item is covered by rent. There is then no amortization and no depreciation; in this case the percentage of total expense runs from 3 to 9 percent. Otherwise, depreciation runs from 4 to 13 percent of the investment, with 6 percent typical. Television equipment is best written off over a 5-year period, though some stations run it to 10. Audio equipment for both radio and tv can be depreciated safely on a 5-to-10-year basis.

Reasonable budget allocations for other administrative items are as follows: office supplies and expense, 2 percent; light, heat, water, 1 percent; insurance, .5 percent; dues and subscriptions, 1 to 2 percent; taxes, excluding income taxes, 3 percent; building maintenance, 1 percent; provision for doubtful accounts, .3 to .5 percent; legal fees, 1 to 1.5 percent; retirement plans, 2 percent; miscellaneous, 5 percent.

EDUCATIONAL STATION FINANCING

Most educational stations are owned and operated by tax- or endowment-supported colleges or public school systems. Some of the employees have faculty status, and their salaries are a part of normal expenses of the educational institution.

Sources of income for purchasing equipment to get started include the following: direct allocation by taxation; earmarking of state funds from sources such as land ownership, oil royalties, etc.; gifts from individuals; gifts from commercial broadcasters; gifts from foundations.

Operating costs are generally lower for educational stations, partly because some of the employees are not so well paid as they would be at comparable commercial stations and partly because much of the work is done by students in training. Some, like KUHT, Houston (Texas), and WHA-TV, Madison (Wisconsin), use scores of students who get part of their education by serving as apprentices. Others, like KETA-TV, Oklahoma City, prefer to have an entirely paid staff.

Annual operating costs of educational television stations are suggested by the following examples: KETC, St. Louis, \$250,000; WUNC, Chapel Hill (North Carolina), \$148,000; KCTS, Seattle, \$165,000. These stations are active in program production, but the sums represented are meager in terms of commercial costs. It is not unusual for a single network program to cost as much as the entire annual budget of an educational station.

Among the sources of support, in addition to those mentioned as helpful in getting equipment, are private groups, like the Memphis Community Foundation, a group of private citizens that supports WKNO-TV, and a group of twenty-five organizations in Miami, which contributes to WTHS-TV, owned by the Board of Education of Dade County. Another source is tuition fees paid by students who follow broadcast courses for credit, but this does not amount to much.

Another means of support is fees paid by other nonprofit institutions that share the use of equipment; for example, a museum that uses the outlet on a regular basis will pay an amount to the station that represents the museum's proportionate share of the cost of station operation.

KPFA, Berkeley (California), asks for and obtains support from listeners, who not only contribute directly but hold auctions of items furnished by individuals and business organizations. Benefit concerts are held, too. In addition, KPFA sells advertising space in its printed program schedule, which is widely distributed.

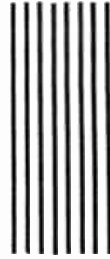
One of the first etv stations to go on the air did so on a com-

mercial basis, selling enough of its time to pay for the cost of educational programing. One university station is operated half-time by commercial interests.

A major source of income for educational broadcasting in recent years has been the Ford Foundation, which, directly and through its Fund for Adult Education and the Fund for Advancement of Education, has contributed more than \$30 million to equipment and construction of etv stations, training teachers both to appear on tv and to make effective utilization of programs in their classrooms, and helping set up the Educational Television and Radio Center, from which stations get taped and filmed program series.

A sample budget, from WQED, Pittsburgh, shows one pattern of financing.

	<i>Expenses</i>
Operation	\$279,536
Teaching Demonstrations	104,023
School Fund	49,929
Educational Television and Radio Center	77,000
	<u>\$510,488</u>
	<i>Income</i>
Fund for Advancement of Education	\$120,000
Educational Television and Radio Center	102,000
School Funds (37¢ per pupil)	70,000
City of Pittsburgh	30,000
Alleghany County	40,000
New Projects	25,000
Contributions Needed	123,488
	<u>\$510,488</u>



CHAPTER 8

THE STATION'S BASIC EQUIPMENT

CAPSULE HISTORY

The development of radio and television can be traced to discoveries going back many centuries.

Luigi Galvani (1737–1798) was called “The Frog’s Dancing Master” because he caused frogs’ legs to twitch by inserting copper hooks in them and hanging them on an iron rail. Alessandro Volta (1745–1827) later explained this phenomenon by showing that when two unlike metals are brought into contact, electricity results.

Even the ancients knew about magnetism, and medieval people used the principle in compasses. By the time of Elizabeth I it was known that magnetism could be artificially created by friction. But it remained for Hans Oersted, in 1820, to show the relationship between magnetism and electricity by discovering that an electric current could cause a compass needle to move. In effect he had created an electromagnet. Five years later William Sturgeon created a true electromagnet by placing a piece of soft iron inside a coil of insulated wire through which he sent an electric current. About this time Joseph Henry noted that electricity could be created by moving a magnet through a coil of wire, a fact which Michael Faraday also discovered independently. The stage was now set for electronic communication.

In 1837 Sir Charles Wheatstone and Sir William Cooke patented a telegraphic system by which a series of needles at the end of a long wire could be controlled by an electrical current sent through

the wire. Samuel Morse substituted first a punched tape for the needles and then a vibrating key that could be heard; this was patented in 1840.

A generation later Alexander Graham Bell invented the principle of the microphone and was able to impose its vibrations on the electric current being carried through a wire; this substitution of the microphone for the key, and the human voice for the human hand, resulted in the first telephone in 1876.

During the next decade Heinrich Hertz noted that electromagnetic activity gave off waves that could be detected by coils of wire. Guglielmo Marconi made use of this discovery in 1894 to send telegraphic signals through the air, thus inventing wireless telegraphy or radio telegraphy.

The next step was obvious: to substitute the microphone of the telephone for the telegraphic key and to use the principle of Hertzian waves to broadcast it. This was done in 1900 by Reginald A. Fessenden, who broadcast the first speech sounds by radio.

Four years later John Ambrose Fleming made use of the Edison effect, noted by Thomas Edison in 1884, and developed a vacuum tube by which the force of the radio waves could be greatly increased. The tube was improved upon by two contemporary scientists, Lee de Forest and Irving Langmuir. In other words, early in the twentieth century the basic principles of modern radio communication were well established.

The development of television began in the 1880's. People already knew that certain metals carried electricity only when exposed to light. Paul Nipkow made use of this fact, plus a perforated revolving disc. Holes in the disc were arranged so that only a single spot of light at a time would fall on a subject; one revolution of the disc completely lighted the subject, a spot at a time. Light from the subject, reflected on a light-sensitive cell, set up a current of electricity in pulses, each representing one dot of light. When the cell was connected to a suitable electric lamp, such as a neon tube, the tube was lighted by a series of electrical charges, each equivalent in intensity to the light that was reflected from the subject. When a second disc was placed between the neon lamp and an observer, the latter was able to see a reproduction of the original image.

In the 1920's C. Francis Jenkins and John L. Baird used vacuum

tubes as amplifiers and an improved photocell; public demonstrations were held in 1925–1927. The principle used by Nipkow is still basic in television, except that electronic scanning has been substituted for the mechanical disc. The invention of the electronic scanner, announced by RCA in 1933, was attributed to Vladimir Zworykin; Philo T. Farnsworth had also used the method.

Color television was first developed by the Columbia Broadcasting System, which used a series of revolving color filters to break up and reassemble the signal received from mechanical scanners. However, this system was never put into wide application, because it was cumbersome and the picture could not be received on black-and-white sets. In 1954 RCA released an electronic color system which has become the standard.

MICROPHONES AND PLAYBACKS

All modern microphones operate when a sound wave disturbs a piece of metal suspended in a magnetic area. In velocity mikes the metal is a thin ribbon of alloy. In dynamic, or pressure, mikes it is a small coil of wire attached to a lightweight molded diaphragm. In a condenser mike an electrode mounted in back of a diaphragm varies with the varying capacitance between the two. The ribbon in the velocity mike, and the diaphragms in the dynamic and condenser types, vibrate sympathetically with the sound waves that hit them. The disturbed magnetic area, in each case, sets up a flow of electrons, which are fed along a wire.

On record players the needles are disturbed by variations in the grooves of the record. These vibrations are translated into electrical impulses. Magnetic tape passing through the head of a tape playback interferes with a magnetically balanced area and causes an electronic flow.

Whether from a microphone or a playback, the flow of electrons along the wire, representing the original sound, is called the *audio wave*.

RADIO TRANSMISSION

Radio waves are created by an oscillator which sends out waves of energy at a constant frequency and a constant amplitude. The

frequency, or rapidity, with which the waves are released is expressed in kilocycles, or thousands of cycles a second, each cycle being a complete wave. The frequencies are represented by numbers on the dials of receiving sets. A station received at 72 or 720 on the dial is broadcasting at the rate of 720,000 cycles a second. The distance between the crests of the waves is the wave length.

All radio waves travel at the speed of light, about 186,000 miles a second. Therefore the wave lengths of the higher frequency

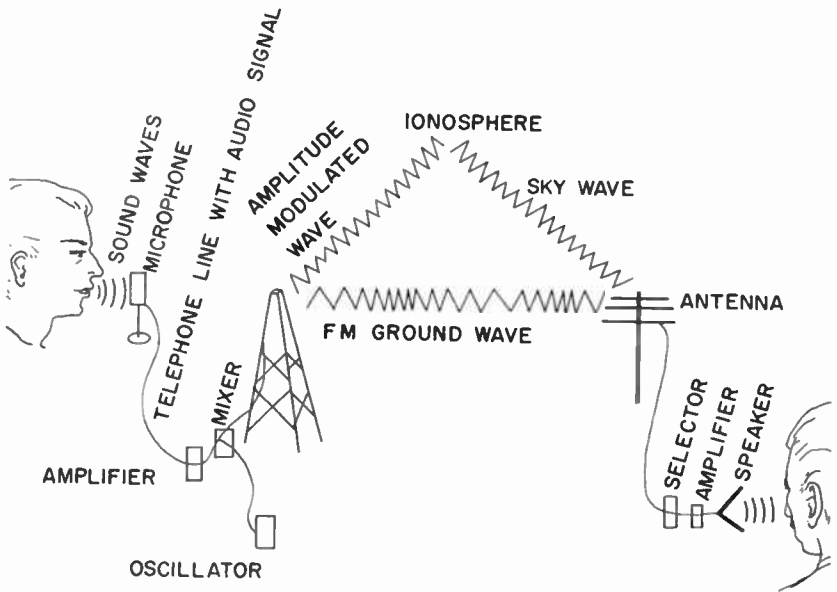


Figure 14. How Radio Works.

stations are shorter than those with lower frequencies. For example, the wave length of a station at 1600 kc is about an eighth of a mile, while that of a 550 kc station is almost three-quarters of a mile.

Short waves use up their energy more rapidly than long ones, much as a ball that takes short bounces will not bounce as far as one that takes long leaps. Two stations with the same power will thus cover different distances because of their frequencies.

The amplitude or power of a station is determined by the amount of electrical current it uses. A typical local station might

use one kilowatt of energy, while an extremely powerful station will use fifty times that much.

The energy released at the transmitter is called the *carrier wave*. If it could be heard, it would be a steady sound. The frequencies used are far above the range of human hearing. The lowest in common use is 550,000 cycles, while a good range for the human ear is from 30 to 20,000 vibrations a second.

The audio wave from the studio arrives at the transmitter as electron waves representing the frequency and amplitude of the original sounds. The audio wave is then modulated on the carrier wave which may be altered in either its amplitude or frequency characteristics. Am, or amplitude modulated stations, are used for standard broadcasting.

Amplitude modulated waves follow the curvature of the earth for some distance and arrive at the antennas of home receiving sets in a fairly direct manner. Some of the wave goes skyward and encounters resistance when it reaches the ionosphere, or Kennelly-Heaviside layer, which is an area of active ions surrounding the earth. These waves are then reflected back to earth; because of their angles, they carry farther than the ground waves. Since the ionosphere is more active at night, some stations that do not interfere with others during the daytime would do so at night, and therefore are obliged to cease their operations at sundown.

Fm stations have a number of advantages over am. Variation in the height and intensity of the ionosphere causes am signals to fade, though volume variation in reception is partially controlled automatically in receivers. Frequency modulated waves are not reflected by the ionosphere; fm reception is therefore direct to home receivers and fm stations have little trouble with fading. Most static, including lightning and man-made interference, is amplitude in character; this means that fm has little static. Perhaps the great advantage of fm over am is in quality of sound. One of the factors on which quality depends is range of frequency, represented by the deepest note in a sound plus overtones. In a symphony orchestra the range of sounds of all the instruments may be as great as 15,000 cycles. Am stations are only 10 kc apart, and for technical reasons cannot use their entire spread of 10,000 cycles. Therefore, they can reproduce only about a third of the range of sound in a symphony. Fm stations are 200 kc apart,

and are permitted a band spread that is more than adequate to handle all the sounds the human ear is capable of receiving.

TELEVISION

The audio part of a tv station is fm radio.

Broadcasting of pictures is achieved by focusing light on a photosensitive grid which then becomes excited electronically. Since the more light the greater the excitation, the dark and light areas of a subject or scene are represented by a mosaic of electronic activity, made up of 625 hypothetical lines. A stream of electrons is fired from a "gun" opposite the mosaic. This stream "scans" the mosaic, from left to right and top to bottom, first aiming at the odd-numbered lines. When it has completed one such excursion to the bottom right of the mosaic, it is kicked back magnetically to the top left again, and scans the even-numbered lines. This process, called *interlacing*, completely scans each scene thirty times a second.

As the electrons encounter resistance at the mosaic, they return to the end of the tube in which both mosaic and gun are enclosed. Each returning electron represents the degree of excitation that it encountered at the mosaic; i.e., those that encountered light areas return with a different degree of force than those that bounce back from areas representing the dark portions of the picture. The returning stream is fed along a line to the tv transmitter, much as an audio wave is fed along a telephone line. The process described uses image orthicon tubes.

At the transmitter the video signal is modulated on a carrier wave, as in radio.

Home antennas detect the signal and feed it to the receiver, where another electronic gun scans the end of the receiver tube. This tube is coated with phosphors, and these metallic elements glow when they are bombarded with electrons. Since the flow of electrons from the gun is in direct proportion to the way the mosaic in the camera was affected, the brilliance of the phosphors conforms to the light and dark areas of the original picture.

Silent motion pictures show sixteen complete still pictures a second; a persistence-of-vision factor in the retina retains each individual impression long enough for the succeeding one to over-

lap so that the eye sees the sixteen pictures as continuous motion. Sound motion pictures present twenty-four frames a second, for reasons associated with the sound. In television no complete picture is seen at any instant, since it is broken up, not only into 625 lines, but also theoretically into 600 dots per line; each returning impulse in the tv tube therefore represents $1/375,000$ of the picture. Increasing the rate to thirty frames a second helps overcome the effect of this fragmentation. In fitting these separate impulses together into a complete picture, the viewer is aided not only by persistence of vision, but by the fact that the phosphors in the

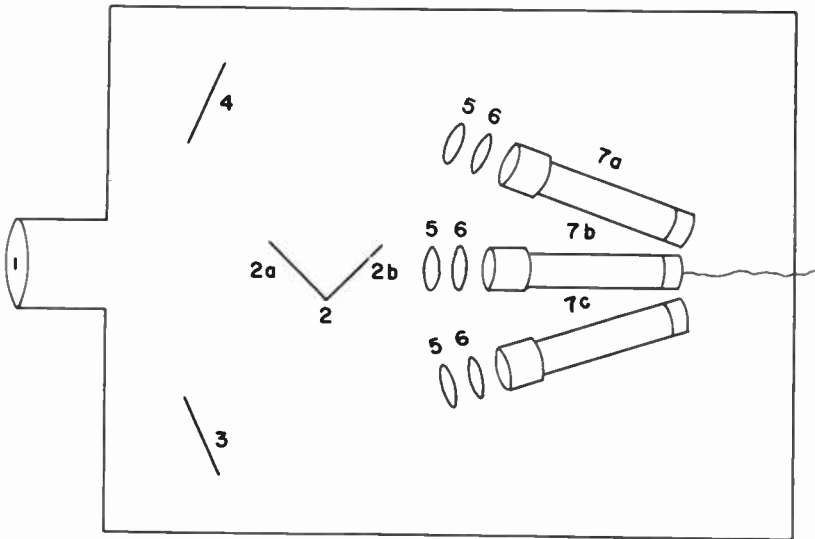


Figure 15. Principle of Color Tv Camera.

end of the viewing tube retain their glow for an instant after they have been stimulated. However, since no complete picture is ever shown, technicians have found that they get better results by using interlacing than they would if they scanned each picture completely line by line. The overlap of impression gained by the lace and interlace gives a steadier-appearing picture to the viewer.

Color television is achieved by breaking up the spectrum into three primaries, red, green, and blue, and using three scanning tubes. Figure 15 shows the principle. The picture is focused through the lens (1), into a dichroic mirror (2). This mirror reflects blue to mirror 3 from 2a, which permits red and green to

pass through it; 2b reflects green to mirror 4, but permits red to pass through. So image orthicon tube 7a scans the green portions of the picture, 7b the red, and 7c the blue; 5 and 6 represent focusing lenses and filters.

The signals are fed onto the line sequentially and broadcast in the usual manner. When they are picked up and fed to a black-and-white receiver they are seen in shades of gray and look very much like pictures from a monochrome station. Color receivers

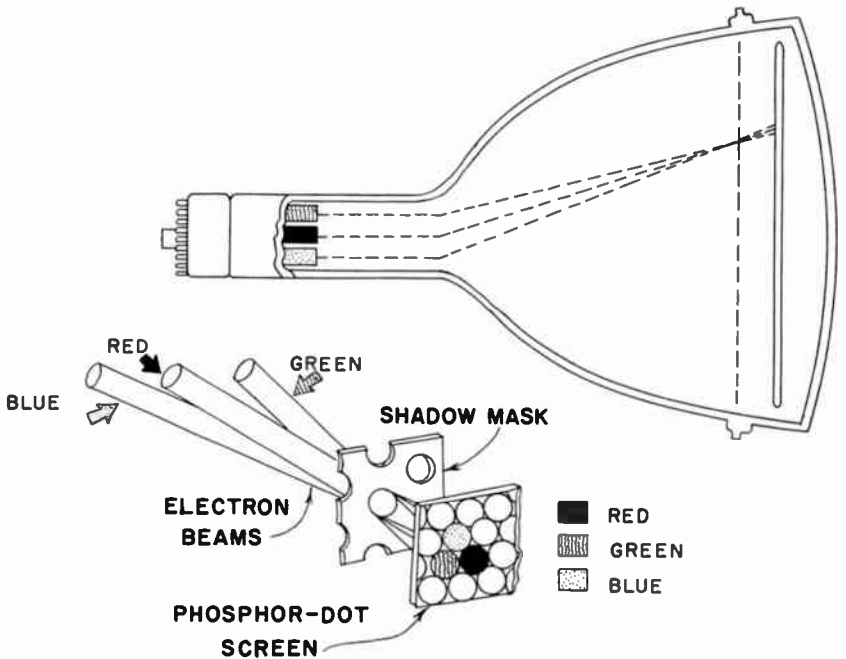


Figure 16. Principle of Tri-Color Receiving Picture Tube.

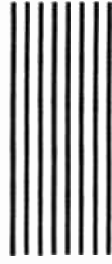
usually have three electronic guns, which are synchronized with the signals from the station. The separate signals are projected through a shadow mask onto the end of the tube, where color-sensitive phosphors are arranged in groups of three, one for each of the original colors. (See Figure 16.) Terms used to describe color responses are hue (the basic color, such as red), luminance (or brightness), and saturation (vividness; for example, scarlet is more saturated than pink, though both are of the same hue, red).

Vidicon tv equipment is smaller and lighter than image orthi-

con and works on a somewhat different principle. There is no difference in its use, however, or in the associated transmission equipment. Vidicon is in common use at schools that train students in broadcasting and for film chains at commercial stations.

It should be added that experimentation with three-dimensional television has proved its feasibility. Facsimile, by which printed copy and pictures can be received in the home by radio signals, has been practicable since the early 1940's. However, neither seems likely to be promoted in the near future.

The foregoing summary of transmission and reception should give you some appreciation of the electronic miracle of broadcasting. Certainly every station employee should have a general understanding of its basic principles. Equipment in common use at stations is discussed in later chapters as part of job descriptions.



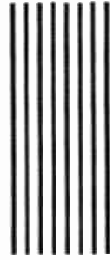
PART II

**JOBS AT RADIO AND
TV STATIONS**

Increasingly station managers are looking to colleges for personnel. The first jobs to which graduates go are most likely to be in announcing, sales, commercial copywriting, and program work such as news, sports, and film. Jobs in directing and production usually come after experience is acquired.

Although a college education is not needed for work on the floor as cameraman, in the projection and film processing rooms, or in the office handling traffic, a college graduate may find one of these jobs his best opportunity to break into station work.

The nature of traffic work is described in the discussion of station routines in Chapter 5; the nature of projection and camera work will be suggested in the next two chapters on production and direction. Other beginning jobs are described in the chapters that follow. Since each job will be better understood if the student has some knowledge of production and direction, these subjects are discussed first.



CHAPTER 9

PRODUCTION

The term *producer* is usually applied to the person who has overall responsibility for a production, while a *director* has charge of people and technical work during rehearsal and while a show is on the air. Sometimes these jobs are performed by the same person.

Producers coordinate idea, script, casting, and general arrangements; take care of all business relationships; and make sure that technical facilities, properties, art work, and other necessary materials are ordered, provided, and paid for. At the local level the job difference is one of degree rather than kind.

Station employees who might be thought of as part of the production team (though they are not organized as a production department) include artists who create visuals and design sets, photographers, carpenters, and, rarely, specialists in product display. Writers may be included when assigned to a specific production.

TELEVISION PRODUCTION EQUIPMENT

Cameras

Three types of television cameras are in common use: (1) the lightweight vidicon, used for class training purposes, for closed circuit work, and as a film camera in projection rooms of most stations; (2) the standard-image orthicon black-and-white camera; (3) the color orthicon. (See Figures 18 and 19.)

BASES. Vidicons can be mounted on lightweight tripods, which in turn are set on triangular wheeled dollies for easy camera

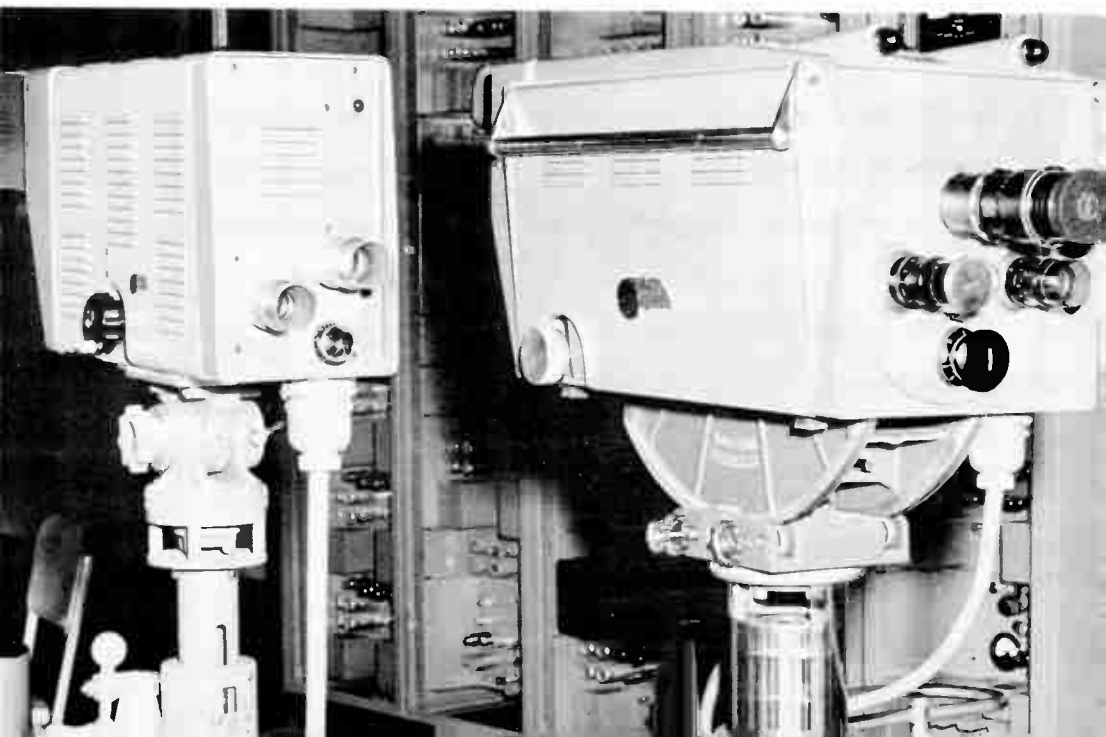


Figure 17. Camera Pedestal, RCA Image Orthicon Camera Mounted on Houston Fearless Pedestal, PD-3.



Figure 18. Color Orthicon Camera, RCA TK 41, on Cradle Rocker.

Figure 19. Comparison of Vidicon and Image Orthicon Cameras, Sarkes Tarzian.



movement. The tripods are sometimes made of wood, like those used with surveyors' instruments; usually they have telescoping aluminum or steel legs.

The heavier standard image-orthicons are sometimes mounted on steel tripods, but are more commonly used with pedestals such as the one shown in Figure 17. Some, like the Houston Fearless PD-3, operate manually. Control rings or cranks raise and lower the camera. Others, like the Houston Fearless PD-9M for black and white and the PD-9C for color cameras, are motor operated.

Crane-type bases raise cameras and cameramen to a considerable distance for overhead shots. One studio type, the Houston Fearless Cinemobile, is shown in Figure 20.

FRICTION HEADS. Mounting heads on top of pedestals can be changed to accommodate different types of friction heads, on which the cameras are mounted. These friction heads are made so that the camera can be turned horizontally from side to side (panning) or vertically up and down on its axis (tilting). On vidicons, small levers release the tilt head for horizontal or vertical movement of the camera on its axis; the cameraman manipulates the camera action by means of a control handle. One of the levers can be seen in Figure 19 on the hub just left of where the cable enters the under part of the vidicon camera.

In orthicon equipment the control handle may serve also to release the friction head for camera movement; this is done by twisting it to the right for release and to the left to tighten it. On some orthicon equipment knobs and levers are used, as with vidicon. Since the equipment is heavy, tilting may tend to over-balance it; to eliminate this possibility, and for smoother motion, rocker cradles are used, as shown in Figure 18.

LENSES. The cameraman sees the picture in a view-finder on the back of the camera (Figures 17, 18). The quality of the picture is regulated by contrast, amount of light used, and focus. Contrast is controlled by dials on the top or back of the camera, depending on its type. Light and focus are controlled by lens adjustments. All standard lenses for television and motion pictures operate on the same principle.

A series of numbers (i.e., 1.5 to 16) etched on the barrel of the lens represent *f*-stop or relative exposure, the smallest numbers representing the largest openings and therefore the most light.

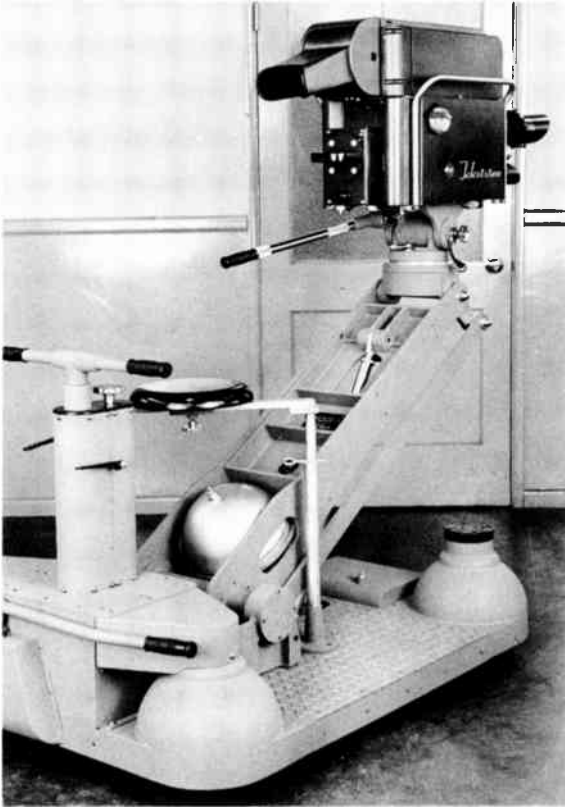


Figure 20. Cinemobile, Houston Fearless.

The amount of light that falls through the lens is regulated by a control ring. An iris diaphragm, composed of overlapping metal plates, opens and closes as the ring is turned, thereby enlarging or reducing the aperture through which light enters the camera. If little light is used on the set the *f*-stop must be increased. Other things being equal, the smaller *f*-stops (larger numbers) provide better definition and depth in a picture. On new types of equipment *f*-stops may be adjusted by remote control from the rear of the camera.

Etched numbers beside a second control ring represent distance in feet from the object being photographed. The average distance to be used during a

sequence is measured or estimated, and the ring is turned until the appropriate number representing average focus is in position. Fine focusing, and adjustments during a program, are made by means of a knob on the side of the camera, as shown in Figures 19 and 20.

Lenses are of different lengths. For 16mm. motion pictures and vidicon work they are classified in inches; orthicon lenses are expressed in millimeters. Since one mm. is about .039 of an inch, a 75mm. orthicon lens is roughly equivalent to a 3-inch vidicon lens. Longer lenses have a narrower area of pickup, while shorter or wide-angle lenses have a wider angle of divergence from a center line, and pick up a wider scene from the same distance.

Since the angles of the different lenses are standard, charts have been constructed of the areas taken in at various distances by different lenses. By means of these and a protractor type of instrument it is possible to predict what lenses and distances will be needed for specific shots in a show being planned. These are worked out on floor plans. However, for most station work, the staff is familiar with the areas and the available lenses, and chooses the correct lens as a matter of routine or brief experimentation.

The lenses are mounted on a round metal turret, as shown in Figure 19, and can be changed by turning a knob or twist-bar at the back of the camera, as seen in Figures 18 and 20.

As a camera is moved toward or away from an object, focus must be adjusted. In addition, as a camera moves back from an object the amount of reflected light is reduced, so minor adjustments in the *f*-stop need to be made. These factors are taken care of automatically in a zoomar lens. A zoomar's area of pickup can be changed from wide to narrow; a wide shot of two football teams can be



Figure 21. Zoomar Lens, RCA.

narrowed down to a close-up of the ball-handler in a single smooth action, without movement of the camera or change of lenses. As the area is changed, *f*-stop and focus are changed by internal gearing. Some types operate manually by means of a control rod; others, like the Wollensak Raptar Autozoom, operate with motors. Zoomars come in several sizes, from the big telephoto lenses used in athletic contests (Figure 21) to the studio type shown in Figure 31.

A new mechanism has been invented, by which a light-sensitive meter automatically controls the *f*-stop, but this had not found its way into television by late 1960, though it was becoming common in amateur cinematography.

Microphones

Traditionally, tv has used microphones suspended on booms set on dollies. The whole apparatus can be pushed to any part of the studio where it is needed, the boom can be lengthened or shortened to accommodate distances of speakers, and the mike itself can be turned in the direction of the person speaking. However, besides requiring the continuous attention of one man, booms are cumbersome and often cause shadows. Current practice at most stations is to use chest microphones, to hang a series of microphones in positions where they will be needed, and to use desk mikes. The audio engineer is then responsible for cutting in the appropriate mikes at the right time. Since few stations have elaborate productions, these methods are usually satisfactory.

Lighting

Station lighting problems are much simpler than those of networks. Usually there is no need of different lighting setups for several sets within the same program and little need for mood lighting or special effects. The principal need at stations is for enough light to get a clear picture with good depth and no disturbing shadows.

TYPES OF LIGHTS IN COMMON USE. Nearly all studio lighting is now incandescent, in which electric current causes a filament to glow. Though "inkies," as they are called, provide a sharp light that helps give detail to pictures, they also give off a good deal of heat and are somewhat deficient in the red end of the spectrum. A few stations still use some fluorescent tubes, in which an electrified gas glows. "Fluoros" are comparatively cooler and give a softer, warmer tone to pictures. Since detail is usually sought, however, incandescent lights predominate. A mixture of the two often gives the best results.

Scoops and *spots* are two of the most common types of lights used in the studios. Scoops are metallic reflectors, mostly half-shell in shape, which spread the light evenly over fairly wide areas; a deeper type throws the light somewhat farther and concentrates it a bit more. Screens fitted over the fronts of scoops, or light fabrics in front of them, will soften the sharpness of the light



Figure 22. Scoop, Kliegl 1155-G. The 1158-G is deeper, with pan-shaped reflector, and has a longer throw.

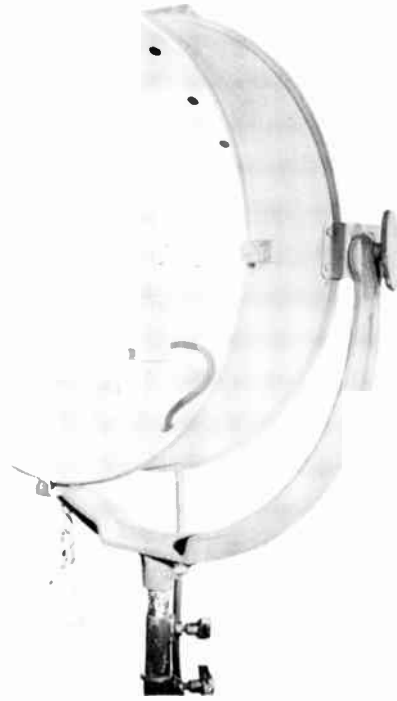


Figure 23. Cone Light, Camera Equipment Company. This light is softer than a regular scoop and reduces sharp shadows.

Figure 24. Fresnel Spot, Kliegl 44N8EPG. "Pole-Op" attachments permit control of focusing, tilting, and positioning from floor.



when that is desirable. Hinged "barn doors" attached to scoops can help control the spread of light on either side.

Spotlights, or *spots*, concentrate the light into smaller areas by means of lenses. Some spots are adjustable, permitting control of the size and sharpness of the beam of light. Some spots use ribbed lenses, called *fresnels*, when softness is desired rather than sharpness. Spots for throwing shadow patterns on backgrounds are fitted with frames in which the patterns are inserted. *Follow spots* are mounted on flexible joints so performers can be lighted as they move about the stage. Both scoops and spots can be mounted on floor stands, suspended from the ceiling on flexible hangers, or hung from a pipe grid by clamps.

Groups of light bulbs or tubes grouped together with a single large reflector, called *banks*, may be hung from the ceiling or mounted on a floor pedestal or dolly.

Except in very small setups lighting is controlled at a central switchbox equipped with dimmers which permit the levels to be increased or diminished as needed.

TYPES OF LIGHTING. *Base* lighting is overall even lighting on a set—enough to get a good picture from almost any camera position. *Key* lighting is a concentration of light on a principal, a central subject, or the area in which the principal action takes place. Sometimes these terms are used interchangeably. Both *base* and *key* lighting are sometimes accomplished by scoops suspended behind and above the cameras, though large fresnels are usually used in these positions. *Fill* light helps reduce shadows and brightens dark areas. This is accomplished by added scoops, fresnel spots, and sometimes banks. *Modeling* light, accomplished by the use of back and side lights, gives depth to a picture and relieves the flatness that results when only front lighting is used. *Back lights* are usually scoops or fresnels suspended above and in back of the performers. Such lights should be at an angle of at least 135° with the floor and the camera, to throw light on the heads and shoulders of performers but not toward the camera lens; this means, of course, that the performers cannot be too far back on the set. Sometimes exaggerated modeling is achieved by the use of spotlights directly above the heads of performers; a *pool* of light results when the other studio lights are doused. *Side lights*, which add depth to a picture by lighting the sides of



Figure 25. Follow Spot on Dolly with Dimmer and Focusing Controls, Century 1545.



Figure 26. Dimmer Board, 3 Scene, Preset, Kliegl.

Figure 27. Studio Lighting Setup, WMFY-TV, Greensboro (North Carolina). Note use of scoops, Kliegl.



performers or objects, may be floor banks or single-unit scoops or fresnels. Fixed or focusing spots are used for *highlighting*; that is, bringing some object in the picture into special prominence. Crossed spots can highlight a merchandising display and at the same time counteract each other's shadows.

At most stations the working areas are familiar to the staff and lighting becomes fairly standardized. Station staffs seldom attempt special effects with lighting; getting a good picture without unnecessary discomfort to performers is their central aim. The more light, the better picture (within limits, of course), since, as noted earlier, less light means that the *f*-stop of the cameras must be opened wider, with resulting loss of depth and definition. Effort should be made to use enough light so the stop may be closed at least to *f*/8.

LIGHT MEASUREMENT. The amount of light is measured by a light meter. *Reflected* light is measured from the position of the camera, with the meter aimed at the people or objects on the set. Some stations operate with this reading as low as 80 foot-candles for black-and-white image orthicon, though most authorities recommend not less than 150 to 200 foot-candles. New vidicon tubes can get fairly good pictures at 100 foot-candles, but a level of 200 to 300 is better. For color, levels of 400 foot-candles are needed, with some highlights as high as 800.

Incident light is measured from the position of the object or person to be photographed, with the meter aimed toward the light sources. Here the object is to determine whether the light is evenly distributed across the set. A good technique is to stand on the set, aim the meter about lens height, and move it from left to right, noting variations in readings that might indicate a need for more or less light from any direction.

Some experimentation has been done with colored lights for color tv—not only for special effects, but to intensify the colors in sets, costumes, and products. Since the use of color filters or colored lights means not only an increase in wattages, with a corresponding increase in studio heat, but also added costs, it seems unlikely that colored lighting will be widely used at stations in the near future. The General Electric Company is now developing tubes that can take television pictures in the dark; these hold some promise that hot studio lighting may some day be a thing

of the past. At the present time, however, the tubes are being developed only for military purposes, and further refinement is needed before they will be satisfactory for commercial television.

Projection Equipment

With few exceptions, all projection of films, slides, and opaque art work is from equipment in the projection room, though at some stations with limited space the projection apparatus is in the control room along with the engineers, the directors, and the control console. Perhaps, therefore, it would be better to speak of a "projection area."

MOTION-PICTURE PROJECTORS. All film made especially for television is 16mm. in width. A few large stations have equipment for 35mm. film, the standard for motion-picture theaters. In television, motion pictures are projected directly into a camera at close range in a fixed position. Usually these cameras are vidicon.

Motion pictures are a series of still photographs, each stopped in front of the lens for an instant; while one picture is being pulled through to expose the next, a metal shutter flips in front of the aperture to cut off the light and prevent a blurred effect. Since each picture is slightly different from the preceding one, the rapid succession, aided by persistence of vision in the retina of the eye, gives the effect of continuous motion. All tv film is exposed at the rate of twenty-four frames, or individual pictures, a second; the shutter blanks out only 1/120th of a second, too short a time for the eye to catch.

Since tv equipment scans at the rate of thirty frames a second, projectors must be synchronized with the tv equipment to prevent flicker.

Film is loaded on all projectors in substantially the same manner, although details differ somewhat with different makes.

The film is engaged by a series of sprockets. To permit continuous movement of the mechanism while the individual photographic frames are held in front of the lens aperture, the film is looped, above and below the aperture area, to take up the slack.

New developments by Eastman and others eliminate framing and provide continuous projection. The light source is a "flying spot" scanner; though the film is in motion, two rotating tilting mirrors keep it lighted evenly. For color film, the light is broken

up by dichroic mirrors and distributed to the three tubes of a permanently mounted camera.

Moving sprockets carry the film around the sound drum. On most film the sound is printed photographically along the edge opposite the sprocket holes. A small light is focused through this edge onto a photocell, which translates the varying light into a series of electrical pulses; these are fed through a series of tubes to the speaker, where they are turned into sound waves.

Two projectors are usually loaded for one program. They may contain separate reels of a continuing feature picture, or one may hold a program and the other the filmed commercials that are to be used. To aid in making smooth transitions from one projector to another, films have "bloopers" marks at, say, 10 and 3 seconds before the end of each film, or at points at which a film is to be stopped. Bloopers may be punched holes or printed dots and circles. The projectionist uses bloopers as a guide to warn him when he should stop the action of one projector and start the other. The director and others who watch the monitor can tell exactly when a film switch is going to be made. The projectionist has the additional visual guide of white leader which is spliced between films or commercials; when the white portion approaches the lens aperture, he knows the end of the film has come.

Unfortunately, different makes of projectors require different lengths of time to get up to full speed. A projectionist at one station may punch blooper marks in a film to key him for "alert," "start next projector," and "take out," to suit his own equipment. At the next station, with different equipment, new and different holes may be added. Some film acquires so many holes that it is hard for a projectionist to tell his own. A few use wax china crayons to make cross marks. These are harder to see than bloopers, and the wax tends to collect in the film track of the projector. However, it is easily cleaned off with carbon tetrachloride.

VIDEOTAPE. Videotape (VTR) equipment, discussed also in Chapter 16, reproduces pictures and sound from a magnetized tape. (See Figure 59.) The use of this equipment is rapidly taking the place of film for studio-produced commercials, network programs, and live program reruns. The signals from the tape are translated into video impulses directly in the tv control equip-

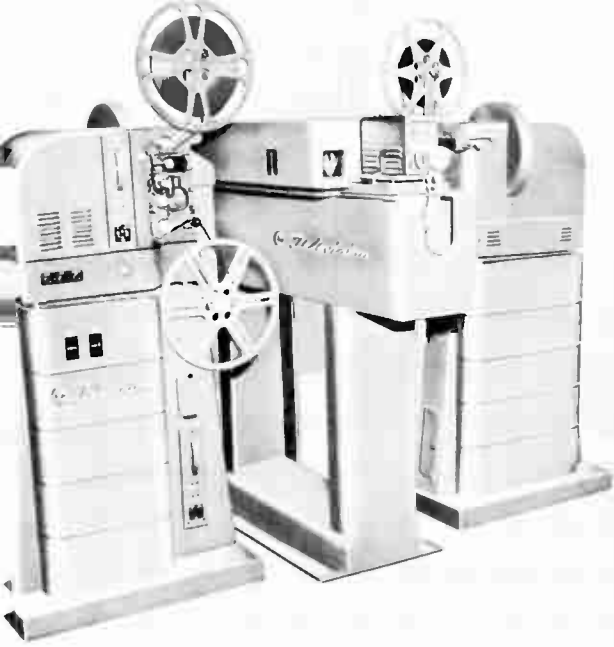


Figure 28. Multiplexer, RCA TP-11, with Two TP16 Projectors and TK-21 Vidicon Film Cameras.



Figure 29. Monitor Pedestal and Wave Form, General Electric. Director points to scope showing wave form for horizontal pattern. Vertical pattern at right.

Figure 30. Vidicon Console, Sarkes Tarzian ACT 2A, with Audio System, TSS 2A.



ment, thereby eliminating the need for an intervening projector as in motion pictures.

SLIDE PROJECTORS. Slide projectors also are focused directly into a fixed-position tv camera. Slides are inserted upside down and backward; they have marked corners to minimize mistakes in insertion. If only one slide projector is used there are delays between slides, or one appears to slide out while the succeeding one slides in. To avoid this, two projectors are usually used, or a double mechanism by which the image of one slide takes the place of the other instantly. Punch-button automatic insertion is also possible, in which a switch releases slides from a central bank as needed and automatically returns them to their position in the bank. A slide that might be used several times a day, like a station ID, is then always easily available and automatically handled.

OPAQUE PROJECTORS. Opaque projectors work on the same principle as the old "magic lanterns," reflecting pictures and objects into a lens by means of lights and mirrors. As with slide and motion-picture projectors, opaques are focused into a fixed camera. An arrangement of mirrors on levers in a double projector makes it possible for one picture or object to be shown instantaneously after another, since the use of one side of the projector automatically cuts off reflections from the other. In tv, opaque projectors are called *telops*.

MULTIPLEXERS. To eliminate the need of a camera for each motion-picture or slide projector, a multiplexer is used. This is an arrangement of mirrors enclosed in a housing. (See Figure 28.) A slide projector might be focused through one end of the multiplexer directly toward the camera at the other end; motion-picture projectors on either side of the multiplexer can be focused into angled mirrors that reflect the image into the camera. Other combinations can be used.

Tv Console

All of the cameras from the floor and the projection room, as well as network or other remote cables, connect through the console. (See Figure 30.) The signal from each can be seen on its own picture screen or monitor. In addition, there is a master monitor, showing the picture that has been selected from the camera monitor.

Learning to operate the basic control equipment is not difficult,

although to use it skillfully requires experience. Electronic adjustments must, of course, be left to qualified video engineers. However, the director uses the equipment, so he needs to understand its operation.

First the equipment must be turned on. Engineers ordinarily take care of this step. Power is fed first to the sync generator units some time in advance of the actual operation of the equipment, since the component elements must warm up, or stabilize. In black-and-white vidicon this takes only 10 to 20 minutes, in color vidicon a half hour to an hour. In b-w image orthicon, an hour is usually considered adequate; color orthicon takes from 2 to 3 hours. Next, power is fed to the camera units.

It is now possible to feed a picture from the cameras to the console monitors. Here the first step is to turn the gain control to an adequate level. This is a simple knob, and the level is shown on a meter. Since the level needed varies with the setup and the age of the tubes being used, in learning new equipment the director must check with those who are accustomed to operating it.

Now the pedestal is raised by means of the pedestal control. The pedestal is a bar of light which shows at the bottom of the oscillator unit. (See Figure 29.) Next the wave form is raised; this is a pattern of light which shows above the pedestal, and represents the amount and spread of light coming through the camera. This will depend on the light being used on the floor and the camera's relationship to it. Orthicon equipment usually has two wave forms, one representing vertical and the other horizontal distribution of the signal. While the director regulates the wave form, the cameraman should adjust the *f*-stop and focus of the camera. The wave form should be raised until its pattern starts to retreat. An adjustment should then be made by controlling the pedestal until there is a space between it and the bottom of the wave form, representing about 1/10 of the height of the oscilloscope window. At this point the monitor should show its best picture. Other dials control picture contrast, brightness, centering, and horizontal and vertical distortion.

Each camera unit has its own monitor controls on the console. All are in turn controlled by master equipment handled by the video engineer.

Audio equipment controls the sound from various floor micro-

phones as well as from tape or transcriptions. Usually an audio engineer handles this.

TELEVISION PRODUCTION FACILITIES

Some Factors Governing Television Production Facilities

Several factors must be taken into account in the selection of colors and design of materials used on tv.

GRAY SCALE. On black-and-white tv all colors register in shades of gray, so attention must be given to the gray scale of the color spectrum; some colors give the same shades of gray on tv, and are hence indistinguishable.

Contrast is needed for a good picture, but if the contrast is too great the equipment cannot handle it. Original black-and-white colors cannot be used together, as they tend to flare. Dark colors are used to achieve black and light to achieve white. At the dark end of the scale are such colors as dark blue and dark red; at the other end are light yellow, light blue, and light gray. Mixtures such as orange and green are unpredictable, since they vary according to the proportions of the different pigments in them. Standardized gray scales which have been published are not thoroughly dependable, since slight differences in pigments and the texture of painted objects can make considerable variation in the response of the camera. There are two simple solutions to the problem of getting good contrast. One is to paint all materials in different shades of the same color, such as blues, grays, or salmons. Another is to check all work through a red filter of the type used on ordinary cameras; if colors show contrast through it, the tv black-and-white camera will give contrast in grays.

COLOR AND LINE. Reproduction in color tv is fairly faithful to what the eye sees, though mixed colors often vary. For example, greens may tend to appear either blue or yellow, depending on the pigment mixture. Checking colors on camera is the only way to be sure of the result; even so, textures of materials and distance from the camera will often make a difference. If flesh tones look natural, skies blue, and grass green, the audience is not usually concerned about the other colors, because they don't know what the original looks like. Of course they expect food to have its natural color, and they know whether the colors of packaged

products look accurate. Sometimes packages must be repainted so they show up on tv the way they look on store shelves.

As color tv comes more and more into use, increasing attention will be given to psychological factors of color and line. At the station level, this information is likely to be applied only to products and their display. Unfortunately, many of the studies that have been made in this area do not agree as to people's reactions to color and line stimuli. Producers who are responsible for future commercials, either on color film or live color tv, should give attention to new studies as they are made. Laboratory and counter-tests have been made by manufacturers, psychologists, product packagers, and advertising agencies. Some tentative results can be summarized, though they may be contradicted in the future.

Bright warm colors are said to excite the nervous system, increase the pulse rate, increase blood pressure, cause the temperature to rise, and even to stimulate the attraction of arms and legs toward them. Pure colors, especially those toward the end of the spectrum—red, blue, purple, and violet—tend to be preferred, especially among children. Men prefer blue, with red a second choice; the reverse is true for women. Combinations of complementary colors help sell merchandise; successful combinations have been blue with orange, red with bluish-green, and pale orange with deep turquoise (if the orange is not dominant). In fact, yellow, pale green, and orange should be used sparingly in any combination. Sales of toothbrushes, magazines, packaged cereals, balloons, and other items seem to bear out some of these conclusions.

So far as line is concerned, predominantly vertical lines suggest rigidity; horizontal lines imply solidity; slanting lines are uneasy, and jagged lines erratic; curves are comfortable. Circles are complacent; squares are solid and dependable. Remote as some of the laboratory results seem to be from practical application, many merchandising successes have resulted from experimentation with shapes in packages. Usually successful shapes turn out to be those that are easy to handle or that suggest the type of product within. These things are not the direct concern of the station producer, but if he is aware of display problems he can often make suggestions which are relayed through the agencies.



Figure 31. Set Suggested by Properties, WFIL-TV, Philadelphia. The use of appropriate furniture in front of simple fabric flats gives the impression of being a complete set.

Figure 32. Multiple Set, WPST-TV, Miami. Three sets within the same program are side by side for simplified lighting. A stagehand stands ready to flip title cards. (Century Lighting Company.)



Sets

Stations need neither the elaborate production setups of networks nor the sound stages of motion-picture producers. Nevertheless, station people try to keep their sets interesting and varied.

Most stations have a number of permanent sets for news, weather, and kitchen shows. Usually, too, they have standard units with which sets can be dressed, such as bookshelves and fireplaces, and counters and revolving turntables on which products can be displayed. To conserve studio space some units are portable and are mounted on casters for easy shifting between studio and storeroom. (Figures 31, 32, 33.)

Flats are usually eight or ten feet high and eight, ten, or twelve feet wide. Some stations use canvas flats similar to those in theaters, but it is better practice to build them of some type of hardboard, pressed wood, or masonite. These are sturdy and can be painted, papered, and textured many times. The frames of the flats are of 1 by 3 lumber,

set on edge so that the flats can be clamped together; seam paper effectively covers the line where two flats join. Flat-finish rubber-based paints are best for either plain surfaces or design. Some flats are made self-standing by having jacks attached; they are then stabilized by sandbags after they are in position. Others are made to stand by attaching triangular wooden braces, clamped and sandbagged. When flats are used more or less regularly, they are sometimes kept hanging along the side of the studio on an overhead track with rollers.

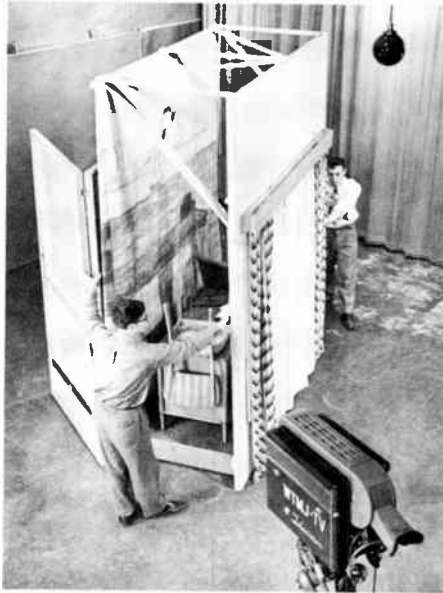


Figure 33. Portable Set, WTMJ-TV, Milwaukee. Set on wheels also carries furniture for use with it.

The appearance of plain flats can be varied by the use of structural geometric forms and mobiles placed in front of them, and by shadows cast by cutout patterns. Mattes are sometimes attached to camera lenses to give the effect of realistic foregrounds.

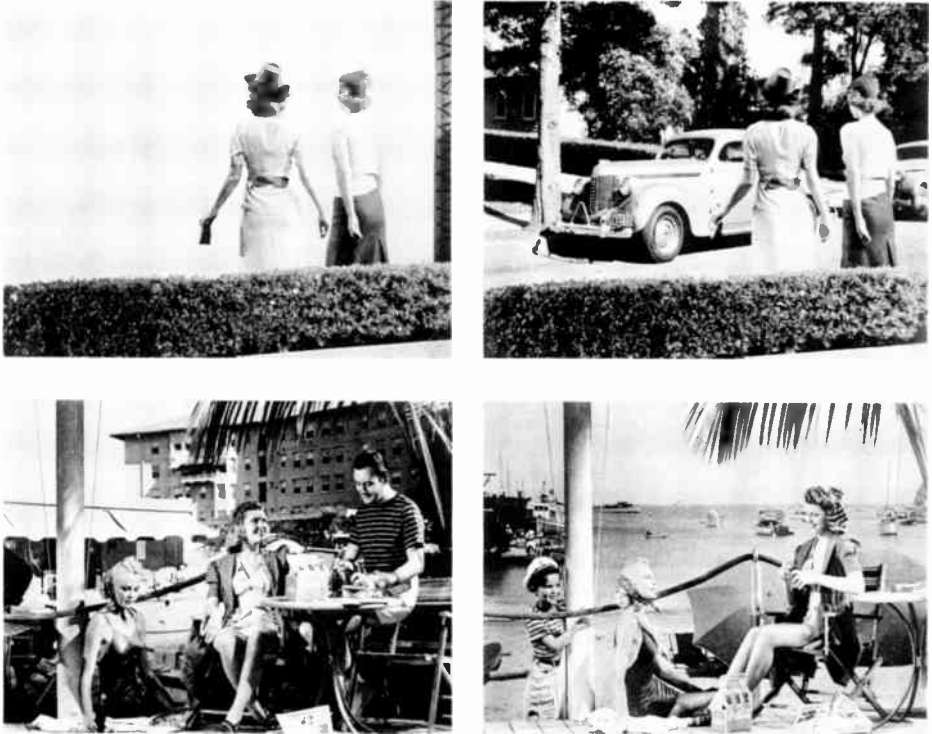


Figure 34. RVP Screen, Bodde. By change of slide and properties, complete change in setting is effected.

For temporary or semipermanent backgrounds large heavy paper is often used, with scenes painted or drawings sketched on it. This comes in rolls of scenery height.

Fabrics, contrasting in texture and pattern, suspended from battens, can also be shifted and combined to provide varying background treatment.

Standard construction units, with doors and windows, add variety and interest. Rectangular boxlike units can be used as

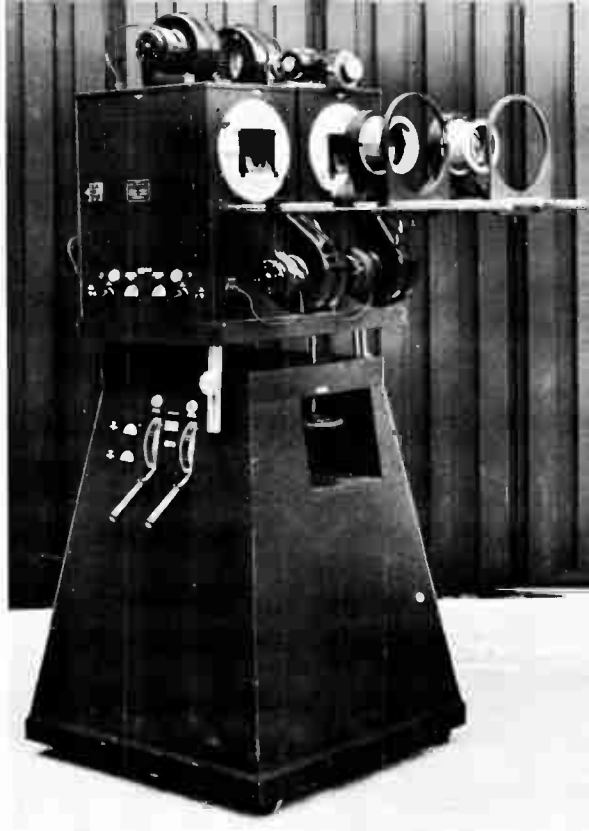
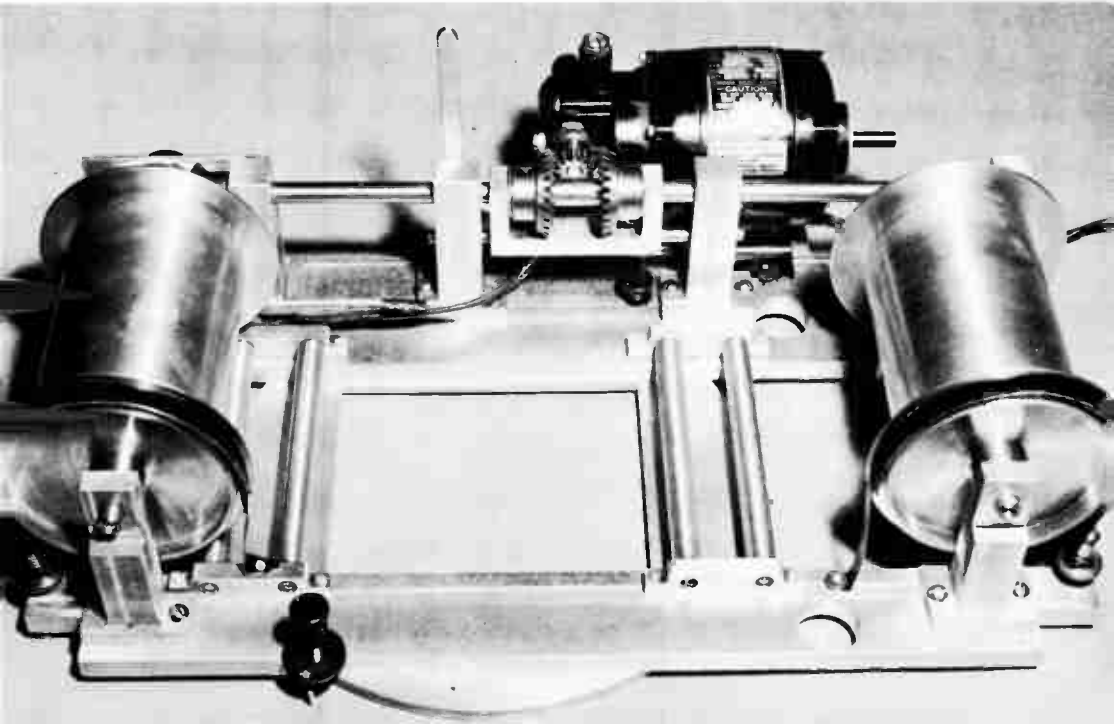


Figure 35. RVP Projector, Bodde.

Figure 36. Continuous Roll for RVP, Bodde. Roll used for continuous translucent positives or drawings.



steps and platforms and to get variety in elevation and distance perspective—two things commonly overlooked in local productions.

Rear-view projections (RVP's or RP's), by which pictures are projected on the back of a translucent screen, in front of which the action takes place, are an inexpensive way of providing backgrounds. (See Figure 34.) Slides used in RVP projectors are usually 4 by 5 inches, and must be high-contrast positives. If motion-picture projections are used to give the effect of a moving background, the projector must be synchronized with the tv equipment to compensate for the difference between twenty-four and thirty frames a second; otherwise a flickering line will roll through the picture. One interesting variation in moving backgrounds is provided by the mechanism shown in Figure 36, by which a translucent strip, with a continuous photograph or drawing, is rolled through a mechanism mounted on the front of the projector. Although RVP's are useful as backgrounds for singers, small acts, and commercials, they are difficult to use for large areas. Speakers or performers cannot get close to the screen, because the screen area must be underlighted; furthermore, unless the lighting is carefully done shadows can destroy the illusion. Reality is aided in every case by the use of appropriate objects in front of the screen—for example, a bush in front of a garden scene, or a mailbox or parking meter in front of a street scene will give depth and blend with the background.

Photomurals have all of the advantages and few of the disadvantages of still RVP pictures. However, they are so expensive that they are used only when a sponsored series is long enough to amortize the cost; in such cases the photomural is likely to be a picture of the sponsor's place of business or some related view.

Properties

Making the various properties used in tv is the direct responsibility of the carpentry, art, and photographic departments. However, producers and directors have to be familiar with the problems involved in order to aid in planning and to judge results. Properties, including visual aids, have a direct relationship to effective production.

Furniture

Furniture is seldom a problem at the local level, since most stations have a supply of pieces ordinarily used; if special furniture, such as counters or similar items, is needed for commercials, these are usually supplied by the advertiser.

Visual Aids

The methods, techniques, and devices considered here as visual aids apply to commercials and to all local productions, including educational, homemaking, farm, religious, news, weather, and guest programs.

TITLES. Lettered copy is needed for commercials, for program titles, and for visual aids in informational programs. Several rules apply to all. (1) Although the overall size does not matter, all titles used in the same program should be of the same size, to simplify camera work or to fit the telop. (2) Gray-scale contrasts must be observed. (3) Nonreflecting paints and surfaces are essential. (4) The shape should be rectangular with a ratio of 4 horizontal to 3 vertical, to conform to the camera field area. (5) The copy should also be in a 4 by 3 ratio, and centered in the middle two-thirds of the area. (6) There should be no more than three lines of copy. (7) Letters should be shaded on the bottom and right to give depth. (8) Letters should be no less than $1/15$ of the height and $1/25$ of the width of the overall area. The width of the strokes used in the letters should be not less than $1/100$ th of the width of the title card, and letters should be separated by the distance of one stroke. (9) The distance between lines should be half the distance of the height of the letters. (10) Lettering should be plain.

Sometimes there are good reasons for violating these rules to a moderate degree, as when fancy lettering will accomplish a special purpose or when the words are intentionally off-centered to make room for sketches, pictures, designs, or trade symbols.

Handwork on lettering is done with drawing pens and ink, brushes and tempera-type paints, and with airbrushes for shading.

Some stations own small hand presses for printing titles. One type of lettering machine uses sharp-edged dies to apply colored paper to a poster base; the edges of the dies press the paper into

the base and leave letter-shaped paper clinging by its impressed edges. Sometimes metallic-finished paper is used. The same basic technique is used with "hot-presses," which add heat to the process for better adhesion.

Cutout letters in various shapes, styles, and sizes, with adhesive backings, can be purchased from office-supply houses and applied to poster paper. Thick plastic letters are also available; they give a three-dimensional effect when spotlights are used to throw short shadows.

A common way to display title cards is on an ordinary easel. When a series is needed, each card can be jerked out of camera range after it has been shown, or tilted to fall forward. Cards are more easily controlled with a flip-board; rings at the top fit through punched holes in the cards; the cards are held up out of camera range and released one at a time to fall in front of the lens. All of these methods require careful timing on the part of some member of the floor crew, and there is always a possibility that the easel will be moved out of the light or get knocked over during a live production.

Long titles, such as a cast list, can be fastened on a rotating drum, which is turned gradually, exposing the entire length. Such scroll drums work more smoothly if they are operated by geared motors. Most title-card commercials and other opaque art work is shown by telops.

Frequently title cards are photographed and made into 35mm. slides to be used in standard slide projectors.

MAPS. Ordinary maps often give poor reproduction on the gray scale and have too much detail. Edges of countries, states, or areas can be marked heavily on such maps and shaded with drawing pens or airbrushes; essential features can be highlighted by overdrawing, lettering, arrows, etc. But it is better to draw maps especially for tv with proper contrast, eliminating most of the features not needed for a particular show. Areas can be shaded or spray-gunned for b-w tv; color contrasts can be used for polychrome.

CHARTS AND GRAPHS. Where statistics are used, they should be selected so only a few will tell the essential story. For instance, showing the value of the dollar for every year since 1930 will accomplish little more than showing only values for 1930 and the

current year. The trend from 1930 to the present can be shown effectively by a line graph which follows the dollar value down year by year. Bar graphs, with the height of the bars representing the dollar value for each year might be a good technique; but two bars, one representing 1930 values and the other current values, would probably be just as effective. Pie-graphs, in which a circle is segmented to show various proportions, are useful for data such as the distribution of the tax dollar. In all these types of visual aids, gray-scale contrast is important. Shading and crosshatching aid effective reproduction.

PICTORIAL STATISTICS. Most data can be represented by pictures. To show that there are 500 million Chinese and fewer than 200 million Americans, five people with Mongoloid features can be shown beside two slightly smaller ones with Caucasian features. Or a single Chinese figure five inches high can stand beside an American figure somewhat less than two inches in height. To show the distribution of the tax dollar, pictures in proportionate sizes can be made of a battleship to represent military expenditures, a capitol dome to represent administrative costs of our government, etc. Often the use of real objects rather than pictures is effective; for example, piles of pennies can represent proportionate distribution of the tax dollar.

PHOTOGRAPHS. Whether photos are used on stage or shown from the telop, only horizontal pictures should be used to conform to the horizontal rectangle of the tv reproduction; they are printed on high-contrast paper and finished flat rather than glossy. The pictures should be simple, with the main subject in the middle two-thirds of the area. Reflection of light from the surface can be eliminated by tilting the top of the picture slightly forward, to throw the reflection away from the lens. If a small portion of a picture is significant, it can be rephotographed and enlarged; such blow-ups are not as necessary in tv as before a live audience, since the lenses are capable of great magnification.

PHOTOGRAPHIC SLIDES. These translucent 35mm. pictures should follow the same rules as other pictures in regard to simplicity, contrast, centering, and horizontal layout.

CHALKBOARD AND DRAWING PAPER. Chalkboards for tv are usually a medium green. Chalks in semiliquid form come in tubes, the ends of which serve as wicks. In some cases very light or off-white

boards are used with dark drawing materials. To eliminate erasing boards during a program, some educational speakers use large sheets of off-white paper mounted on an easel, and mark them with wick ink-applicators or large, soft crayons. Weathermen have four-sided chalkboards, mounted on an axle so that the sides can be exposed one at a time. Not only does this eliminate erasing, but each side can have a different geographical area painted on it.

MOCK-UPS. Since many objects are too large or too inconvenient to bring to a studio, representations of them are sometimes made. For instance, with a model airplane constructed of plywood the operation of ailerons and other external parts can be shown close up. The action of an internal-combustion engine can be demonstrated by an arrangement of pistons, spark plugs, and combustion chambers cut out of cardboard and fastened together with rivets or split pins.

CUTAWAYS AND KNOCKDOWNS. Objects with removable parts, or which can be completely disassembled, are useful visual aids. Thus the side can be taken from a rocket to show the compartments. A tire can be cut through to expose the layers of rubber and fabric. A mannikin can be taken apart to show internal organs of the body.

MODELS. A chemist represents molecular structure by an arrangement of balls on spindles; an astronomer uses a similar device to illustrate the action of the moon and sun around the earth. Wooden football players are moved about on a model field by a sportscaster to show how a successful play was made.

OVERLAYS. Transparent sheets of plastic with objects, data, or pictorial statistics drawn on them can give an additive effect. For example, a picture of a courtroom may serve as a base. Over this a transparent sheet is dropped, with a picture of the courtroom judge; another transparent overlay shows the prosecutor, another the jury, etc., until the courtroom is filled with figures sitting in their proper places.

OTHER ADDITIVE EFFECTS. Magnetic boards are made of light metal; small magnets are attached to the backs of objects to be placed on the board as needed. Thus a map might be painted on the board and cutouts of corn, cotton, etc., placed on it, as needed,

in their proper geographical locations. Similar effects are obtained by use of a flannel board, which is simply a board over which a piece of thin flannel is stretched tight; small bits of flannel glued to the backs of cutouts will cling to the base flannel, holding the cutouts in the desired positions.

TEAR-AWAYS. Most of the material on a poster-board chart might be covered with long strips of paper, which are removed one by one as needed to expose data or items in a list. These are sometimes called the "strip tease."

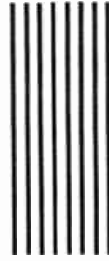
DIORAMAS. Three-dimensional constructions can show elevation of a terrain and can even be populated with animals that inhabit it. In this way, for example, a town plan, with main streets running past schools and through residential districts, can be rebuilt in front of the eyes of the audience, with streets relaid in improved positions.

MAGNASCALE. Suppose a shampoo manufacturer wants a replica of his bottle large enough for girls to dance on or around, or the maker of an electric shaver wants a model of his product large enough that a live announcer can stand by it and show its adjustments. Such enlarged replicas are not unusual. Sometimes a large-scale photograph will serve the purpose.

Construction in the Studio

Persons skilled in carpentry and in art work are needed in tv to construct visual aids with progression competence. On the other hand, it is surprising what good work can be done by people with average manual dexterity. Quite satisfactory art work in titles can be done by most people with a ruler and a drawing pen. For basic constructions and frameworks, light wood and screen wire take shape rather easily. For surfaces of many construction pieces the following are useful and not too difficult to use: papier-mâché, made of paper strips mixed with flour paste or thin glue; light inexpensive fabrics; modeling clay; art paper; sponge rubber; plywood or masonite. Qualified artists might be needed to paint surfaces convincingly, and skilled photographers might have to make the photographic enlargements to use on the front of magnascale models. Professionals in the various trades will obviously not approve the statement that many effective visual aids can be

constructed by almost anyone. Students, however, should be encouraged to try their hand at all types of construction during their training period. Examples of items made in one class by students who had never before done anything like it are excellent marionettes, a good submarine mock-up, a creditable terrain map of a state, and a clay model of a Spanish gold-processing apparatus.



CHAPTER 10

DIRECTING

Directors are responsible for getting the program on the air effectively. At stations this can include planning and construction as well as control of talent and equipment during a broadcast.

Employees under the supervision of a director include announcers and other talent, projectionists, and the floor crew, which consists of a floor manager, cameramen, lighting men, grips, and stagehands.

A station director must of course be familiar with his equipment and its capacities. Since audio equipment is the same for tv as it is for radio, it is described in Chapter 11 on announcing because it is so intimately a part of the radio announcer's job. Tv equipment is an immediate concern of the director.

RADIO DIRECTING

The once-glamorous job of radio director now offers very limited scope. Where live radio exists at the national level, the director helps with casting; aids performers in interpreting lines and in characterizations; works for pace, mood, and overall timing; makes sure that the right number and kinds of microphones are used and that they are used properly; and blends music, speech, and sound into a well-balanced production.

At stations, the radio director's job consists chiefly in handling program guests and taking charge of remote broadcasts. Guest personalities, politicians, civic club representatives, and ministers who come to radio studios to broadcast often need help with

scripts, mike placement, mike fright, and timing, all of which are handled rather easily in an interview program. Otherwise, directors give suggestions as to script style, legal factors if any, modifications of "platform delivery" needed for radio, and angles and distances at which to use the microphones.

Many radio programs are now done on tape in advance of the broadcasts, and it is not infrequent for a director to record them at locations other than the studio; the only added problem, from the director's point of view, is to make sure that acoustic conditions at the recording location are not too bad.

In live remote shows, such as those from ball parks, churches, luncheon clubs, etc., the director makes sure that telephone lines have been ordered, remote equipment has been installed, and the mike setup is adequate. He coordinates the live pickup with engineers and announcers at the station by prearranged cues. "We return you now to our studios," for example, is obvious. But such a statement as "The score is Portland 6, Seattle 13," might be a cue to the station announcer to present a commercial for the sponsor of a baseball game.

TV DIRECTING

Good network directors must obviously be well grounded in theater and literature; some have intimate familiarity with music, dance, and art; some are experienced in motion-picture work. Knowledge of these fields is also valuable to station directors, but their opportunities to use such knowledge are limited by the type of work done at stations.

A director at a tv station needs, in addition to familiarity with his facilities and equipment, an alert sense of timing, a constant awareness that everything is dependent on him for coordination, an ability to get along with people, and a "feel" of the medium.

Some stations promote employees to director's jobs after a year or two of experience on the floor in camera, lighting, and property work. Others feel that fewer morale problems are created if directors are brought in after experience at other stations.¹

¹ H. Seltz, "Background and Training of Television Directors Employed at Small Local Stations," *Journal of Broadcasting*, Spring, 1957; and "The Local Television Director," *Journal of Broadcasting*, Spring, 1959.



Figure 37. Director at Work, WABD, New York City.

The tv director's function extends to floor arrangements and includes many factors in show preparation. In a more limited sense, however, directing begins when the show is prepared and the equipment in operation.

In a general way, station directors consider themselves competent technicians rather than artists. Their usual object is to get a good, clear picture, make reasonable transitions from shot to shot, and cut in commercials promptly. This approach is not only adequate for most station work, but probably should be encouraged, since at this level efficient operation is more important than such items as unusual angles or mood lighting. Few productions at the station level require more than technical competence.

Board Work

TYPES OF SHOTS. Usually shots are spoken of as close-up, medium and wide-angle, or long shot; but the terms are variable, depending on the particular show being done. A bust shot is considered close-up in an interview show; a small object held in the

hand is an extreme close-up; a microscopic enlargement is still more extreme. A picture of a football crowd certainly encompasses a larger area than a room-width shot in the studio, but both are called wide-angle. However, tv people never have any trouble understanding what they mean by "medium close-up" (MCU), "medium long-shot" (MLS), or any other term they choose to describe what they want.

Motion pictures long ago developed a formula for every sequence of shots. First there is a wide angle for orientation, then a medium shot to sort out the portion of the scene in which a main action is going to take place, and finally a close-up to emphasize significant action or detail. Applying this formula to a tv news program, we might have a wide angle of the newscaster at his desk, a medium shot showing him about waist up, including the top of the desk or not, and then either a bust shot or films or pictures related to the topic being discussed. Often good results are obtained by reversing the formula. For example, a close-up of a rat in a maze might make a good opening shot for a program on stimulus-response conditioning. This would be called an "establishing" shot, as would a wide-angle orientation shot.

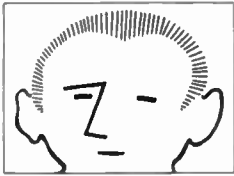
Because of their effectiveness, close-ups are the cream of television shots, and hence are frequently overused. They gain added strength if they are reserved for objects or actions that require emphasis.

COMPOSITION. A few simple rules suffice for most station picture work. Avoid too much symmetry. Give depth and perspective where possible. Give good clearance around the main subject, but not too much. Avoid split or distracting backgrounds. Use bust, knee, waist, or full-length shots of individuals. (See Figure 38.)

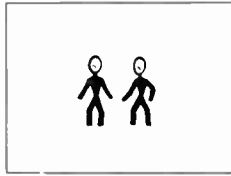
CAMERA ACTION. To *tilt* means to point the camera up or down. To *pan* is to turn the camera on its axis from one side to another. To *dolly* is to move the entire camera and its pedestal forward or back. To *truck* is to dolly sideways.

There have been times when stations have been limited to one camera, and some of them still are—for production of live commercials, for example. In such cases, the cameraman may need to dolly in for a close look at the product, pan as the announcer moves, truck over to a poster on an easel. But it is much better

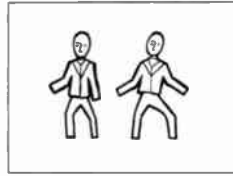
technique to use camera movement as little as possible, better to cut to a close-up on a second camera than to dolly in for the shot. If talent walks across the set, it is better to pick up his new position with a second camera than to follow him with the first. To be



**TOO LITTLE
CLEARANCE**



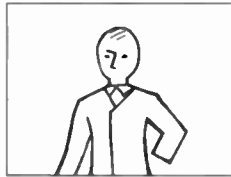
**TOO MUCH
CLEARANCE**



BETTER



**JUST BELOW
HIPS
IS AWKWARD**



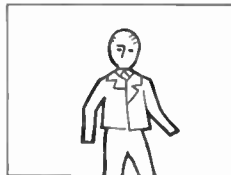
**JUST ABOVE
HIPS IS BETTER**



**BUST SHOT
IS GOOD**



**JUST BELOW
KNEES IS POOR**



**JUST ABOVE
KNEES IS
BETTER**



**PART OF DESK
POOR. USE FULL
SHOT OR TOP ONLY**

Figure 38. Picture Composition.

sure, the first camera may start to follow, and the second smoothly pick him up to complete the action.

Camera movements should have meaning; that is, there should be purpose other than mere convenience in dollying and panning. In dramatic programs camera action can add significance to stage action. But for most station work, cutting is not only more effec-

tive than camera movement but also is more likely to be good. For one thing, the cameraman must keep adjusting his focus during camera movements, whereas the focus of a second camera can be preset.

BOARD SWITCHING. The director controls his shots and puts them on the air by means of a series of switches. Note the two rows of push-buttons at the lower left of Figure 39. Note also the push-pull switches at the right. Each pair of buttons controls the

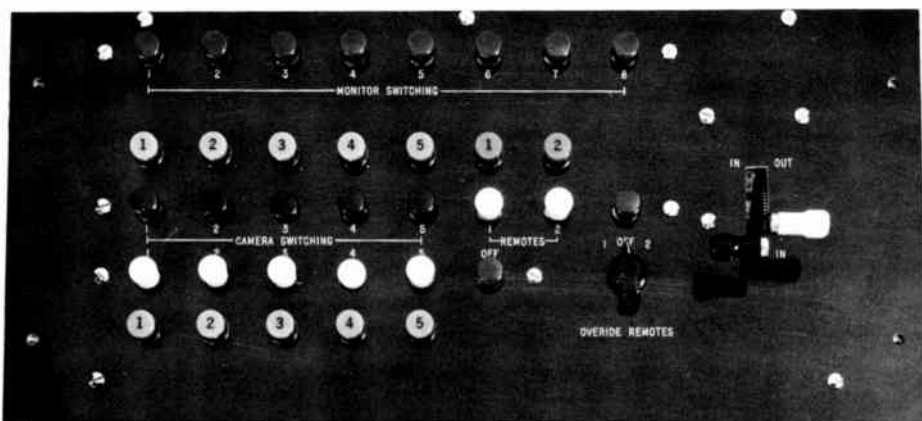


Figure 39. Switch Buttons and Faders, Sarkes Tarzian.

signal from a camera. The black button numbered "1" will cut in the picture from Camera 1 if the black switch at the right is at "in" position. The white button just above it will cut in the same picture if the white switch is at "in" position.

Assuming that the board is "on black," the director can cut from the picture of Camera 1 to that of Camera 2 simply by pressing the No. 2 black button. At this point the picture on Camera 2 will show not only on its own monitor, but also on the master monitor; in other words, it is on the air. Though the equipment picture is a simplified vidicon control panel, all control equipment uses the same basic principles.

Instead of cutting a picture off sharply, the director may prefer to *fade* it out. In this case, if the Camera 1 black button is pushed in, the picture can be faded out by moving the black switch from "in" to "out."

If the director wants to *dissolve* from the picture on Camera 1

to that of Camera 2, so that one picture merges into the other instead of taking its place sharply, he can put Camera 1 "on black," with the black button punched and the black switch in; Camera 2 will then be put "on white," with the white button punched, but the white switch on "out." At the moment the dissolve is needed, the director moves both switches at the same time, changing the black switch to "out" and the white one to "in"; a smooth dissolve is the result.

Transition methods should be chosen with purpose. Each type says something. For example, cuts should be used for change of shot where the action is continuous, as within an interview, a commercial, or a scene in a play. Dissolves are best for shots of closely related but not continuous action; a news picture might be dissolved in and out during a newscast; in a play, two scenes of action taking place at the same time would be joined by a "diz." Fades are more definite; for example, they might be used in a play to show a lapse of time; in a newscast they are usual between shots of the newscaster and the commercial.

If 1 is on black and 2 is on white, and both switches are at "in," both pictures will show at the same time. This is called a "super," since it is a superimposition of one picture on another. (A momentary super occurs during a dissolve.) Supers are used for special effects or to bring in an extra picture element for a brief period. For example, the fourth button on the board may be connected to the multiplexer camera in which a slide is being projected. The slide is black with white lettering which gives the telephone number of a sponsor; on stage an announcer is giving a commercial for the sponsor; by supering the number 4 picture over the stage picture, the director can cause the telephone number to appear, etched into the picture of the announcer.

In supers one picture can be seen through the other. This is valuable for certain types of effects. However, some stations have special-effects equipment by which an object can be inset in another picture by blanking out the supered area completely. For example, a bottle of beer can be inset in a picture with an announcer. A man can appear to be inside a fishbowl; with a regular super, fish would appear to swim through him, but with special-effects equipment, his image would blank out everything else for the area in which he stands.

Product Displays

If a live commercial is to be done by demonstration or other action involving talent, the decision is not that of the station production staff but of the sales and continuity departments or of the advertising agency that provides the copy. Frequently, however, scripts call for displays of products; and these are the province of production and direction. As with all production, no hard and fast rules can cover every situation. A few bits of advice have grown from experience.

USE ACTION WHEREVER POSSIBLE. If there is to be no stage action, the commercial might as well be photographs of the merchandise on slides, and the cost of live cameras and floor crew can be saved. Action or the effect of action is usually desirable, even when it means only panning with the camera.

Turntables and moving shelves are good ways of giving motion to inanimate objects, though a rapid succession of too many vegetables or purses or shoes, for example, can be self-defeating. The effect of action can be achieved by such devices as using soda in beer to make it foam more exuberantly, or putting dry ice in pans on stoves to give the impression of cooking. Lighted candles and silverware by a piece of cake can give a "product in use" effect which is better than just showing a cake.

USE RELATIVELY FEW ITEMS. A few good-looking bananas or carrots are more appetizing than a large pile. One or two selected hats are more attractive than a wholesale display. Even flowers look better in small bouquets.

USE LENSES AT THE LEVEL OF THE PRODUCTS. Since cameras are usually used at eye level, and tables are usually less than hip level, there is a temptation to shoot down toward products. While some slight down angle is needed for effective shots of things like fruits and vegetables, packaged goods should be seen head-on, vertically. This means cranking the camera down or using higher display counters. Packages can be turned slightly to give depth. Automobiles usually look best with the lens at hood level unless smallness is to be emphasized. Boxy items like refrigerators and tv sets give their best appearance with the lens leveled just above the midway mark.

USE DISPLAY LEVELS AND LIMITED DEPTH. It is better to use a

group of products on two or three vertical levels than to place them behind each other to get depth. Stepped display counters can give the advantage of depth as well as variation in levels, but caution needs to be exercised. Since close-up lenses have limited depth capacity, part of the picture may be out of focus on close-up shots. This can be serious if the viewer is expected to read the names of products on packages.

SOMETIMES REDUCE GLISTEN. Cars, refrigerators, and stoves were formerly sometimes dulled with Bon Ami to eliminate reflection of light into the lens. However, buyers expect new products of this type to be shiny, so now only the most glaring surfaces are treated; spray wax is best for this purpose, since it does not entirely eliminate the "new look." Most items need to be checked carefully on camera to see whether the best effect is being achieved. For example, shiny grapes should be dusted; lighting on silverware may need to be adjusted because it glistens so much at points that parts look black.

SOMETIMES INCREASE GLISTEN. Some fruits and vegetables look best if they are rubbed until they shine. Jewelry should glisten, so lighting must be adjusted to assure the effect. Human hair can be made to shine with a light oil or brilliantine to emphasize the glistening effects of a shampoo or other hair treatment.

AVOID AN ELONGATED LOOK. Shoes look best if shot from the side or an angle rather than head-on from the toes. Cars usually look best from a three-quarter angle, though if a long look is wanted this can be exaggerated by a medium lens used at the end of the car. Wide-angle lenses used close up give an elongated distortion to close-up shots and should be avoided.

SOMETIMES REDUCE COLOR. Some problems in product displays on color tv have found simple solutions. Coffee and tea, for example, usually look best if thinned down from the strengths at which they would normally be made. Preserves that look black are thinned with a gelatine and a barn-door is used to slant a vertical line of light through the jars from behind.

SOMETIMES INCREASE COLOR. Oranges and grapefruit often look better if rubbed with lipstick thinned with cold cream. The rich look of milk can be increased by the use of a yellow vegetable dye. The lean parts of meat often look more appetizing if painted with grape juice. Margarine that looks like ice cream gets added

yellow coloring. Uncooked rice that doesn't look white enough is semicooked. Shrimp that appears too white is allowed to remain unrefrigerated until it darkens slightly. No general conclusion can be drawn from such examples except that producers and directors must constantly be alert to get the best color effects.

VARY YOUR LIGHTING. Some products look better if spotlighted, others in full light. Different textures of fabrics require different treatment. For example, the texture of a coarse weave can be emphasized by lighting more heavily from one side. Furs can be made to reflect a shimmer by careful use of a spot. Most garments, such as suits and dresses, profit from strong back lighting to emphasize the cut.

SOMETIMES USE SOFT LIGHTING. This does not mean low-level lighting, but frosted lights or fresnels. Most woods, for example, look better if the light is not too sharp; so do human hands.

AVOID DISTRACTING BACKGROUNDS. Some objects, like pieces of jewelry, look best if placed on black fabric so that they shine by contrast. Usually backgrounds for product displays should be plain; if designs or patterns are used they should be simple and unobtrusive.

Talent

At stations a director usually deals with two kinds of talent: staff and guests.

DIRECTING TALENT. Staff talent includes announcers, newsmen, weather and sports people, and a few others who handle their own shows. Ordinarily all that is needed between the director and staff talent is a clear understanding of the outline of the production, the order in which events are to take place, and any special shots that will be required.

Commercials are usually rehearsed several times, with the camera work plotted out carefully. The announcer's delivery is improved if necessary.

Copy for other staff programs is worked out so that key sentences or phrases, memorized by the talent, become cues to cutting in commercials or slides, films, etc., that might be needed. The director and staff familiarize themselves with these spots. Trial shots are taken of all sets, groupings, or objects that are to be used in the program. Usually these procedures become routine.

Outside talent is most likely to be one of the following: guests to be interviewed, political speakers, church groups, school groups. The program content will have been cleared long in advance of show time. Usually guests can be put through a "dry run" so that they understand their positions, the action if any, and the order of events. Then mike levels can be tested and special shots checked out. The director explains to the guests that the camera which is being used shows a red tally light; and that the floor manager will give them any signals or cues needed, indicate whether they should look at the interviewer or at the camera, and any other information that will orient them to the setup.

Occasionally music groups, dancers, or dramatic presentations are brought to the station. These have been carefully rehearsed by their own directors, and the station director needs only to work out floor positions, compression of action to fit the areas, and special shots. Indeed, it is usually too late to do anything else.

MAKE-UP. At stations make-up has been abandoned in many cases. Improved equipment and lighting make it less needed than it used to be. However, it is used to cover the dark beard area which shows strongly on some men, to reduce the shine of baldness, and to mask slight skin imperfections. Ordinary sun-tan cake powder is used for this purpose. It comes in degrees of tan from 1 to 10. The shade used should conform to the darkness of the hair, with lighter shades for lighter hair. Shades 4 to 8 serve for most people. For women, ordinary street make-up, if not too extreme, is satisfactory, especially for color tv.

Character make-up is seldom needed except for emcees who dress like "Uncle John" or "Deputy Jake" for children's shows. The usual principles of stage make-up apply here, though on a reduced scale. Lining which gives the effect of age or character at a distance looks artificial under the close-up scrutiny of a camera lens.

GROUPING. Local tv productions seldom involve many people. One simple principle can serve as a guide toward most problems of grouping people for effective shots: use a V arrangement. For example, in a simple interview the interviewer and guest should sit (or stand) so their bodies form an open V toward the camera area. This has several advantages. It looks a great deal better than if the two are side by side full-face to the camera. It is easier for

them to look toward each other without awkward neck-twisting. It makes it easy for one camera directly in front of them to get a "two-shot" when the interviewer asks a question, while a second camera, set at an angle facing the guest, can get close-ups of him as he responds. This gives the viewer a more direct contact with the guest and what he has to say. The guest can be favored slightly in the two-shot if the interviewer's angle to the camera is a bit more acute, or if his chair is a couple of inches farther back. (Sometimes greater emphasis can be placed on the guest if shots are taken over the shoulder of the interviewer, in which case the V arrangement is abandoned.)

With a larger group, such as a panel of public officials, a V arrangement of two tables or several chairs works better than having the participants strung along in a row. In this case two cameras can work from opposite angles, each facing half the participants for easy close-ups. However, wide-angle orientation shots of the whole group would be taken by a camera from a middle position.

In talent programs the V arrangement will prove convenient if two sets or backgrounds are used in a wide V. Both sets would not be in the same shot, but camera work and talent movement are simplified. The only objection to this comes from stations where key lighting is standardized on one side of the studio to light the other side. Unless the lighting is relatively flexible, a set at an angle to a wall can cause lighting difficulties. Side-by-side sets are then used, though they result in horizontal movements of talent from set to set, which is less effective than angles and often results in twisted necks as people on one set talk to those on the other.

Intercommunication

The director is in constant contact with the projection room, announce booth, engineers, cameramen, and floor manager by mike and earphone. Suppose his script tells him that as soon as the film that is running has finished, four slides advertising a bread are to be shown from the projection room, while an announcer in the booth reads a commercial for the bread. Immediately after that, a shot will be taken by Camera 1 of a sportscaster at his desk on stage checking last-minute scores; a slide

title, "Sports Roundup," will be supered over the stage shot while the booth announcer introduces the program; the slide will be cut out, leaving the picture of the sportscaster who begins giving his report. Scores of games that were played today are typed on a long sheet mounted on a revolving drum; this will be taken close-up by Camera 2 at the appropriate point, and a stagehand, cued by the stage manager, will turn the drum to expose the scores. On his various monitors the director sees the film that is on the air, the first slide in the bread series, and the sportscaster at his desk. He checks with projection to make sure all slides are in order; he makes certain the booth announcer is ready; all watch for the blooper marks on the film, as the clock tells them the film should be nearing its end. The end comes and the director punches the button for the line from the slide projector, so the first bread slide goes on the air; the audio man switches in the mike for the booth announcer; the director may tell the booth announcer to "hit it," or he may rely on him to start his commercial when he should; he may tell the projectionist when to cut in the next bread slides, or he may have buzzers to indicate when they should come, or he may depend on the projectionist to follow the script. When the bread commercial is completed the director punches the button for Camera 1 to put the sportscaster on the air; he may tell the floor manager and the man on Camera 1 to "take 1," which means that Camera 1 has been put on the air; he signals projection for the slide title, which he superes. The booth announcer introduces the program; the slide is killed; the audio man cuts in the mike for the sportscaster. The director tells the cameraman on 2 to get a close-up of the scores on the revolving drum; he watches the picture on Monitor 2 to see that the cameraman gets a good shot; at the right moment Camera 2 is cut in, and the button for Camera 1 automatically releases.

The type of situation just described can be considered fairly routine, though details will differ from station to station. At some stations switchers handle all the mechanical details of punching and switching, while the director calls the shots. Some directors talk to the floor manager and floor crew all the time, keeping control of every detail; while others let cameramen find their own shots, especially if they are experienced and dependable.

The essential job of the director is to keep looking ahead in his

TALENT & FREEZER	TALENT: For the last few weeks - you've heard me rave about this Frost-Proof Freezer - all it's wonderful features that have eliminated defrosting forever! Now, Davison's will install a freezer, just like this very one, in your own home for the low, low price of
# 1 / 50	
4 SUPER SLIDE: FC-20 (price)	\$449.95 with your old operating freezer - ten years
SLIDE OUT	old or less - in trade.
TALENT	This is due to Frigidaire's True-Value Trade-In Plan - the best thing that ever happened to you who's contemplating a new major appliance. There's no phony discount - no deals - no dickering for a price.
# 2 / 75	
TALENT OPENS FREEZER - ETC.	Once you've visited Davison's and seen this remarkable Frost-Proof Freezer - you'll be convinced. It means good-bye to hand-callousing scrapers, mops, towels, rags and buckets - because you'll never ever defrost again! Frigidaire wants you to be a Queen in your kitchen - so they've eliminated one of the most dreaded housewifely chores! Defrosting! And, there's no frost to cut efficiency - steal space - cover up labels and lock foods together. It's gone! Let Davison's put this Frost-Proof Freezer in your home. Just
# 1 / 50	
4 SUPER SLIDE: FC-20 (price)	\$449.95 with your old operating freezer - ten years old or less. See
SLIDE: FC-8 (dealer slide)	Davison's at 1928 North 45th Street for full details today!

Figure 40. Marked Script for Director, KING-TV, Seattle.

script, to check whether every upcoming shot is in readiness, and to see that each shot comes at the right time.

Script-Marking

During rehearsal, the director usually uses a wax pencil to draw lines across his script where he proposes to change cameras. He probably will mark the lens he wants to use. In the example shown in Figure 40, from KING-TV, Seattle, the director proposes to use the 50mm. lens on Camera 1 for his wider shots, including the talent and the refrigerator; he plans to use Camera 2 with a 75mm. lens for a somewhat smaller shot of the talent alone. The slide projector is on line 4. Some directors might also have marked that Camera 1 would dolly in for an MCU of the inside of the refrigerator when the talent opens it.

EDUCATIONAL PROGRAMS: A COMMENT

Technically there is no difference between educational and commercial stations. From the standpoint of production and direction, though the problems are identical, it is generally true that work on educational stations does not stack up well against the work of better commercial stations. We grant, however, that some educational stations do rather well and it is not hard to find sloppy commercial operations in different parts of the country.

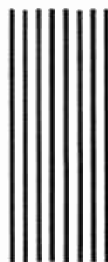
Several reasons are offered for the difference, especially the lack of comparable funds for production facilities and skilled personnel and the use of talent which, though well qualified in subject matter, are not professional showmen.

A much more serious reason lies behind some of the failures to get professional effectiveness in production. This is a conviction, often stated orally and sometimes in print, that educational programming does not need to compete with commercial shows. When people tune to an educational station they are after ideas and do not expect professional techniques—in fact, do not notice the lack of them. A good classroom teacher is, *ipso facto*, a good television teacher. The purpose of the shows is to inform, not entertain.

Some educators, however, maintain that shoddy camera work, poor lighting, and unrehearsed programs cannot be justified in educational programming any more than in commercial shows. No

one would attempt to justify a poorly printed book on the ground that it is intended to teach, not entertain, while popular paperbacks should show good workmanship in printing and binding. Educational stations should give the same care to their production that they do to the scholarship content of their programs.

Educational television has been having growing pains, and has made remarkable progress in spite of various handicaps. Improvement in production seems to depend more on philosophy than on ability or facilities.



CHAPTER 11

ANNOUNCING

To most radio listeners the announcer is the station. His personality is the personality of the station. His tastes are the station's taste. In television, on the other hand, with some exceptions, the announcer is just the person who does the commercials.

RADIO ANNOUNCING

Women always have been rare in radio announcing, except in dramatized commercials. A few women disc jockeys are currently fairly successful here and there.

Announcing, like so many other things in broadcasting, has gone through several phases. Early announcers were formal staters of facts. They named the program and its participants, identified titles of musical compositions and names of performers, and sometimes gave a few facts about the music itself. There followed a period in which announcer styles and personalities were adjusted to the several kinds of shows that were produced. A hill-billy show was likely to have an announcer with a corn-fed style. Serious music required a deep voice and cultivated diction. Commercials demanded either a pitchman or a homey over-the-back-fence approach. With Arthur Godfrey arose a school of "personality" announcers, who projected their own presence into a program to a degree that would have been thought improper a few years before. As television moved in, some record-stations adopted a formula approach which insisted that the personality of the station was the important thing; announcers should hew to the

line of station mood, letting the records speak for themselves. This philosophy never prevailed universally, and currently announcer-personalities are again emerging as a dominant type—but more terse and brisk. They say in twenty words what used to take two hundred.

Allowing or encouraging announcers to develop their own personalities on the air has both good and bad possibilities for the station. As long as a man has an enthusiastic following, he can bring revenue to the station. However, he is an uneasy asset. When he moves to a competitive station, he takes his personality, and sometimes his following, with him.

Unfortunately, many of the old standards for becoming an announcer are no longer adhered to. It cannot now be said, for most station work, that an announcer should have a good education, good diction, or even a good knowledge of music—to say nothing of proficiency in several foreign languages. However, professional-minded announcers, who are looking forward to management or to a national audience on the networks, are becoming increasingly aware of the fact that present standards will not serve them well. Through the influence of NAB and state organizations, managers are once again beginning to seek out college graduates as employees.

The Disc Jockey

The term *disc jockey* really applies to announcers who handle record programs, but is often used to refer to record-announcers who have created their own air personalities, whether or not on a formula station. Almost always these are young men, personable, energetic, and good looking. Some are of high school age, while a few are in their thirties or older. Their popularity among teen-agers often approaches the hero worship level. Telephone calls, letters, fan clubs, and autograph collectors can even create the impression of stardom on a local scale. When music celebrities visit a town, they are quite likely to seek out the jockeys for interviews, to plug their records. Thus the jockeys are confirmed in their impression that they are an important part of radio. And indeed they are.

For a number of years it was a trade “secret” that successful disc jockeys were paid by record distributors to play records the

companies wanted to promote. Some station managers instituted strict rules against this practice, called "payola"; others admitted knowing about the situation, but contended that there was no effective way to control it. Packages of records with cash were sometimes delivered to announcers' homes. Some announcers were added to record company payrolls as "consultants." In some cases regular salaries were actually doubled by such "take," which in some cases ranged from \$8,000 to a purported \$50,000 a year. In late 1959 and early 1960 much unfavorable publicity was given to the payola system; critics pointed out the possibility that bad records could be "pushed," although most jockeys claimed that they did not promote records without merit. A number of announcers who had achieved considerable reputations as disc jockeys were discharged from networks and stations, and most stations instituted a rule that no record could be broadcast without clearance through the program manager. New laws require identification of sources of program material if any "deals" have been made or if the quantity of material is more than normal.

It is doubtful that payola ever greatly affected the national popularity of a record. Gifts have been traditional in the song-plugging business since long before the day of disc jockeys, and are not usually considered unethical in many other types of business.

The peak of the jockey trend came in the late 1950's, nourished by the growth of "foreground" and "top-forty" stations. The trend has never been fully approved by most adults or by thoughtful students of the medium. National advertisers began to shy off from the more extreme stations. *Sponsor Magazine* noted, in February, 1959, that Madison Avenue agencies "are looking askance at some recent daffodil stunts centered around disc jockeys. They think these capers tend to give the medium an aura of the honky-tonk, show regrettable shortsightedness, and project the wrong image of radio for national advertisers of stature."

Mitch Miller, addressing the first annual Popular Disc Jockey Convention, in Kansas City in March, 1958, warned advertisers:

The truth is, if advertising were a matter of counting heads, your products would be not in *Life*, *Time Magazine*, *Saturday Evening Post*, but in scandal magazines with much larger circulations; not in *The New Yorker*, but in comic books. You'd be cheek-by-jowl with

the pimple ads, and the You-Too-Can-Be-a-Ninety-Seven-Pound-Weakling ads. The magazines and newspapers are constantly paying for studies to show how many doctors and lawyers and businessmen they have among their readers; how many housewives, how many heads of family earning five thousand dollars and up. They're proud to show advertisers the adult audience they've worked to build, an audience with buying power, an audience to a great extent of refugees from radio.

In printed media, you advertising buyers are careful to surround your products with an aura of dignity that will generate respect for them. You buy the venerable newsmagazines, the long-established women's magazines, the picture magazines only if they're not too cheesecakey. The settings in which the ads appear help paint a picture of your product—sound, reliable, trustworthy. Then, when you turn around and buy a radio spot, you don't care if it comes before a record made by the apprentices during lunch hour in the boiler works, or after what sounds like the death rattle of a laughing hyena.¹

Miller also warned that prevailing policies were likely to lead to the detriment of jockeys themselves:

You jockeys have accepted with saintly forbearance your role of spreading the gospel according to the Top Forty. Every one of you has a feel for music and a sense of programming 'way beyond what many of you have been dispensing. In prior years you would recommend a record to your listeners for its vocal quality, its style, its unique arrangement, its balance, or its emotional impact. Now what can you say? "Here's Number Seventeen at Marty's Music Shop." You used to play a record because you liked it; it was part of the personality of your show—and it made good programming. Now you play it for "Sam, Joe, Flo, Sal, Mickey, and Joyce loves Shorty and will he please meet her after three at the Sweet Shop, second booth from the rear."

At the second Jockey Convention in Miami in June, 1959, Dick Martin, of WWL, New Orleans, pointed out that current policies "restrict the would-be personality from exercising some of those qualities for which he was hired in the first place [taste, imagination, good judgment]."²

There are many signs that the peak of the extreme jockey per-

¹ By permission of Mitch Miller.

² *Broadcasting*, June 1, 1959.

sonality trend has passed, although good record-announcers never will disappear from the American scene.

The Announcer's Electronic Tools

Television announcers sometimes act as cameramen or directors, but in their functions as announcers they do not handle equipment. At most radio stations announcers have direct control of the equipment they use. This does not mean that they need to be electrical technicians. However, they do need to know how to use the equipment skillfully.

All radio setups are basically the same, although they differ in detail from station to station.

THE PATCH-PANEL. This is a unit with different arrangements of wires that lead to and from different studios, recorders, playbacks, remote locations, and the control panel. Contact between different areas is made by patch-cords, short wires with double-jack projections on each end. These fit into double-input contacts mounted on the face of the patch-panel. The inputs are labeled so connections can be made easily. For instance, one patch might be made from a radio studio, where a program is in progress, to the control board (console or just plain "board"); another from the board to the transmitter where the program is broadcast; another might lead from the board to a tape recorder so a recording can be made of the program as it is broadcast; still another might lead from the board to a second studio, where the program can be overheard. Each station patch-panel is different and must be learned on the job.

CONSOLE. All program sounds are controlled through the console. At traditional stations and in most union setups the controlling is done by an engineer. At most small and medium-sized stations the announcers "dual" and handle their own equipment. All consoles, though differing in detail, are fundamentally similar and include certain minimum features, such as the following:

1. *On-off switch.* This is the switch that turns on the power for the control board and amplifiers.
2. *Monitor gain control.* A dial, usually toward one end of the console, controls a potentiometer (pot) which regulates the volume of sound received in the control room from records, tapes, and micro-

phones. For most daily operations the monitor gain control can be left in one position, after the proper level is established.

3. *Master gain.* This is another pot, usually toward the right end of the console, which controls the volume fed from the control board to the transmitter or other location. Usually this dial can be left in one position, established by experience.

4. *VU meter.* The face of this meter shows a curved line, black toward the left and red toward the right. A needle indicates the relative volume units that pass through the equipment. Volume should be kept at a level at which the swings of the needle just approach the red area, and "peak" no farther than the middle of it. The volume is controlled by the various pots, especially those governing the microphones and other program sources.

5. *Microphone inputs.* Depending on the size of the console, there will be pots, usually marked MIC 1, 2, 3, etc., which control the volume from different microphones.

6. *Turntable inputs.* Usually two pots, just to the right of the microphone dials, control the volume from record players.

7. *Tape inputs.* One or two remote inputs might control the level of sound from tape playbacks.

8. *Remote inputs.* Lines from networks or other locations, such as baseball parks or churches, might lead into a separate pot.

9. *Toggle keys.* These switches are mounted directly above the pots. Some are set to toggle left and right, others up and down. They have three positions. When in the middle they are off, and when pushed to the right (or down) they are on. Sometimes the pots are arranged so one can be used for more than a single channel. For instance, pot 7 might be used for tape with the toggle in one position and for remotes in the other position. In other setups the toggle switch in one position will feed the program to the transmitter; in the other, it lets the sound be heard in the control room without going on the air. In this way the announcer might cue up a record on, say pot 4, while another record is being broadcast through pot 5.

10. *Audition keys.* Sometimes separate switches are used for auditioning records while something else is on the air.

11. *Intercom controls.* Sometimes independent public-address equipment permits an announcer or director to talk to a studio. In other cases, A or B buttons on the console may be pushed to connect the control room with A or B studios; a toggle switch, usually to the left of the VU meter, is pushed to CR or "control room position"; volume is controlled through one of the regular microphone pots.

12. *Headset jacks.* When announcers speak over music, and want to hear the music at the same time, they must wear headsets, since the control room speaker is cut off automatically whenever the control room mike is turned on. The headset cord ends in a single jack, which is inserted into the proper contact unit, clearly marked on the console.

13. *Special effects.* To inject variety into an announcer's work, his mike is sometimes fed through equipment which can instantly filter his voice or give the effect of an echo chamber. The switches governing these units vary in position, some being on the console and some immediately adjacent. Studio mikes can also be fed through special-effects equipment by making proper connections through the patch-panel.

14. *Variations.* Some consoles have added features; for example, a button marked REM by which an announcer can talk with people on remote locations. Getting acquainted with the possibilities of the station's equipment is the first step for a radio announcer.

MICROPHONES. Types of microphones and their principles of operation have been discussed in Chapter 8.

Velocity microphones are bidirectional, with a figure-8 pattern of sensitivity. They are most useful for interviews, when equal balance is wanted between voices, and in plays when several people use the same microphone and can group on two sides of it.

Pressure microphones are less sensitive than velocity mikes, but they are rugged and are useful outdoors where wind friction and other noises are likely to interfere with a good pickup. They are also used frequently in television because they can be directionalized easily and used at a distance from speakers. Aimed toward an individual they become unidirectional; aimed upright they become nondirectional, or sensitive to sounds from all directions. Small ones can be used as chest or lapel mikes.

Condenser microphones can also be made very small, and are sometimes used as desk and hand mikes.

The response pattern of some microphones can be varied.

RECORD PLAYERS. A record player is driven by an electric motor which rotates a rubber capstan against the rim of a metal turntable. An off-on switch starts the motor; sometimes there is a separate engagement control to bring the capstan in and out of contact with the turntable, so that the motor can be kept running

even when the turntable is not rotating. Tone arms hold pickup cartridges in which are inserted the styli or needles. A few comments should be made about each of these elements.

Turntables. These are usually covered with a mat of felt or rubber to protect the records from the metal. When the turntable is not in use the capstan should be disengaged from the rim; otherwise a flattened side might develop, giving an irregular contact with the table.

Tone Arms. All modern tone arms are balanced to minimize the possibility of damage to a record by dropping the stylus too sharply on it. Some arms contain a slow-moving fluid that prevents sudden movements in any direction and tends to prevent the light cartridges from jumping out of the grooves.

Cartridges. Single cartridges have only one place in which styli may be inserted; the styli must therefore be changed when a change is made from standard to microgroove records. Double cartridges make this adjustment either by moving a small lever in the head or by turning the cartridge in its socket to the appropriate position.

RECORDS. Records made especially for broadcasting are called *transcriptions*. Usually records 6½ or 7" in size are played at 45 revolutions per minute (rpm). Older 10" and 12" records are usually played at 78 rpm; but most of the newer ones play at 33½; 16" transcriptions commonly are also played at 33½ rpm. This rule is not universally true, but records are usually labeled as to their proper speed. Most record players have a speed-adjustment switch, but some stations use separate turntables for their 45 rpm records.

Records seldom stay around a station long enough to become scratchy, but filter attachments, called *equalizers*, are provided on some players for such records. Generally the equalizers have variable positions, thus permitting a very noisy record to receive a greater degree of filtering than those not so badly damaged.

Records should always be handled only by the edges, to prevent perspiration from getting on the grooves, since even minute amounts tend to corrode some materials. Whenever records are not in use, they should be protected in their jackets; records should never be piled on top of each other without jackets, since dust or grit between them can cause scratches.

CUING RECORDS. Records do not start playing the instant they are cued in. It takes a moment for a motor to reach its full speed, and there is also a slight lag in the speed of a turntable after the capstan is engaged. If a needle is in the sound groove of a record during this interval, a "wow" can result. One method of avoiding this is as follows: (1) put the turntable on "audition"; (2) with the stylus in the record groove, turn the table until the stylus reaches the sound part of the record; (3) turn the record back half a revolution from the start of the sound; (4) keep the turntable running, but grasp the edge of the mat, holding back the record from turning; (5) release the mat at the instant the record is needed. Another method is to put the needle in the groove one revolution in advance of the sound, with the volume control at zero; turn up the volume at the instant the record has turned one revolution.

RECORD SELECTORS. In semiautomated setups record selectors are used (Figure 11), similar to a jukebox in that they can be loaded with as many as 100 records. The announcer makes his choice by pushing buttons corresponding to the numbers of the discs. He can either load the selector with records in the order in which he wants to use them or select them as needed. The formula of the station may call for playing the top tune every half hour. By pushing the proper button every half hour the announcer is spared the routine of putting it on the turntable, playing it, taking it off, setting it aside for easy availability, and putting it on again forty-eight times a day.

In a top-forty station all of the top forty records might be played within a 2½- or 3-hour period. At a 24-hour station such a selector eliminates the chore of changing records more than 300 times a day.

TAPE PLAYBACKS. Standard tapes are played at 3¾", 7½", or 15" per second. Some are single-track and record or play back from one end to the other; others are double-track and record or play back using half the surface of the tape as it winds in one direction and the other half as it winds in the opposite direction. Most tape playbacks are a part of the recording unit. Recording will be discussed in another chapter.

Recently there has been increased use of automatic tape cartridges which give instantaneous cuing.

Delivery

Delivery is the announcer's stock in trade. Whether he does a straight job of introducing a guest speaker, comments on the music, ad-libs puns, reads news, or attempts to establish himself as a "character" with the audience, his delivery is his basic tool. His other tools—his wit, his fund of knowledge, and his experience—find expression only through competence in delivery.

GENERAL RULES. Fortunately, ability in delivery can grow through the years, along with knowledge and experience. Unfortunately, early success sometimes leads to the feeling that an announcer has "arrived," and he cuts off his own future progress by not giving continuous attention to improvement. Improvement can be aided greatly by a series of courses in speech, drama, phonetics, and diction and by specialized courses in announcing. The classes can give help in using rate variation effectively, selecting key words and phrases for emphasis, grouping words into sub-ideas, using inflection meaningfully, pronouncing words clearly and properly, and pronouncing musical terms, foreign phrases, and place names correctly.

Except for commercials, much of the radio announcer's work is now done ad-lib. In some cases competent announcers "create" their own commercials, tying their sales pitch into the style and mood of the program; in such cases the advertiser provides a list of the points or facts he wants included; this is called a specification sheet, or more commonly a "spec sheet." Usually, however, most local commercials are written. Often the live work done by the announcer is coupled with transcribed portions. The agencies of some local sponsors provide completely transcribed commercials, and in this case all the announcer has to do is lead up to them. It is now almost universal practice for regional and national sponsors to use transcriptions. In this way they can be certain that the delivery and production will be uniform wherever the advertising is placed. They can also be more certain that they will get a good delivery than if they place copy in the hands of local announcers.

Many disc jockeys show great energy and interest when they talk about records but throw away commercials by hurrying them, acting as though they are an interruption to their real work, and

giving them dull readings. As Tommy Lanyon, manager of KSPL, Diboll (Texas), says, "Discipline for announcers is important, for the very repetitious nature of their work invites sloppy operation. It's the old adage that familiarity breeds contempt."³ If there is one part of his job for which the announcer cannot afford to feel contempt, it is the commercials. When d.j.'s give proper attention to commercials, they can outsell transcribed ads. In a test situation Bristol-Meyers found they could get better impact for commercials, as contrasted with transcriptions, where a d.j.'s enthusiasm and personal pitch, based on a fact (spec) sheet, created added interest and sales.

Careful study and marking of the script is an aid to good presentation. Difficult words can be spelled out phonetically, diacritically, or by using some other spelling that conforms to the pronunciation. For example, Ouichita (WITCH-i-taw); Honobia (HONE'-a-bee); exemplary (Eggz-EMP'-la-ree). Brief pauses can be indicated by a single vertical line between words, longer pauses by double lines. Several period marks or dashes indicate extended pauses. A rising crescendo can be indicated by a line along the side. Words to be emphasized slightly can be underlined once; stronger emphasis can be shown by two underlining marks. An up inflection, as with a question or with words in a series, can be shown by a small rising arc. Most announcers have their own ways of marking scripts to indicate delivery. The brief script in Figure 41 illustrates several of these devices.

For beginners as well as for experienced people the following bits of delivery advice should prove helpful:

1. *Think the thought.* Whatever idea you are reading, think about it, see it, feel it. Visualize the shoes that are being described. Taste the golden crust of the bread.

2. *Think the thought through to the end.* Don't read by phrases, but by whole ideas. Know how the sentence is coming out before you start it. Keep half an eye on the end of the sentence while you are reading the first half. This will add smoothness to delivery and aid you in interpreting the meaning of the phrases as parts of the whole idea.

3. *Use your body.* A relaxed body helps to produce a relaxed-sounding voice. A body at moderate tension is giving attention;

³ Personal letter.

Hello, ladies, | this is Jack Berch.. //
 Back for a second helpin'
 Of you and your home cookin' //
 That bread you make | them pies and cake /
 Are mighty tasty lookin' //
 Your baking luck's no accident
 When the flour you use is Occident //
 I'm incidentally | Occidentally | yours- /
 For better baking... //
Occident with Vitamin B-1

Y'know, | I don't have to tell you that what most women call | "good
bakin' luck" / more'n likely ain't luck at all // no sir. // It's knowin'
how, for one thing | but the flour's got a lot to do with it too. //
 Now, look here: | - Enriched Occident Flour gives you the extras. //
 Yep, | it's enriched with Vitamin B-One. | Got iron in it, too. | And
 it's milled from hard western wheat-a flour so fine and light
 that you can turn out the most wonderful breads and pastries you
ever saw. // So next time you're puttin' in a grocery order, just
 say .. | "Send me some Enriched Occident Flour" / and Ma'am, / you'll
never use any other.

This is Jack Berch | Occidentally yours for better baking // - Occident
 with Vitamin B-One.

Figure 41. Marked Script for Announcer.

greater interest will show in your voice. During humorous lines, smile—your audience will hear it in your voice.

4. *Talk to someone.* Good announcers keep reminding themselves that the purpose in speaking is to convey an idea to someone else. Talk to your listeners, not the mike. Talk to them with the realization that they have never before heard what you are saying and they may never hear it again, so you must get your meaning across to them right now.

These four rules of delivery are all related to the psychological attitude of the speaker. It is not too much to claim that application of these rules can override many technical flaws in delivery. However, no announcer with serious intentions for his future will be satisfied until he has achieved proficiency in speech skills. He will groom his phrasing daily, as he does his hair; he will get rid of his regional pronunciations as he does his beard; he will clean up his problems of phrasing and timing as faithfully as he cleans his teeth.

Stunts and Contests

Examples of promotional tricks used by announcers have been mentioned elsewhere in this book. It is enough here to say that not all announcers can handle stunts and contests well. Success in these ventures seems to require the ability to create artificial excitement, an almost naive lack of embarrassment at playing the fool, and an infectious joy in novelty. The lively personality which can be given to a station by the successful promotion of stunts and contests can be valuable to a station—if that is the image which the station wants to create—and if the announcers have the right combination of maturity, judgment, and perennial youthfulness of spirit.

TELEVISION ANNOUNCING

There are several apparent differences between announcers for radio and television. (1) In radio they are a part of the program; in television (except for emcee work) they are apart from the program. (2) The main job of announcers in tv is doing commercials. (3) Women are used more frequently as announcers in tv than in radio. (4) At the local level tv announcers tend to be

rather young, though not so young as in nontraditional radio stations; regional and network tv use more men of middle age. Women announcers in tv, as in radio, may be of almost any age.

Standards for tv announcers are generally higher than in radio. Poise and a personable appearance are at a higher premium. A quick memory and the ability to work under distraction are essential. Acting ability and good bodily coordination are often important.

Commercial Delivery

There is almost no "hard sell" in television. "Sweet reasonableness" and an attitude of helpfulness characterize most deliveries.

Since products are often handled or demonstrated, the tv announcer soon learns certain elementary rules, such as to aim his demonstrations toward the camera that is being used, to hold objects and packages still, and to make only those bodily movements that help direct attention to the products. These details are worked out during rehearsals.

He also learns to look at the lens that is focused on him, since he must appear to be talking directly to the audience. Except for looking at the product, a chart, or other visual aid on stage, his eyes must be turned toward the lens. He must catch signals from the floor crew out of the corner of his eye, and not let his gaze wander to ceiling, floor, or off-camera action. He learns to frown never and to smile often.

A television announcer needs to have a good understanding of production and directing in order to recognize quickly what the director is doing and why. The use of varying angles and close-up shots means constant adjustment to the camera. The use of slides and films means precise adjustment to the timing of these visual effects from the projection room.

Not all tv announcing is from the floor, with the camera on the announcer. Much of it is from a small announce booth that contains a monitor on which the announcer can see the slides or film commercials for which he reads the copy.

Just as radio has many transcribed commercials, tv has many filmed spots which come from national advertisers. For these the local announcer often has nothing to do. If the national spots

demonstrations, and sometimes they include films, slides, charts, or other visual material prepared by the agency. Rarely, only the outline of action is given, along with a spec sheet.

Usually a tv commercial on camera must be memorized almost word for word, although some leeway is given as long as the basic outline is followed closely. Exact words are essential, however, when they serve as cues for slides or films that are to be included.

The use of videotape makes it possible to record local commercials economically in advance of production time. This also makes it possible to repeat the announcer's performance if he makes a mistake during the first taping. However, qualified announcers are expected not to make mistakes, so the use of videotape does not relieve them from the burden of memorizing.

Various aids to memorization can be suggested: (1) Study the outline. Every well-constructed commercial follows a logical progression from idea to idea. (2) Memorize the copy from end to end, rather than sentence by sentence. (3) Most people find that it helps to read aloud while they are memorizing, though a quiet mumble often serves the same purpose. (4) Make note of the visual devices to be used, and where they come.

As mnemonic crutches, some announcers prepare what are commonly called "idiot cards." These can be on poster boards, a chalkboard, or even wrapping paper. Often they are placed on easels near the cameras. Sometimes they are put on the floor toward the camera, but out of range. The need for such aids varies greatly with individuals. Sometimes only key words or phrases are enough to cue the announcer. Some need to have complete sentences written out.

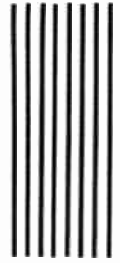
Mechanical devices such as Teleprompter can be mounted on cameras, with complete copy typed out in large letters; a scroll mechanism turning at a predetermined rate exposes the copy line by line. (See Figure 42.)

Character Roles

Staff announcers sometimes have programs of their own, including guest shows, children's features, or dance parties. These jobs involve emcee work, interviewing, or acting.

Often, in announcing film programs for children, horror movies

or other specialized features, a local announcer might wear a costume and assume a character role as "Uncle George," "The Sheriff," or "The Wolf Man." No rules can be suggested for this type of thing, since the roles created are individual and depend on the special abilities and personalities of the people who do them.



CHAPTER 12

WRITING COMMERCIAL COPY

The job of writing commercials is one of the few that offer opportunity for creativeness at the local level, though rewards for good work are often the satisfaction of a job well done rather than financial returns. Starting salaries for this work range from \$200 to \$400 a month. At stations, they seldom increase to as much as twice that amount—never reaching the level of pay for successful salesmen and first-class engineers, and seldom matching that of popular local disc jockeys. At advertising agencies, however, incomes can become substantial if the creative writer becomes an account executive, in charge of all the advertising for certain clients.

All advertising writing requires a good background in psychology, language, marketing and distribution problems, and acquaintance with the technical peculiarities of different advertising media. To write effectively for radio, the writer also needs a good ear for sound values, some knowledge of music, and a flair for picture words.

It will be evident from the examples given in this chapter that the tv writer should know facts about film production, including animation; have some ability in art (though he need not be an artist); and be acquainted with problems of live camera work, still photography, lighting, shot types and purposes, and techniques of production. In addition, he must be intimately acquainted with costs, since his writing will be governed by the budget.

At radio stations the writer must shape his work to fit the station type, the mood of programs surrounding the commercials, the requirements of the sales staff, and the peculiarities of the local market.

In some cases no commercials are written by the staffs of tv stations, all copy being provided through agencies. In other cases, unless commercials are planned for film, the station staff writer must take into account the facilities of the station. For example, some stations have no opaque (telop) projectors and some operate with only one camera.

Local agency writers usually deal in advertising for media other than broadcasting, primarily newspapers. This requires knowledge of layout, type sizes, and other aspects of good newspaper copy. An account executive has the chance to integrate the advertising for all the media used for a specific client.

About 11 percent of the larger department stores employ people capable of writing copy for radio and television to be delivered by a station announcer—sometimes by themselves. Like agency writers, they must be familiar with advertising for print. Also, they are usually expected to know the qualities of many types of merchandise, as well as style trends and homemaking problems. Often they do public-relations work for the stores—they might even have charge of bookings for store bowling teams as well as news releases to newspapers.

Practically all national and most state service groups, like safety councils and charity enterprises, include radio and tv writers on their staffs. Sometimes these people are responsible for the production of slides or films as well as copy, to be placed with stations that agree to use this material on a public service basis. In almost all cases they are also expected to be capable in general public-relations activities and to give talks at public meetings.

Utility companies, too, often have employees who prepare their radio-tv copy, though they usually work with advertising agencies in production. Usually these writers are women, who may do demonstration tv programs and make appearances at organized group meetings. Familiarity with home economics and household equipment is essential in these cases.

DISPARITIES IN ADVERTISING

The most astonishing thing about the advertising business is not its effectiveness (which is terrific), or its potential power over civilization (which is terrifying), or its importance in a competitive economic system (which is basic), but its inconsistency. Millions of dollars are spent annually in probing motivations of customers, testing techniques of presentation, and measuring effects of advertising. The results of this research are widely published. Hardheaded men of experience appear in print with rules they have learned in a lifetime of selling. Since ancient times theoreticians have outlined ways to influence human behavior. Researchers, hardheads, and theorists, ancient and modern, are in basic agreement on many points. And yet advertisers continue to ignore these known facts, results of experience, and established theories. It is somewhat disconcerting that they nevertheless often succeed in doing some very effective advertising.

Some of the disparities between theory and practice are pointed out below.

1. *First impressions are best remembered.* This is the law of learning that psychologists call *primacy*. The start of a talk, radio commercial, program, tv spot, dance, song—this is the moment when every eye or every ear or both are focused on what is happening. There is an alertness which asks: shall I continue to listen and watch? Tests have shown that often the first sentence of a speaker is best remembered, the first commercial in a program is most effective, the first argument heard in a debate remains dominant. The other principal laws of learning—recency, frequency, and intensity—also have a place in advertising, but primacy is first. The attention span of most adults is from nine to ten seconds. Yet thousands of radio and tv commercials daily waste those first few seconds in leading up to their sales message. This part of a commercial, called the “interest-getter,” is even recommended by one experienced agency man who, in an otherwise excellent book, justifies it by saying, in effect, “It must be good or so many people wouldn’t do it.” Maybe he is right, but most evidence suggests that in a commercial it would be better to start with a sales pitch,

inserting an interest-getter at about the 10-second mark and frequently again from there on.

2. *Simplicity of idea and production is usually best.* Probably if all commercials were simple, one with a big production might gain added attention—an attention that is valuable if it is directed toward the sales message and not toward an actor's antics, a sound-man's agility, or a cartoonist's facility. But consider that one elaborate tv commercial was seen six times before a group of casual viewers knew that the advertisers were trying to sell a shampoo, not a French perfume. Large agencies tend to suffocate the sales message in elaborate production.

3. *Demonstrate, don't entertain.* Field studies have shown that 26 percent of tv commercials in which demonstration is dominant are rated good to fair by television viewers; of the entertainment-dominant commercials they rate only 9 percent that high. Yet an amazing number of copywriters seem to assume that the purpose of a commercial is to entertain an audience. Certainly commercials must be palatable, or they fail; but they likewise fail if the sales message is deeply subordinated.

4. *The positive approach is best.* Everyone agrees to this statement; yet an unbelievable amount of advertising is devoted to convincing the fair listener that she has dry hair, pimply skin, smelly body, aches in her lower back, yellow teeth, too much fat; that she has never been really clean; that she is probably unpopular, and certainly tired. This disparity between practice on the one hand, and knowledge, experience, and theory on the other, is confusing. It becomes especially disconcerting when so much violation of the "rules" proves successful. Perhaps the real meaning of it all is that there is still room for the writer with initiative, daring, and freshness; that the writer need not be bound by formulas.

TRENDS IN ADVERTISING

Modern advertising, which began about seventy years ago, emphasized the product to be sold and its merits, construction, and uses. This period lasted about twenty years. Then came one of the most creative eras in American advertising, with emphasis

on slogans, themes, and audience motivation. It was soon noted that assistance in marketing could help assure the success of advertising, and the 1930's and 1940's saw rapid growth in these services. Good marketing practices require factual knowledge, so advertising men went into marketing research, which had formerly been the province of manufacturers. Familiarity with research methods laid the foundation for audience research. Each period in advertising history has left more than a trace, and modern advertising is a complicated enterprise. A few words should be said about the most recent emphasis—motivational research.

People don't buy a powerful car because they need it to get some place; they buy it because it is a symbol of success. They don't buy small cars because they are economical, but because they are prestige symbols of a new "smartness." They feel guilty about smoking cigarettes, so they must be led to feel that in smoking they are "rewarding themselves" for their hard work on the job. They don't buy beer for the taste, but because it represents congeniality, relaxation, and escape. On such premises the MR people base their case. Though people are not always aware of their real motivations, these can be uncovered in depth interviews by skilled interviewers with a knowledge of psychology and sociology. Because buried motivations are frequently Freudian in nature, people often buy products because they are sex symbols, represent release of frustrations, or serve as sublimation for inhibited drives. Advertising directed to these hidden motives is "hidden persuasion," since it attacks the sales problem indirectly rather than on the basis of more obvious motives. That is the case of MR, which is one of the most delightful hoaxes of recent decades. Not that the MR people have deliberately hoaxed the advertising gentry, but some of the advertising experts have hoaxed themselves into believing that they have discovered something new. Even Dr. Ernst Dichter, highly respected high priest of the new mysticism, does not claim that he offers anything new; he says only that he and his colleagues were smart enough to capitalize on information already available.

Psychologists are in disagreement as to whether the principles of individual psychology can properly be used as a basis for interpretation of the behavior of groups. But there is no question

that this "new" tool has been useful. Although the approach has been far from 100 percent successful, a few outstanding successes have been well publicized. Perhaps the greatest value has come from an emphasis on two facts: (1) people don't always recognize their own real motivations; (2) even when they do, they aren't likely to reveal them directly on questionnaires and check lists. MR always results in advertising that is based on one of the traditional motive appeals to such things as self-preservation, property, power, reputation, sentiments, affections, and tastes (a list compiled by A. E. Phillips many years ago); but it may not be the motive that the buyer thinks he has or says he has.

Unfortunately, good MR research is expensive and it is therefore applicable only to advertising with large budgets. There are those who say that most of the results could be achieved through the judgment of any skilled advertising man who knows people well, and who couples one of the brilliant hunches, for which great advertisers have been famous, with a practical knowledge of human psychology; in the current advertising climate such people are put down as heretics.

ADVERTISING PRINCIPLES

Squeezed by marketing engineers, market researchers, ad testers and audience researchers, the writer of national commercials too often becomes only a tool for translating data put into his hands.

At the local level the writer is on his own. He must rely on his own knowledge of the product, the store, and the people who live in his community. This is not such a great disadvantage as it might at first appear. After all, the people in Albany just might buy bread because it tastes good, and the citizens of Citrus Valley might want a bargain when they hear of it.

All good advertising at any level starts with five questions: (1) Who are the people to whom I want to sell? (2) What are the real merits of the product or service I am selling? (3) What reasons, aside from the real merits, might people have for wanting to buy? (4) What one or two points do I want to get across this time? (5) What general impression do I want to create of this product or place of business? A friendly bank? A hamburger joint where people can have fun? A dignified "dinner-out" restaurant?

The local writer has some safe rules, if he will follow them, based on proven practices:

1. *Think of the customer as a user, not a buyer.* This focuses attention where it ought to be—on the values to the buyer. It forces attention of the writer on the reasons why the customer will be glad of his purchase. A commercial written in these terms will visualize the housewife saving time by buying frozen foods, the children enjoying the taste, the husband complimenting his wife on a good meal, and the family able to relax sooner because there are fewer dishes to wash. This is a variation of the advertising adage to “sell the sizzle, not the steak.” Details of manufacture are subordinated to product-in-use.

2. *Avoid negatives.* A purist following this rule will say “Eat the best steak you’ve ever tasted at Blanks” instead of “Tired of tough steaks? Then try one at Blanks.” He’ll say “Try a Pepsi; feel refreshed,” not “If you feel hot and tired, try a Pepsi; feel refreshed.” So many “before and after” commercials have been successful that perhaps the rule must be taken as a matter of emphasis rather than a flat directive. The man has a headache, now he doesn’t; he feels great. The lady is tired, now she isn’t—she’s ready to go out for the evening. Such commercials start with negatives. The promoter of the Slenderella plan for slimming women once claimed that he never mentioned a lady’s surplus weight—he promised her trimness; he never mentioned her awkwardness—he offered her gracefulness. The company ran a space advertisement that seemed to violate the policy by showing ten women before and after they used its services; however, the ad was titled, “The Ten Happiest Women in America,” which put the emphasis on the positive benefits. And ten pairs of pictures instead of one gave the ad the feel of a positive statistic.

However, negative comparisons, as well as negative approaches, are dangerous. A beer advertiser who told about the inferior ingredients in most beers found that only one in four listeners could remember whose beer was being advertised; three of four potential customers could have been misled into thinking his beer was inferior.

3. *Tell the truth.* A distrust of advertising has resulted from a few ads that have told untruths and many that have overstated the case. Any product that has a real case to make can be made

attractive without exaggeration. Sometimes even a little false modesty pays. An ad for Deep-Rock gasoline, created by the Lowe Runkle Agency in Oklahoma City, said, "We haven't tested all the gasolines in the world, but no gasoline that we know about gives you better mileage than Deep-Rock." The noted New York advertising firm of Batten, Barton, Durstine and Osborn pushed such modesty further, combining it with humor: "You can go backward as well as forward with Chevron gasoline."

In smaller towns, where the station employees are known by everyone, and the merchants who advertise are also quite well known, it is perhaps especially important that the advertising be honest.

4. *Say things freshly.* Straining for unusual words and phrases often leads to artificiality in style, but the good copywriter searches for new approaches and fresh ideas. "John's Shoe Repair gives you long-lasting soles and heels" becomes "Dance all night if you want to. John's Shoe Repair can fix those soles and heels; your shoes will be so light and comfortable, you'll feel like dancing some more." "Bread is the staff of life. Golden Bread contains all the healthful vitamins and minerals" becomes "Golden Bread is the staff of life! That's what they say about Golden's. Healthful and good. That's Golden Bread."

Making your copy sound fresh means to make each sponsor's message seem distinctly his. A theme, a slogan, a jingle, a setting, a personality can come to represent a local advertiser as surely as Little Lulu represents Kleenex.

In attempting freshness, however, there is always the danger of being so different and so clever that it is the cleverness to which people pay attention rather than the message. Edward Zern, of Geyer Advertising, reminds us that when a doctor is called to treat a pneumonia patient, he doesn't waste time trying to write a brilliant, clever, and totally original prescription; he just tries to make the patient well.

5. *Use the traditional motive appeals.* Nearly every book on persuasion, psychology, advertising, and speech has a list of impelling motives, or reasons why people do things. It doesn't matter what list you use—any one can be useful if the writer observes its implications. Take for example the motive of power. People want to be strong physically. They want to operate powerful

machinery. They picture themselves as having power over other people because of their talent, their charm, their intelligence, or their appearance. Any of the impelling motives can be worked and reworked, and usually have an honest application to almost any product.

6. *Use the most direct method.* Outline your message logically and simply. Follow the outline. Avoid indirection.

7. *Don't underestimate the audience.* Wherever they live, people are fairly sophisticated. A generation that has grown up in an era of daily newspapers, five-color magazines, improved schools, radio and television are much more alike than any previous generation. It cannot generally be assumed that people who work at stations and agencies are necessarily very different from their audiences. Don't talk down.

RADIO ADVERTISING WRITING

We have noted that the proportion of transcribed commercials has been increasing and live ones decreasing. The only difference this makes to the writer is whether he works for a station or an agency. The value of the technical perfection of recorded spots may sometimes be outweighed by the personality of a local favorite announcer, but this is not a factor within the writer's control. Since a transcribed spot often costs from \$5,000 to \$35,000 to produce, local advertisers usually either write their own copy, let the station do it, or assign it to their advertising agencies. Prepared jingles and open-end commercials are readily available and can make the work of the local writer much simpler. A number of script subscription services send suggestions for copy to be used with banks, dry cleaners, and other businesses, as well as catchy phrases for use on station breaks and promos. All the local writer needs to do is adapt these materials to local needs. While such services are helpful to a busy writer, they are no substitute for copy tailor-made for a sponsor.

In radio advertising the general principles are necessarily affected by the fact that radio is sound and that it is intensely personal. The overuse of sound in radio has led to considerable criticism of the screams, sirens, jingles, echo chambers, and filters which characterize much radio advertising. Nevertheless, the

proper use of such techniques, coupled with voice contrast work, music and sound perspective, can be very effective. The statement that radio is sound is obvious; nevertheless, copy must be written, not for the ear alone, but for the mind's eye. This fact, plus the personalized communication which radio makes possible, requires a style of writing designed for this distinctive medium and no other.

Radio's personal communication flavor is something like that of a telephone conversation—a fact frequently ignored. There may be times when you shout, use a flowery style, or try to be coy when speaking on the phone; but those times are rare. The advertising writer, visualizing a telephone conversation, should give the announcer a chance for some direct talk, supplying for himself what the listener might “think back” at him. If this were done no radio writing would be addressed to “those people out there” but always to “you, my all-alone and highly valued listener.”

Radio Style

Whit Hobbs, of Batten, Barton, Durstine and Osborne, says the golden rule of advertising style is “Write copy unto others as you would have them write it unto you.”¹

The National Association of Broadcasters issued to its membership a brochure titled “Anybody Can Write Radio Copy That Sells Every Time” in which it reproduced the following commercial:

Gems of the ocean . . . truly lovely pearls . . . can always be counted upon to add the finishing touches to a new Spring ensemble. At the Jewelry Department at Blank's, you will find all types of pearls to adorn your dresses and suits. Especially inviting are the simulated rope pearls. These sixty-inch rope pearls come in green, bronze, pink, grey, and the ever-popular white. Priced at one ninety-eight plus tax . . . you'll find them a valuable accessory this Spring and all year round. There are also one, two, and three strand pearls priced from one ninety-eight to three fifty plus tax. Stop in and choose the type you most prefer in the Jewelry Department on the street floor at Blank's.²

¹ “Who Do We Think We're Kidding?” *Righting Copy Writing*, American Association of Advertising Agencies, New York, 1958.

² Quoted by permission of the Radio Advertising Bureau of NAB.

The NAB Copy Formula consists of three points.

1. What main idea do you want listeners to remember about the merchandise (or service, event, department, etc.) you're advertising? Is it stated clearly, truthfully, believably and in terms of the listener's interest?
2. What facts or information in your copy prove the main idea? Have you just "listed" all facts and information or have you selected the top facts and information and woven them into human interest key customer advantages of the merchandise (service, event, department, etc.) you're advertising?
3. What suggestion have you offered to encourage listeners to take action about the merchandise (service, event, department, etc.) you're advertising? Is it a specific suggestion that would be logical and beneficial to the listener?

The quoted commercial clearly violates the Copy Formula. The poetic talk about "gems of the ocean" is a superficial attempt to sneak in the subject of pearls. The main idea (that Blank's has all types of pearls) is too general. Why would listeners like to own a rope of simulated pearls? What could they do with them? The only facts given concern the colors and price. Colors, sizes, prices, etc., are not always the top facts which should be stressed to prove a main idea of a commercial; even where color is important, as in the case of these pearls, a mere listing of the colors is not effective. There is no spur to action, except the flat bid to "stop in and choose the type you most prefer." In addition, the style is stilted and more suitable for print. No good saleslady would tell the customer that the "simulated rope pearls are especially inviting," or that these "truly lovely pearls can always be counted upon to adorn your dresses and suits." Here is the revised copy:

1 You can wear pearls with anything this spring—even with a
 2 sporty woolen suit. And when you have a long, 60-inch rope of
 3 simulated pearls from Blank's jewelry department, you've got
 4 something you can wear a different way with everything. Wear
 5 gray pearls in one long rope over a dark sweater. Wear the
 6 same gray pearls over a gray or black dress. Wear pink pearls
 7 with a navy blue suit. Wear the same pink pearls with white
 8 this summer. Get bronze, green, or white pearls. Knot them—
 9 double-loop them. Wind velvet ribbon through them and tie

10 them into a wide choker. Wrap them around your wrist for a
 11 lunky bracelet. Just walk into the first floor jewelry department
 12 at Blank's where you see the sign, "Simulated Rope Pearls,
 13 \$1.98 plus tax." Try them on in front of the mirrors. Fold them.
 14 Twist them. See how many different ways you can wear them.
 15 Then, get the color pearls you want to wear with everything
 16 this spring and summer. If you wish, just call Blank's personal
 17 shopper. She'll send the pearls you want on the next delivery
 18 from Blank's.

This copy is written to create immediate traffic and sales for the item advertised, instead of a vague selling idea supported with a "listing" of facts.

1. The main selling idea about the merchandise is stated clearly, truthfully, believably and in terms of the listeners' interest (lines 1 through 4).
2. Top facts and information that prove the main selling idea are presented as key customer advantages of the merchandise (lines 5 through 11).
3. Logical, specific suggestions of benefit to the listener are used as a bid for action in the advertising (lines 11 through 18).

The main idea now is that the pearls can be worn in different ways with different clothing. The colors become meaningful. The listener can visualize the combinations and see herself wearing them, looping them, and using them as a choker or bracelet. The price becomes, not a "listed fact," but an invitation to action, an incidental part of stepping up to the jewelry counter where she can see herself in the mirror trying on the pearls.

A Few Rules for Radio Writing

Hundreds of people have given advice—in books, trade magazines, and talks—to would-be radio writers. Most of the frequently repeated "rules" are incorporated in the general principles we have just discussed, but a few specific rules should be mentioned:

1. Use *you* frequently.
2. Never refer to your sponsors as *they*.
3. Mention the name of the product early, and at least three times.
4. Make it clear where the product can be purchased and where specific retail outlets are located. Repeat telephone numbers.
5. Usually use short sentences and simple words.

6. Jingles are often effective; good ones can be purchased (often good ones can be written locally).
7. Use only one or two selling points each time.
8. Use humor, but sparingly.
9. Thinking and planning are hard, but a well-thought-out commercial is easier to write. Plan before you start to write.
10. Integrate the idea and mood of the commercial with the program for which it is planned.

EXAMPLES OF RADIO COMMERCIALS

The examples of radio advertising reproduced here were selected because they are fairly typical and because they illustrate several different techniques; each demonstrates one or more of the principles just discussed. Some of them are above average in quality. Together they form a good basis for class study and discussion.

Station-Written Copy

STRAIGHT. Most station copy is "straight," like this from WJCD, Seymour, Indiana. The writer aims toward direct address.

Say, Mister, how would you like to take the work out of mowing your lawn? Well, you might cement it and paint it green...But we have a better suggestion...Get a modern power mower from Seymour Hardware. For fast, even, mowing you can't beat the Dille and McGuire or Lazy Boy. Check the new features such as a Hite-Adjuster lever... finger-tip engine control...unbreakable deck...and the recoil starter. At Seymour Hardware these power mowers are priced from just \$39.95 up. You have a choice of either self-propelled or push-type power mowers and a choice of electric or gas operated. Seymour's also feature Bantam and Springfield riding mowers from \$195.50 up. With one of these riding mowers, you can really live it up all summer long...Rest while you mow. Remember, that's Seymour Hardware, 216 South Chestnut. Get one now and have a better looking lawn all summer.

Here is one from KAWT, Douglas (Arizona), in which the writer ties in a seasonal sport with a seasonal product.

Frozen solid! That can be lots of fun if you're talking about a skating pond. But when it comes to your car, frozen solid means trouble. If you still haven't done

so, drive in today to Mansfield Texaco Service Station, for Texaco PT Anti-freeze. It not only gives your engine real protection from freezing, but provides two-way protection against rust and corrosion. One fill lasts all winter! Don't wait until it's too late. Get complete cooling system service and PT Anti-freeze today at Mansfield Texaco Station, 1150 "A" Avenue.

VOICE CONTRAST. Voice contrast is one means to help a commercial become "foreground" instead of "background" listening. This one is from KRHD, Duncan (Oklahoma).

- ANNCR 1: Never such savings as these...Because there's never been a sale like this one!
- ANNCR 2: It's a sale of scratched, dented, and freight-damaged items, at L.D. Pryor's Furniture and Appliance.
- ANNCR 1: The freight companies pay the biggest part of the price...you make all the big savings!
- ANNCR 2: If you've wanted a new bedroom suite, see the Haywood Wakefield Suite in solid birch, with a champagne finish.
- ANNCR 1: There's a slight split in the bedstead, so, the price goes down...
- ANNCR 2: Down...
- ANNCR 1: Down...A hundred and fifty dollars.
- ANNCR 2: Yes, save 150 dollars on this beautiful bedroom suite...and on other items, too.
- ANNCR 1: This is the sale event you've waited for... the big scratched, dented, and freight-damaged sale, at L.D. Pryor's Furniture and Appliance.

SITUATIONAL. Conversational scenes don't have to be "before and after," as this example from KODE, Joplin (Missouri), shows.

SOUND OF DOOR SLAMMING

- WOMAN'S VOICE: Is that you, Johnny? I'm out here in the kitchen, Honey!
- BOY'S VOICE: Gee Mom...if Dad's bringing his boss home for dinner, we won't eat until 6 o'clock. I'm so hungry!
- WOMAN: Well, how about a snack to tide you over? Say a slice of Bunny Bread spread with butter and jelly.
- BOY: Oh boy! That's just what I want. Mom, I sure do like Bunny Bread.
- WOMAN: Well, Bunny Bread is mighty good for you! It gives you more to go on and more to grow on! So you can eat all of the Bunny Bread you want.

BOY: I like it when it's toasted 'cause it's soft in the center. Most bread's kind'a hard when it's toasted.

WOMAN: Yes, Bunny Bread is oven-soft all the way through, and it's kept extra-fresh with that cellophane wrapper. Anytime I send you to the store, Honey, always ask for Bunny Bread. Just look for the loaf with the bunny on the wrapper.

BOY: I will. Boy, this sure tastes good!

WOMAN: Well, Bunny Bread is good at snack-time and meal-time! There's a wonderful variety of Bunny Breads, too...So we'll plan to keep several different kinds on hand at all times. Remember, Bunny Bread gives you more to go on... more to grow on!

NARRATIVE METHOD, CLIENT NARRATOR. The effect of conversation can be managed by one voice. This one from KRHD uses the client to deliver the copy, a device that helps sell many a client.

This is _____ of the First National Bank, 8th and Main in Duncan. Just the other day a man...he might have been one of your neighbors...called on me at the bank, and said: "I want some straight-from-the-shoulder facts." "O.K.," I said, "We'll do our best to give them to you." Then the man said: "I've heard, again and again, that a First National Bank auto loan is the best way to finance a new car...Now, tell me why?" And I did. I won't go into the entire discussion, but the way I summed it up was this: this bank, the First National Bank in Duncan, is a lending specialist. That's our business...making loans. One of the things we do is to finance automobiles, and we do it in the promptest, most economical, most pleasant way possible. You go to a specialist for medical care, or legal advice. You should also go to a specialist when you want credit...the First National Bank, 8th and Main in Duncan. Yes, that's the answer I gave him...and it's the answer I give you now...The answer to your auto financing problem.

DIALECT. Not every station boasts an announcer who can handle dialects. This spot, from WJOY, Burlington (Vermont), uses voice contrast, but the same announcer does both parts.

(COCKNEY VOICE)

There I was, lookin' like a bloomin' Sir Walter Raleigh in me new 'eliotrope shirt from 'Enry 'Umpfrey's on Church Street, and me gal says, Aint you the 'andsome one, 'ow about takin' me to the dance...And I says, sure

'Oney, me pockets are loaded. I been doin' a bit o shop-pin' at 'Enry 'Umpfrey's 'Aberdashery and me new 'elio-trope shirt cost just 1.99, me new orange tie, 50¢ and me fawncy green slacks only 6.95. Ye look like a bloomin' rainbow, she seys, and I'm proud to be seen with such a fine lookin' bloke. Let's go!

(STRAIGHT)

Another conquest...Every girl likes a smart looking fellow with money in his pockets, and if your taste runs to more modest colors, Humphrey's Men's Shop has white or pale pastel shirts, Ivy League ties, and charcoal grey slacks at the same low price. Shop Henry Humphrey's Men's Shop today, Sir.

(COCKNEY)

Like I say... 'Enry 'Umpfrey's 'Aberdashery!

HUMOROUS CHARACTER SKIT. Since not all station announcers qualify as good actors, local commercials that require acting are not common. In addition, scenes that require production effects are rare. This example, from KRHD, requires both acting and production.

SOUND: NOISE

LUKE: Shhh...Quiet Lem...Ol' man Brown'll hear us shore as anything...

LEM: All right, Luke...I'll be quiet as a mouse in a jug of corn...

LUKE: Now just ease that there chicken house door open a mite...

LEM: (Uh...uh.) Stuck a dab there, Lem...

LUKE: Here I'll help ye...

LEM: Don't see why we had to pick on ol' man Brown's hen house, anyways.

LUKE: Shucks, Lem, if we're gonna have chicken... let's have the best...an' I happen to know that ol' man Brown gets all his chicks from th' Duncan Hatchery, 404 South 7th....

LEM: Is thet so...

LUKE: Yep...the place whur better chicks are hatched ...so, come eatin' time, he's got the fattest, meatiest, best-tastin' birds in the country... for fryin', broilin', bakin'...anyway you want to cook 'em. Why, ol' man Brown says he wouldn't git his chicks nowhere's else but the Duncan Hatchery, 404 South 7th, where better chicks are hatched...now c'mon, and git this door open...

SOUND: DOOR OPENS (CHICKENS AWAKEN, START RAISING
CAIN)
LEM: Quiet, you chickens...quiet...Dawgies, Luke
...ol' man Brown's shore to hear all this com-
motion...
LUKE: Grab one an' run, Lem...I hear him comin' now...
SOUND: SHOTGUN BLAST...
LUKE: Whoooooooooooo (FADE OUT)

PERSONALIZING THE PRODUCT. Tv cartoons make frequent use of the device of bringing products to life. Again from KRHD, here is how one radio station does it:

ANNCR: Ladies and gentlemen...We are honored today to have a real "Brain" with us. The famous "Burner-with-a-Brain"...found in all Gold Star gas ranges. Brain...say something for the people...
BRAIN: I am the Burner-with-a-Brain...
ANNCR: And what is your job...
BRAIN: I make pots and pans automatic...I do not let foods burn, scorch, or boil over...
ANNCR: And you're found in all Gold Star gas ranges, right?
BRAIN: I am found in all Gold Star gas ranges.
ANNCR: Gold Star gas ranges meet thirty basic requirements set by the American Gas Association. And, besides the Burner-with-a-Brain, you get a world of other features, too, plus the economical operation of all gas ranges. See your Gold Star gas range dealer, today. Take up to 42 months to pay. See the Gold Star gas ranges... that have a Burner-with-a-Brain...
BRAIN: I am the Burner-with-a-Brain...
(NOTE: USE FILTER, DISTORTION, ECHO AT 15 IPS TO GET BRAIN EFFECT)

INTERNAL RHYME. Some local stations write their own jingles to be sung. Some, like KSPL, Diboll (Texas), get the effect of jingles by using internal rhymes. In the following example, the copy takes off from the title of the music that precedes it.

STANDARD RADIO TRANSCRIPTION #17 CUT 5

So...stop talkin' and walkin' and get blowing and going. See Jesse Ellis and Son Used Cars at 410 East Lufkin Avenue, across the street from Denum Transfer. You'll take pride in what you're drivin' after you select your fine used car from Jesse Ellis and Son, for they have used cars with many unused miles still left in them. Drop

in and see the all-new location at 410 East Lufkin Avenue...One stop is all you make, for Jesse Ellis and Son will handle your financing, insurance, and service. Ride with pride in a used car from Jesse Ellis and Son.

Agency Copy

LIVE ANNOUNCER. Florists usually advertise only for holidays or special occasions. The following spot, to be delivered by station announcers, was written by the Hays Advertising Agency, Burlington (Vermont), to run daily through September and October.

ANNCR: Fellows! When is the last time you sent flowers to your wife or best girl? Too long ago, you say? Well, why not make up for it right now, with a lovely bouquet from Gove the Florist on Main Street, opposite the post office in Burlington? Gove will gladly help you pick out just the right flowers for that special someone.

Stop in today at Gove the Florist. You'll find handsome red roses, delicate carnations, colorful gladiolas and snapdragons...flowers to suit any occasion...any taste.

Or phone in your order. For loved ones who are far away, Gove the Florist will arrange prompt delivery of flowers by wire. Remember, when you want fine flowers, call or stop in at Gove the Florist on Main Street opposite the post office in Burlington. Do it today.

LIVE ANNOUNCER WITH ET. This copy, prepared by Campbell-Mithun, Inc., Advertising, of Minneapolis, for WICO, Salisbury (Maryland), uses a straight announcer, followed by a transcription of a jingle well known in many parts of the country: "Get Top Value Stamps Where You Buy. Get Top Value Stamps Where You Save," etc.

ANNCR: Here's wonderful news for everybody in Salisbury. (Starting today) (Now) your Giant Food Store is giving Top Value Stamps--one for every dime you spend. With your Top Value Stamps you'll have your choice of America's most popular, famous-brand gifts--everything from Thermos outing kits to Westinghouse appliances. So stop in soon at your Giant

Food Store. Pick up your free Top Value Stamp Gift Catalog and stamp-saver books. Then, put your stamps in your stamp-saver books and redeem them for your choice of free gifts. Remember--you save twice at your Giant Food Store. Now you save on price--then save twice with Top Value Stamps.

TOP VALUE ET ET #CM-541-NE (ALTERNATE CUTS #10 & #12)

LIVE ANNOUNCER--LOCAL TIE-IN. A substantial number of college radio stations are commercial. The Eastern State Radio Corporation distributed these spots to such stations to tie in with local events.

FOR THANKSGIVING WEEK-END

LOCAL ANNOUNCER (LIVE)

And say...that big Thanksgiving week-end is coming up. Wherever you are, whatever you'll be doing, you won't want to run out of Luckies. The convenient thing is to get a carton or two of Luckies right now.

FOR A "HOME" FOOTBALL GAME

LOCAL ANNOUNCER (LIVE)

And listen...when you get ready for the _____ game, pocket enough packs of Luckies to last the afternoon! For passin' 'em around, or for your own pleasure, Luckies are your best bet. They're a real campus favorite! Get a carton now!

ANNOUNCER--SATURATION SERIES. Saturation advertising, by which an advertiser uses spot radio several times a day and several stations in the same market, for a concentrated period, has recently been emphasized in radio advertising. Here is a series for one day from the Denver office of McCann-Erickson.

- 9:45 A.M. Little Boy Blue--blow your horn.
The sheep are in the meadow--the cows in the corn.
Where is the boy who tends the sheep?
Under the haystack--but not asleep--
He's eating chocolate fudge, made with
Great Western Sugar--the favorite of mil-
lions. For every sugar purpose--demand G-W
brand!
- 11:00 A.M. "Where does she get all of her pep?" That's
a common question. You, too, can build ex-
tra pep and energy by eating sweets. Great

Western Sugar makes delicious candies, cakes, and pies, high in energy value. Follow the "sweet" way to a quick pick-up with G-W brand sugar.

1:30 P.M. Everybody plays favorites. It's natural! When a person finds a friend or product he likes better than any other, he sticks to it. That's why millions of women demand G-W brand sugar. They have tried it, and found it perfect for every sugar need. Try G-W brand--you'll like it!

2:00 P.M. You've heard of "betting on a sure thing"? That's the kind of wager everyone likes to make. And you are betting on a "sure thing" when you buy Great Western Sugar. Its unsurpassed quality and dependability are proved by the millions who always demand G-W brand for every sugar purpose.

TRANSCRIBED—MIXED METHOD. This one-minute spot was distributed by N. W. Ayer & Son. It employs sound effects, voice contrast, and a jingle. One reason for including it here is to emphasize a point: there is little new under the advertising sun if basic principles are employed. Except for the price of the tires advertised, this spot could have been written this week. Its date is May, 1941!

SOUND: LOW ROAR OF POWERFUL AUTO...GETS LOUDER...
SCREAMS INTO FULL MIKE AND FADES QUICKLY.

1ST MAN: Gad! That fellow must be on his way to the Goodyear tire sale!

2ND MAN: Goodyear tire sale? Ex-cuse me! I'm going too!

SOUND: SLIDE WHISTLE UP

ANNCR: (PUNCHING IT) Yes--Goodyear tire dealers all over America start their sensational ten-day tire sale today! Special sale prices on brand-new Goodyear tires! See the famous All-American, built and guaranteed by Goodyear, and now with improved Supertwist Cord in every ply. In the six hundred by sixteen size--only six dollars and sixty-six cents with your old tire! Easy pay terms as low as fifty cents a week! Also see the great G-3 All-Weather, with nineteen feet of grip in every foot of tread--The world's safety-proven nonskid design! Cash in on these savings during the nationwide Goodyear tire sale! Ten days only, ending May 31st!

MUSIC: Ten days--ten days
Hurry, do not fail
To see your Goodyear dealer
Before he ends his sale!

TWENTY-SECOND SPOT. Style in radio advertising is affected by time limitations. Among the hardest jobs is writing a twenty-second spot. Here is how Dee Freiday, of the Gibbons Advertising Agency, Tulsa (Oklahoma), went about it. Her comments on her first two tries are included.

1ST TRY: Having tires that give a comfortable ride is especially important in this season of pleasure driving. And mister--Dayton Blue Ribbons make pleasure driving a real pleasure. That twenty-five percent deeper Daycold rubber tread absorbs sudden jolts...that cooler-running Electroni-cord body with its nylon safety shield helps maintain proper air pressure for smoother riding.

(At this point wordiness is apparent . . . the completed spot should be about the length of the above, yet this thought is obviously far from complete, so. . . .)

2ND TRY: Having tires that give a comfortable ride is especially important in the pleasure driving season. And Dayton Blue Ribbon tires make pleasure driving a real pleasure. That twenty-five percent deeper Daycold rubber tread helps prevent sudden jolts when you hit rocks or pavement seams--that super-strong rayon and nylon cord body is cooler running, thus--smoother riding. See about your set of Dayton Blue Ribbons tomorrow--at Tom P. McDermott's, 14th and Boston.

(The above tells the story, but takes too much time in doing so. Problem: how to cut spot length and still preserve the "pitch.")

FINAL RESULT: For more driving comfort, pick Dayton Blue Ribbons--the passenger tires that make pleasure driving a real pleasure! The twenty-five percent deeper Daycold rubber tread eases jolts from rocks or pavement seams--That super-strong rayon and nylon carcass is cooler running, thus--smoother riding! Get your Dayton Blue Ribbons tomorrow--at Tom P. McDermott's, 14th and Boston!

Syndicated Copy

The term *jingle* has come to have a very broad meaning. Professional jingle-writers produce copy or transcribed commercials for specific sponsors as well as open-end materials which can be used for businesses of the same kind in different cities.

TAILOR-MADE COMMERCIALS. These examples are the work of the Gordon M. Day Productions, New York City.

The "Striking Idea" jingle often calls for sound effects:

SOUND: HAND CLAPPING UP & UNDER JINGLE

SINGERS: Clap for Good and Plenty--wow!
Good and Plenty is good--and how! etc.

The sound-effect-spoken-copy format is effective, too:

SOUNDS: TRAIN IN MOTION; WHISTLE AND WHEELS

ANNCR: Men who are going places get there in Nunn-Bush shoes. (INTO JINGLE)

Also, the combination of music and sound effects:

SOUND: BIRDS SINGING. MUSIC: FLUTE TRILL

SINGER: Clothlines are for the birds...
(BIRDS & FLUTE UP & OUT)

SINGERS: The Westinghouse clothes dryer, that's for you!

An unusual musical device and surprise ending works well:

SINGERS: Dairy Queen is (HOLD ON UNRESOLVED CHORD)
THREE SECONDS OF DEAD AIR

SINGERS: Better!

In this radio spot, jingle, sound effect and product-in-action team up to dramatize the chief product benefit:

SINGER: Sacramento tomato juice, so rich that when you pour you hear it plop.

SOUND: PLOP PLOP PLOP PLOP PLOP PLOP PLOP

SINGER: Sacramento (INTO BALANCE OF JINGLE)

OPEN END. Here open-end jingles are used for a restaurant by KODE; the same jingles might be used for other restaurants in other towns.

JINGLE: MP 45B CUT #4

The restaurant of renown

With the very best food in town.

Jack Sussy's Italian-American Restaurant at the Capri Hotel. A gourmet's selection of the finest Italian foods in this area, plus steaks, chops, and seafoods. Whatever you like, Jack Sussy's has it. All their foods are prepared with a touch of luxury. Try Jack Sussy's for lunch. Monday thru Friday from 11:30 to 2:00 a delicious Smorgasbuffet is featured...priced at just 95¢. Take the family out tonight for the international dinner. You'll enjoy every moment you spend at Jack Sussy's Italian-American Restaurant.

JINGLE: MP 113B CUT # 3

O.K. pal

You've convinced us

Now tell us how to get there!

Simply go out Main Street South until you see the sign that reads "The Capri Hotel." There you'll find the perfect place to dine...Jack Sussy's Italian-American Restaurant. Just a little bit different...a difference that you will appreciate!

TELEVISION ADVERTISING WRITING

The local writer works closely with the art and photography departments, with the salesman who is handling the account, and sometimes with the sponsor himself.

He has a number of tools with which to tell his sales story: the announcer, the product, title-cards, slides, still pictures, backdrops, settings, and other visual means; he is limited only by his own creativeness and the budget.

If advertisers do not provide funds for photography or art work, the writer is limited to simple product displays and must work hard to get a fresh approach. If no provision is made for the cost of a studio camera, the writer must plan to use only still pictures and slides, with a booth announcer.

National advertising on tv stations comes from networks or advertising agencies. Most local advertising comes from local agencies; it may be on film or videotape, or it may require the use of a station announcer and production facilities. Commercials written by station ad-writers are nearly always for live production, though some film work is done at the station level. The use of local videotape may be thought of as delayed live production, in



Figure 43. Integrated Commercial, WBNS-TV, Columbus (Ohio). Note the use of costume, merry-go-round, and pennant to advertise crackers, as well as the apron which serves as station promotion.

contrast to film, since it is primarily a recording method. The special effects, including animation, that are possible with film put it in a different category. On the other hand, considerable creative work today is being done on videotape.³

General Suggestions for Tv Advertising

Although all of the general rules for advertising, as well as most of the specific rules for radio commercials, apply to television, a few added bits of advice can be given for tv-advertising writers.

1. *Remember that television at its best is an integration of sight and sound.* It is not satisfactory to write a radio script and

³ H. W. McMahan, *TV Tape Commercials*, Hastings House, N.Y., 1960.

then try to devise means for visualizing it, or to start with pictures and try to find words to fit. Words and pictures should blend and be interdependent.

2. *Plan a simple production.* As a general rule it may be to your advantage to plan a simple production even if you can afford an elaborate one.

3. *Use action whenever possible.* It is sometimes said that old "print pros" do the best tv commercials because of their valuable experience in letting a picture tell the story. On the other hand, the work of people from the printing media is often static. Think of an idea in action. Television is visual, but it isn't just pictures. It is vision in action. How a product works and how it is used are naturals for this approach. The service type of spot, as when Kraft gives recipes for using their cheeses, is one of the best. When the budget makes no provision for actual stage demonstrations, the effect of action can often be aided by making the camera "act"; a few discreet changes of shot and the use of camera movement can help hold interest.

If the materials are limited to a few slides, title cards, or "sigs," give them what life you can. Whatever is used should be more than a sign giving the name and address of the business. A good sig (a visual title or sponsor's symbol), for example, will have three characteristics: it will immediately suggest an association with the product; it will suggest an association with the viewer; it will carry a sales idea.

4. *Don't use too many words.* Experienced radio copywriters are likely to rely on spoken words to tell the story, and their copy is often wordy. Almost always some words should be included, partly to reinforce the visual elements and partly so the viewers will hear the sales message even if their eyes are turned away from the receiver at that point. Yet some of the most effective spots in the history of tv advertising have used no spoken words at all. Almost everyone remembers such commercials from Schlitz Beer and Wrigley Chewing Gum.

5. *Don't try to cover too many points in a single commercial.* It is better to repeat a single appeal over a period of weeks, and then change it.

6. *Don't change too frequently.* In four weeks' time, a weekly commercial will be seen by about 80 percent of the potential

audience, at best. This makes it undesirable to change tv copy too often. With voice-over film, the same film can be used, with a change of words, for a considerable period. With slides, the copy as well as the visuals can be changed and rearranged frequently and inexpensively, if frequent change should for some reason be desirable.

7. *Use mixed methods.* A combination of animation on film and a live announcer works well; so does a demonstration followed by an announcer. Local writers can use a variety of methods, even without film. Slides, cards, pictures, straight announcer, product demonstration, product display, titles superimposed over live action—any combination of these is better than any one alone.

8. *Be careful of humor.* National advertisers can pretest humor to be sure of its effectiveness; but local writers do not have the advantage of this type of research. Humorous commercials can be the most effective of all; but their effect wears out more quickly than with other kinds, and they must be replaced more frequently. It pays to remember that one of the greatest tv success stories of the 1950's was that of Revlon, whose commercials were utterly devoid of humor. They were pleasantly done, but drove straight to the sales message.

9. *Watch your manners.* This means good taste as well as avoiding overaggressiveness.

10. *Tie in with other advertising of the sponsor.* For example, refer to his newspaper ad, or even show it.

11. *Use demonstrations cautiously.* At the turn of the 1960's the Federal Trade Commission, the Federal Communications Commission, and congressional committees gave critical attention to deceptive methods in tv advertising. For example, to demonstrate the difference between types of plate glass, one company had showed scenes taken through a car window with "ordinary" glass; for contrast, scenes showing the superior qualities of their glass used no glass at all! The deceptive exaggeration was called fraudulent. Many advertisers feel that such production methods are not unethical, since the advertising itself might be truthful even though the truth of legitimate advertising claims is emphasized by rigged production effects. Writers of television advertising cannot be responsible for deceptions practiced by producers; but they are deeply involved, since they cannot plan their copy

except in terms of production. Caution seems indicated, at the very least.

Film Commercials

Station film work for commercials is usually very simple, like filming a used-car lot, a counter display in a store, or customers entering a bank. If process work or special effects are needed, the job is usually contracted to a film production company. Advertising agencies that do not have their own production facilities make use of such services also; even when they shoot their own film they usually need the help of film laboratories for process work.

Planning a film commercial starts with a script that describes the action in one column and indicates the sound in another. Costs can be saved by using "free film" (portions that can be repeated in the same film or from film to film).

The two following examples were done by the Alexander Film Company of Colorado Springs (Colorado) for the Richard G. Montgomery and Associates agency in Portland (Oregon) on behalf of a bank client. The last shot in each is "free film."

<u>ACTION</u>	<u>ESTIMATED SECONDS</u>	<u>SOUND</u>
	1-3/6	
BANKER RUNS TOWARD SIGN	8	(SILENT)
AS HE JUMPS THROUGH SIGN, HE SPEAKS AND WORDING POPS ON		The sign of friendly banking.
WORD "US" POPS ON SHIELD		That's us.....!
PERIODS POP ON CHANG- ING "US" TO "U.S."-- OTHER LETTERING ON SHIELD COMES ON AT SAME TIME (AT BOTTOM OF SCREEN--THE UNITED STATES NATIONAL BANK OF PORTLAND)		The U.S. National Bank of Portland.
	3/6	(SILENT)
	<u>10 SECONDS</u>	

<u>ACTION</u>	<u>ESTIMATED SECONDS</u>	<u>SOUND</u>
	1-3/6	(SILENT)
1. OUTLINE OF MAP OF OREGON WITH CHARACTER IN IT	8	Oregon's only home-owned...
2. MAN STRETCHES ARMS AS HE SAYS:		Statewide bank!
3. OUTLINE MAP OF STATE CHANGES INTO SHAPE OF SHIELD AND WORD "US" POPS ON. MAN HOPS OUT AS STATE CHANGES INTO SHIELD		That's us.....!
4. PERIODS IN US AND REST OF WORDING POPS ON. (AT BOTTOM OF SCREEN): THE UNITED STATES NATIONAL BANK OF PORTLAND		The U.S. National Bank of Portland... Oregon's friendliest bank, too.

3/6 (SILENT)

10 SECONDS

When the script is satisfactory, story boards are made, whether the action is to be people or animation. These show key scenes or action in the proposed film. In the example shown here, the script is given. The key story board drawings, with accompanying dialogue, are shown in Figure 44. The film was produced by Animation, Inc., Hollywood (California), for Cockfield, Brown and Company, Montreal.

<u>VIDEO</u>	<u>TIME</u>	<u>AUDIO</u>
OPEN ON SHOT OF PROSPECTOR (EXPLORER CHARACTER) NON-CHALANTLY LEANING ON SHOVEL. IN BACKGROUND IS SECOND PROSPECTOR DIGGING FURIOUSLY		1ST PROSPECTOR: There's gold in these rich hills they say...
AS PROSPECTOR CONTINUES SPEAKING, SECOND PROSPECTOR BEGINS TO DISAPPEAR INTO THE HOLE HE IS DIGGING		But that doesn't interest me...

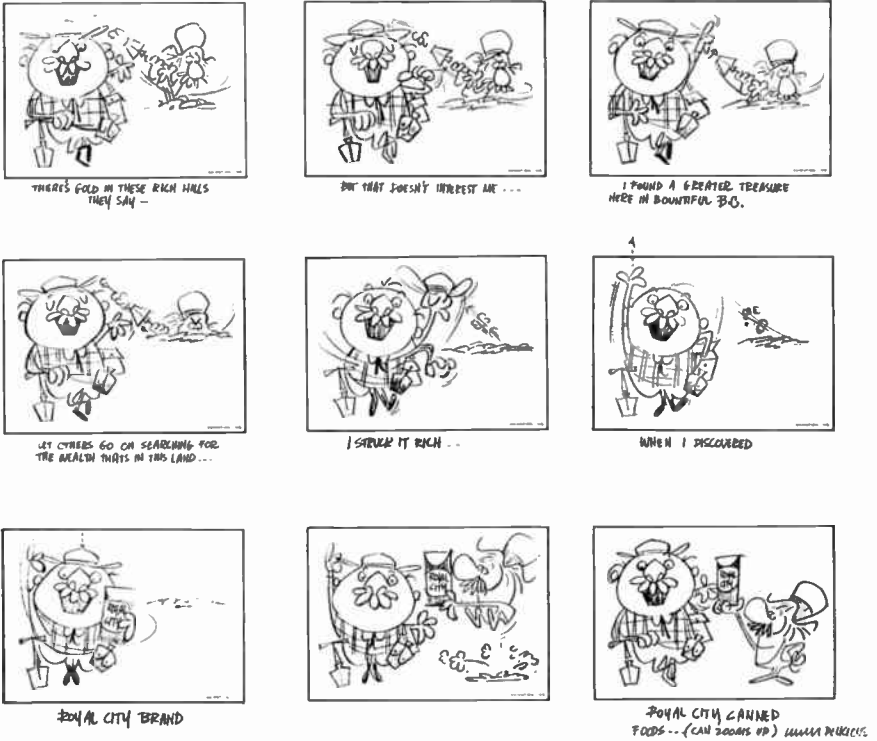


Figure 44. Key Drawings from Story Board for Royal City brand foods, Animation, Inc.

AT THIS POINT, SECOND PROSPECTOR IS REVEALED IN HOLE UP TO HIS WAIST (THE DEEPER HE GOES, THE MORE FURIOUSLY HE DIGS)

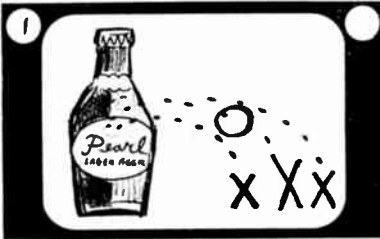
I found a greater treasure here in bountiful B.C.

AT THIS POINT, ONLY THE EYES AND HAT OF SECOND MAN ARE VISIBLE IN HOLE

Let others go on searching for the wealth that's in this land...

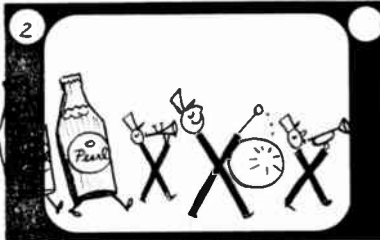
AS FIRST PROSPECTOR CONCLUDES VERSE, HE REACHES INTO KNAPSACK AND PULLS OUT CAN OF ROYAL CITY BRAND FOOD. AT THIS POINT, SECOND PROSPECTOR HAS DISAPPEARED COMPLETELY FROM VIEW

I struck it rich when I discovered Royal City Brand.



1
CU stylized regular size bottle of PEARL BEER. 3 x's POP OFF label and become members of band. Label pops off to become a drum.

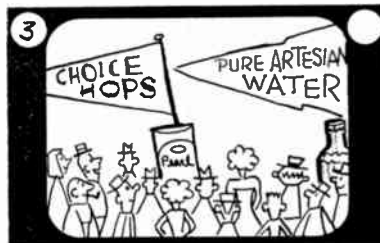
(MUSIC: Drum intro)



2
3 x's with horns and drum lead a parade of bottles of PEARL BEER.

(JINGLE)

For richer quality in every drop of beer,
The treasure of them all is PEARL.
You can tell in a taste—
PEARL has been graced
With special brewing skill and care.



3
BACK OF CROWD. 3 banners: PURE ARTESIAN WATER; CHOICE HOPS; PREMIUM BARLEY. Banners march by over heads in crowd.

Artesian water—Choice Hops—Barley

COLORADO  SPRINGS

CLIENT PITLUK ADV.AGENCY
PRODUCT PEARL BEER
TITLE (Animated parade) Jingle
FILM NO
PRODUCTION NO.

Figure 45. Page from Story Board for Pearl Beer, Alexander Film Co.

SUDDENLY SECOND MAN POPS UP
OUT OF NEW HOLE IN FORE-
GROUND OF PICTURE BESIDE
PROSPECTOR AND TAKES CAN

Royal City Canned
Foods--Mmmmmmmmmmmmm
...delicious!

Usually all the pictures are arranged on one large sheet of poster board. Sometimes they are two to a page.

A typical layout, with the sketches drawn in one column and the audio copy in another, is shown in Figure 45. This is from one done by Alexander Films for the Pitluk Advertising Agency of San Antonio.

When the story board is approved, the writer's job is finished and production begins.

EXAMPLES OF TV COMMERCIALS

Station-Written Copy

SLIDE AND BOARD ANNOUNCER. One of the most economical methods of tv advertising is to eliminate studio production and use an announcer in an announce booth or at the director's control board. Opaque titles, drawings, or photographs can be projected by a telop into a fixed camera. The visuals are often photographed as transparent 35mm. slides, in which case slide projectors are used. A visual sponsor identification, whether live or on telop, slide, or film, is called a "sig" (signature) or a logo. In the following example, from KING-TV, Seattle (Washington), "BRD. ANN" stands for "board announcer."

SLIDE: DG-1
(SHOP-RITE SIG)

BRD. ANN: Your Shop-Rite Food Centers always bring you the finest in quality food products. Here's an example of the values you'll find at Shop-Rite! Hi-Country apple juice--A pure unadulterated juice--loaded with health-giving minerals. There's a true, natural sweetness to Hi-Country apple juice.

SLIDE: DG-3
(TWO DELICIOUS
APPLES ON PLATE
--ONE CUT OPEN
WITH KNIFE)

So naturally delicious--because it's made from tree-ripened Washington apples--Winesaps, Delicious, and Jonathans, too. Tasty and economical! A popular favorite of young and old. Cool in the refrigerator for a tempting hot-weather thirst quencher.

SLIDE: DG-4 Hi-Country apple juice is a must
(CANS WITH for your family--at breakfast--or
PRICE) any time of day. Large 46-ounce
SLIDE: DG-1 tin--just 29 cents at Shop-Rite.
(SHOP-RITE SIG) And while you're at your Shop-Rite
 Food Center, take advantage of the
 giant Steak Sale this weekend.
 Fancy U.S. Choice Beef Steaks at
 huge savings. Remember, you always
 buy right at Shop-Rite!

SLIDE AND TAPE. In this example, from KODE-TV, an effect of animation is achieved by a succession of cartoon slides with voice on tape.

AUDIO: TAPE, JUNGE #1 CUT 1, 1:05
OVER SLIDES)

SLIDE: A-9 Greetings, Gates--Let's communicate,
(CARTOON) make with the "teen talk." Ol' Bunny's
 a rockin' rabbit. Yeah, like I'm a
 real hep hare. Do you read me?
SLIDE: A-12 What I mean is, I'm here to "put-out"
(CARTOON) on this Bunny Bread, and you "pick-up"
 on it--hear?
SLIDE: A-13 Bunny Bread is reet, but neat, like
(CARTOON) the baker never gets his "lily-whites"
 in the dough. Like it's sanitized
 baking, Dad.
SLIDE: A-10 Don't be a square. Tee-off, Dad.
(CARTOON) You're way out. You haven't been
 lookin' at Bunny's cookin'. Don't
 blow your top.
SLIDE: A-6 Sneak a glim at what Bunny's got.
(CARTOON) What I mean is, you're livin'--like
 Bunny Bread makes with the generous
 minerals, and V.I.P. vitamins.
SLIDE: A-5 Like it "adds up" with iron, rockin'
(CARTOON) with riboflavin, clickin' with calc-
 cium, neat with niacin, and pickin'
 up with protein.
SLIDE: A-8 Get in orbit, Dad. Bunny Bread gives
(CARTOON) you more to go on, more to grow on.
 So, peel off, Pal, hop in your heap
 and head for
 The bread--zero-in on that Bunny
 label--
SLIDE: A-7 The greatest you can have on your
(CARTOON) table. Crazy man, Crazy. What I mean
 is, you

SLIDE: A-117 Want Bunny Bread, Dad. Get the
BUNNY SIG message?

LIVE, PULL-CARDS, AND SLIDE. Here the announcer is shown only briefly, at the beginning and toward the end of the commercial. He pulls cards with advertising copy from an easel, as needed. The example is from WMBD-TV, Peoria (Illinois).

<u>VIDEO</u>	<u>AUDIO</u>
MCU ANNCR NEXT TO TRADERS "FOR SALE" SIGN	ANNCR: Whether you're planning on buying...or selling a home... there are <u>more good reasons</u> for you to consult Traders Realty... the name respected in...
PAN WITH ANNCR TO EASEL-MOUNTED PULL-CARD	Peoria Real Estate! (WALK TO PULL CARD) Just take a look at some of the "plus" reasons for doing business with Traders!
PULL TOP TAB DOLLY IN TO CARD	First of all...Traders maintain four convenient office locations that make it easy for you...or any prospects...to do business.
PULL TAB	At three of these locations... Traders keep a pictorial home selector that has <u>all</u> of the vital details on all current listings.
PULL TAB	You'll also find twenty full-time Traders sales consultants that are headed by a full-time sales manager assisting at all times.
PULL TAB	Traders also maintain an active home trading program that can enable you to purchase another home before yours is actually sold. And...
PULL TAB	Traders have a full-time closing manager that handles all of the involved details in completing a sale to your satisfaction.
DB TO INCLUDE ANNCR	Yes...if you're going to be buying or selling a home...why don't you let Traders help you! These (X) good
SLIDE: TRADER #1 (LOGO)	reasons...plus many more that include free market evaluation and advertising, can be put to work for you!

CAMERA PERSONIFICATION. Camera movement as a production device and humor as an interest-getter were mentioned earlier. Here they are combined in a live commercial from WALB-TV, Albany (Georgia):

CONTINENTAL MOTORS--FOR USE MAY 24
 STARLIGHT THEATRE--#5 (PLYMOUTH)

<u>VIDEO</u>	<u>AUDIO</u>
COVER OF CAR (FORD)	Another great used car deal from Continental Motors...This Plymouth Belvedere...No, no, the Plymouth, we had the Ford.
PAN TO PLYMOUTH	That's it...this fine car has had wonderful care...outside and inside
START DOLLY IN ON HEADLIGHT	It is as clean as you would hope to find in a used car. Take these white wall tires for example...Though not new, they, ...idiot, I said the tires, not the headlights...the tires, the tires!
TILT TO TIRES	There...now what was I saying... I forgot. Well, it's got tires anyway. Let's open the door and get a shot of the interior.
CAMERA TRUCKS PAST DOOR TO TRUNK	Not only is the interior clean and rich looking, it has a fine radio and...Oh, Clyde...Noodnik...You like being a tv cameraman?
CAMERA NODS YES	You enjoy getting paid?
CAMERA NODS YES	I see you have a shot there of the trunk.
SLOW NOD YES	I'm speaking about the interior of the car.
CAMERA PANS TO INTERIOR...THEN BACK TO TRUNK	They're not the same, are they?
CAMERA NODS NO	Well, move!
FAST TRUCK INTO CAR	And a radio, and a heater. Now this car is not too expensive for you to own...either as a second car or your family car. This car is just \$1589...That's what I said, \$1589 at Continental Motors...155 North ...Hey, you, camera number two... you any kin to camera number one?
CUT TO SIG. FLIP (UPSIDE DOWN)	

<u>VIDEO</u>	<u>AUDIO</u>
CAMERA NODS NO	Hmm...I thought maybe you were. Excuse me while I make one slight change.
HAND-TURNS SIG FLIPS CARD OVER CORRECTLY COVER OF FORD	That's Continental Motors, 155 North Slappey Drive, in Albany. Where you can see this... Fine (pause)...Where you can see this fine...(pause) Clyyyyyyde (sweetly)...
FAST PAN TO PLYMOUTH SLOW FADE	Plymouth for just \$1589. Now back to our movie. I'd like to see you two in my office...

LIVE DISPLAY AND FILM. In this one-minute spot, from KODE-TV, an announcer on stage gives a 40-second product display, and is followed by a 20-second film provided by an advertising agency. It is easy to tell that the film shows teen-agers drinking Coke at a dance.

<u>VIDEO</u>	<u>AUDIO</u>
MCU: ANNCR WITH STACK OF BOOKS ON TABLE, HIDING BOT- TLE OF COKE	<u>STUDIO ANNCR.:40 SEC. FILM:20</u>
(AS BOOKS ARE RE- MOVED, MORE & MORE OF KING-SIZE COKE IS REVEALED)	There's no doubt about it. Students have to study hard. These books signify the many hours they spend struggling with math (TAKE ONE BOOK AT A TIME OFF PILE)--chemistry--biology--English. And behind all these books is the need for refreshment. I mean the need to be really refreshed with (HOLD BOTTLE TOWARD CAM.) Coca-Cola. King-size gives you so much more Coke. Enjoy it often.
CU: BOTTLE OF COKE AS ANNCR LIFTS IT	Everybody goes for the cold, crisp taste--the cheerful lift of Coca-Cola. Pick up several cartons at your dealer's today. Remember, King-size Coke has more for you. Get value--lift--refreshment, too. After all, young people really appreciate more enjoyment--the kind you get with 12-ounce King-size Coke.
PAN TO CU: CARTONS OF KING-SIZE COKE	
FILM: #83--(:21 SEC)	S.O.F. :18--VIDEO :20 "TEEN DANCE"

SET DISPLAY AND SLIDE. A fairly elaborate stage setup gives the impression of action, although none takes place. In this commercial the announcer either could be on the set during the first shot, speaking to the camera, or he could be in the announce booth, doing voice-over work. The first shot is wide angle and includes the whole special set. Then the camera is focused on different parts of the set, and, finally, a slide is shown from the projection room. KODE-TV.

VIDEO

AUDIO

(STUDIO ANNCR:60 SEC.)

(USE SPECIAL "BIG DIP" DISPLAY STANDING BESIDE ICE CREAM CASE. PLACE FLASHING LIGHTED ICE CREAM CARTONS ON EACH END OF CASE)

COVER SHOT: SET

We have weight-watcher treats galore with another great Tastemark product: "Big Dip." It's delicious just by itself. And

CU: BANNERS ON
BIG DIP DISPLAY

for really special enjoyment, try a dish of "Big Dip" mixed with

CU: BANNER WITH
INVERTED ICE CREAM
CONES

frozen raspberries. And here's one those youngsters will really

go for--a couple of scoops of Tastemark "Big Dip"--with ice cream cones placed on them upside down, like little hats--and then make eyes and mouth with small colored pieces of candy. And for party treats--another way to serve "Big Dip" is covered with various colored gum drops. "Big Dip" is high in protein--but low in calories and

MCU: 2 FLASHING
LIGHTED ICE CREAM
CARTONS

low in cost. It's available at your grocer's along with many of your favorite Tastemark ice cream flavors. The special flavor of the month for May is Tastemark's chocolate revel ice cream.

SLIDE: A-61
LET YOUR GROCER BE
YOUR MILK MAN

For the simplest, easiest, quickest way to serve dessert--appropriate for any occasion--serve Tastemark ice cream--available at your favorite grocer's.

STATION FILM, VOICE-OVER. Copy for this silent film, taken by cameramen of WMBD-TV, is read by a booth announcer.

<u>VIDEO</u>	<u>AUDIO</u>
FILM: DIXON #1	BOOTH: (OVER FILM)
1. FATHER BAITING HOOK FOR SON	Let's go fishing this weekend, because the fishing's always good at Dixon's Spring Lakes... just two miles north of East Peoria on Highway 87.
2. LS OF AREA WITH BOY ON SWING AND SLIDE	Yes...here's the perfect answer to successful...convenient fishing fun for the whole family! Dixon's Spring Lakes have large shaded areas...swings and sand piles for the kids...a refreshment stand...rest rooms...and best of all...lots of fish for the fisherman! There are no
3. INSIDE REFRESH- MENT STAND	boats necessary as all fishing is done from the spacious banks of Dixon's Fond Du Lac Spring's three acre lake.
5. RE-STOCKING SEQUENCE	What kind of fish can you catch? Well...almost any kind, because Dixon's are continually restocking their three spring-fed lakes with channel cat...bull heads...large carp...and many other varieties from northern Wisconsin...Minnesota...and Michigan. Why don't you and the family try your fishing luck? A day at Dixon's Spring Lakes adds up to lots of fun for the whole family! Drive out this weekend. Remember, Dixon's are located just two miles north of East Peoria on Route 87.
6. MONTAGE OF PEOPLE FISHING AND HOLDING UP CATCHES	
7. SHOT OF SIGN	

STATION-BREAK SLIDE. Sometimes the station's call letters appear on the same slide as a commercial for a 10-second station break. Here two slides are used. KING-TV.

SLIDE: GE-4
(PRODUCT LOGO)

BRD. ANN: Gourmet's delight!
Serve Ruby Chow's famous frozen Chinese foods! Try shrimp fried rice for those meatless meals--

top quality--made right here in
Seattle--by Ruby Chow!
CHANNEL 5, SEATTLE.

SLIDE: KSB

Agency Copy

LIVE ANNOUNCER AND SLIDES. Copy of this type is distributed to stations, spotted where the client does business. This was distributed by Campbell-Mithun to WRCV-TV, Philadelphia.

VIDEO

AUDIO

- | | |
|---|---|
| <p>1. SLIDE: T-265
TOP HALF OF
"ELECTRICITY
AD"</p> | <p>1. ANNCR: (V.O.) If you're in the market for electric appliances, the place to go is your Top Value redemption store. You'll find a wide selection of famous brand name appliances...and all of them are free for Top Value stamps.</p> |
| <p>2. SLIDE: T-164
TOPPIE WITH
FRYER</p> | <p>2. Here's a kitchen helper that turns out crispy-fried foods your family will love. It's the Westinghouse automatic fry pan that takes all the chance and constant watching out of frying. It's big--ll by 17½ inches--and has a handsome copper top. It's yours for just 7 and 1/5 books of Top Value stamps.</p> |
| <p>3. SLIDE: T-165
TOPPIE & COFFEE-
MAKER</p> | <p>3. For lovers of coffee--really <u>good</u> coffee--just 7 and 4/5 books will bring the finest coffeemaker in the land to your kitchen table. It's the Universal Coffeematic. Makes up to 10 tasty cups, with foolproof controls right on the side. That's 7 and 4/5 books.</p> |
| <p>4. SLIDE: T-265
TOP HALF OF
"ELECTRICITY
AD"</p> | <p>4. Remember, only the electric-ity costs you money when you get your appliances free for Top Value stamps.</p> |
| <p>5. SLIDE: T-60
PENN FRUIT LOGO</p> | <p>5. Get Top Value stamps at Penn Fruit and many other leading merchants.</p> |

LIVE ANNOUNCER WITH SLIDE AND SUPER. The following copy was prepared for KGUN-TV, Tucson (Arizona), by George Duncan, Advertising.

VIDEO

CAM# _____ MCU OF
ANNCR AT PODIUM

SLIDE SAB #541
(TOM NORRIS)

SLIDE SAB #514
(NEW CAR FINANC-
ING AT LOW BANK
RATES SUPERED
ABOVE STEERING
WHEEL SCENE)

CAM# _____ MCU OF
ANNCR AS AT FIRST

PAN LEFT TO PUT
ANNCR AT SCREEN
RIGHT

SUPER SLIDE SAB
#518 (BANK NAME
SIG AT SCREEN
LEFT)

AUDIO (LIVE STUDIO)

As so many Tucson people have proved by their own experience, the Southern Arizona Bank and Trust Company provides a new car financing service that's complete, quick, courteous, and friendly.

At the main office, 150 North Stone, Tom Norris is in charge of the bank's complete installment loan service; and that same, friendly service is available at every branch office. For the purchase of new cars, you'll find that Southern Arizona Bank rates are as low as any in the entire Tucson area.

The car insurance you choose yourself, both as to the agent and company, and the premiums can be included with your monthly payments. Optional life insurance protects your family by paying off the balance if anything should happen to you. There are other advantages, too; most important, perhaps, is that throughout the life of the loan you are dealing exclusively with friendly, home-town people. So--when you select your new car, insist on Southern Arizona Bank financing. The dealer can arrange it for you through any convenient office of Tucson's oldest and largest bank, the Southern Arizona Bank and Trust Company.

LIVE PRODUCT DISPLAY. In one of the most common types of local commercials, an announcer on live camera displays or demonstrates a product. The following example, from Honig,

Cooper, Harrington and Miner Advertising Agency in San Francisco tackles this approach directly.

VIDEO

AUDIO

CU DUGDALE, HOLD-
ING UP WRINKLE-
SHED WITH DRI-DON
TAG. HE IS SEATED
AT DESK

DUGDALE: Do you know what this tag is? It's the key to more free time for you busy mothers. When you buy clothes for your children carrying this Dan River wrinkle-shed with Dri-Don tag... you never need to worry about ironing.

CU DUGDALE

You just toss the dresses, shirts, and even toddler's outfits into your washing machine, tumble-dry them...and they're ready for another day of school or play.

DUGDALE WALKS OVER
TO RACK WITH VOILA
DRESS HANGING ON
HANGER

For instance, here's a wonderful dress-up outfit for that young lady in your household...The red plaid dress is made of Dan River designer cotton with wrinkle-shed...completely wash-able. Topped with a velveteen jacket, this charmer by Voila is available in sizes 3 to 6X at \$19.95 and 7 to 14 at \$25.00.

DUGDALE HOLDS UP
DRESS FOR TCU

You'll find this dress and jacket at Joseph Magnin in San Francisco, Stonestown, San Mateo, Stanford Shopping Center, San Jose, Oakland, and Walnut Creek. Look for this wrinkle-shed with Dri-Don tag before you buy. It means "No more ironing...ever!" Wrinkle-shed with Dri-Don...an exclusive fabric development by Dan River.

STUDIO CARD:
(J. MAGNIN)

CU DUGDALE...HOLDS
UP TAG

STATION BREAK FILM. To use action in a 10-second spot is not easy. Here Bozell and Jacobs have done it, for WOW-TV, Omaha.

VIDEO

AUDIO

SCENE 1: GAS FLAME

ANNCR: Look what gas is doing now!

SCENE 2: TONY HELPING
JOAN ON WITH
HER COAT. HE

JOAN: We're on our way right now...to take a good look at the

VIDEO

PUTS HIS ON.
THEY BOTH GO
OUT THE DOOR

AUDIO

wonderful new gas appliances the Metropolitan Utilities District will have on display at the Builders' Home Show at the city auditorium, February 3rd through 8th...

Syndicated Film

ANIMATION FOR LOCAL SPONSORSHIP. Here is a 50-second film made available to banks in any part of the country, to be followed by a still picture of the bank. The audio portion can be retracked with special sound recording for each location or delivered live, voice-over, by a local announcer. Courtesy of Honig, Cooper, Harrington and Miner.

VIDEO

ANIMATION OF OL' PIONEER WATCHING SQUIRREL STORE NUTS IN A TREE. ANIMATION OF PIONEER STUFFING MONEY IN TREE. WALKS AWAY FROM IT

LIGHTNING STRIKES TREE, AND PIONEER LOOKS AT SMOKING HOLE IN GROUND

DISSOLVE TO MODERN PIONEER. ZIP PAN TO THE (BANK)

AUDIO

MUSIC: Our early pioneers got many of their ideas by watching animals. (PAUSE) MUSIC
(SOUND EFFECT OF PING)

Some of his ideas weren't always very sound. (SOUND OF THUNDER CRASH)--And the pioneer often ended up poor, but wiser.

MUSIC: SAD CHORD

Today's pioneer avoids the risk of losing his savings-- by depositing them in the name of bank . At the name of bank .

His money is insured up to \$10,000 by the Federal Deposit Insurance Corporation. Such safety only your bank can offer!

VIDEO

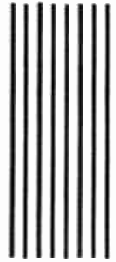
AUDIO

ANIMATION OF MODERN
 PIONEER PETTING
 SQUIRREL ON HEAD

Today's pioneer knows that
 trees are strictly for the
 "squirrels"--The place to save
 money is at the name of bank .

STILL OF (BANK)
 FRONT, WITH FDIC
 CREDIT LINE

Make sure your savings are
bank safe, too--with a savings
 account at your bank, the
name of bank (address)



CHAPTER 13

NEWS, WEATHER, SPORTS

WHAT IS NEWS?

News is the report of something new. Newsmen are not in full agreement as to the kind of news (new events or developments) that makes good journalism. One unfortunate definition which has plagued the field of journalism is that “news is any printable story which, in the opinion of the editor, will interest the readers of his paper.”¹ Such a definition, giving no recognition to the significance or importance of an event, results in pandering to sensationalism and abandoning a sense of responsibility. True, such things as tax increases and advances in science are included in the definition, but only because of possible “reader interest,” and “how deeply the editor thinks the reader will be interested determines the ‘play’ that the story receives.”

The “Operational Guide” for broadcasting news, issued by NAB, states that “The prime requisite in radio-tv news is to provide listeners and viewers with news with which they may make some personal identification, which they understand, and which, because they understand, they find absorbing and exciting.”² This shows the heavy hand of one branch of journalism tradition, and needs to be coupled with a statement of the responsibility of a good newsman to point up the relationship of significant news events and trends to listeners and viewers.

¹ T. E. Berry, *Journalism Today*, Chilton Company, Philadelphia, 1958.

² Issued by Freedom of Information Committee, NAB, Washington, D.C., as approved June, 1958.

Another view is that the importance of a news event depends on how many people it affects and how long the effects are likely to last. This rather noble concept would certainly reduce many local newscasts to a minimum, since many of them are made up largely of reports of accidents and minor crimes.

Between the necessity of holding audience interest and the obligation to treat significant news significantly, the radio-tv newsman makes frequent compromises.

RADIO NEWS

The critical times of World War II and the Korean conflict led to a flourishing of radio news, with active news coverage, commentary, and analysis. Afterward, when many radio stations felt the pinch of tv competition, news staffs were reduced, many of the better men moving into television. While the number of radio stations tripled, most of the new ones were small and had limited provision for handling news. The reduction of network news offerings contributed to the general pattern of news decline.

Although some stations have energetically developed and maintained strong news departments, the handling of news at the great majority of radio stations is by untrained announcers, whose sole news obligation is to read news summaries from teletype copy. Professional competence is lacking.

Charles Shaw, WCAU radio and tv News Director, told a regional meeting of NAB in 1957:

We of the radio and television industry must first of all agree that we have an obligation to deal with news as professionally, with as much integrity, as the newspaper profession does. We cannot assert the rights we claim so long as a great number of stations maintain no news departments worthy of the name; who have news rooms which are no more than areas to house one, or at the most two, news machines; whose newsmen, so-called, are announcers who rip wire copy while a long record is being played, and read it at the end of a music or chatter program; whose reporters are staff announcers, often station managers, who rush out of the building with tape recorders and hope to God that there are newspapermen around to ask the right questions.³

News is probably the most valuable contribution a station can

³ By permission of Charles Shaw.

make to its community; the immediacy with which news can be handled by radio finds no competition in newspapers or television. Only radio can handle news so fast and so well. And it can be made to pay off in cold cash as well as prestige.

Lack of staff is usually given as the reason for poor local radio news coverage, yet there are many examples of stations doing much with little. One low-powered station on the East Coast has consistently scored news beats over newspapers and large stations in a nearby metropolitan area with only one newsman and the help of other staff members.⁴ Other stations are doing good jobs with no one at all on full-time news coverage.

Regular telephone calls to city police, state police, hospitals, local civic leaders, local socialites, hotels, schools, and fire departments can yield more good local news in a day than most stations handle in a week. Helpful friendships can be built through judicious publicity. One station is always called first by the highway patrol when a news story breaks, because that station always gives proper credit to the patrolmen on the job. In one dramatic incident, when a tornado destroyed a town, the local telephone company manager climbed a pole to make connections and to get out word about the tragedy; his first call was not to any of the usual sources of aid, but to a radio station which he knew would bring the aid.

"Stringers," who are paid to phone in news stories from nearby communities, cost little and can result in loyal followings. Offering prizes for the best stories each week will stimulate listeners to call in news beats; this is not only good promotion, it's good newsgathering.

Mobile remote units are the finest news tools with which radio works. They require added investment and staff costs, but often are the backbone of a station's most vital job.

Initiative in newsgathering is not the only way a radio station can serve its community; it can also show vigor in editorializing and alertness in covering significant public events.

Selection of News Stories

News stories sent over the teletype from the vast newsgathering services have already gone through a process of selection.

⁴ *An Operational Guide*, NAB, *op. cit.*

From these, as well as from local news events, the station newsman can build his newscast. His criteria are as follows: (1) Are the events of real importance from the standpoint of politics, economics, science, social problems, or a field of similar broad significance? (2) Is there a balance in the choice of stories as well as in the various areas of human activity represented? (3) Are the stories in good taste?

Writing News

Almost everyone agrees that teletype stories should be rewritten locally, if for no other reason than to prevent one station from sounding exactly the same as every other. News on the hour and half-hour gets repetitious, and each story repetition should be rewritten, developing new angles, giving background for retrospect and cues to possible future developments. The writing style most suitable for radio is well known: simplicity in sentence structure; relatively short sentences, on the average, but with some variation to avoid monotony; easily understood words, with colorful adverbs, meaningful adjectives, and active verbs.

Delivery of News

The casual, conversational delivery usually recommended for radio often does not make the news sound as important as it deserves to. On the other hand, the "voice of doom" manner, made so familiar by a well-known network newscaster, is not uniformly appropriate either. A relatively vigorous delivery, at a somewhat faster rate than is usual for other speaking, with the sound of interest in the voice, is a good aim for a newsman. Accuracy in pronunciation is, of course, important. People's confidence in a newscaster is weakened if words are mispronounced. Special care should be taken with names of local people. For other words and place-names, the *American College Dictionary* is a good guide, because it is a bit less formal than others.

Special-Interest News Shows

Various segments of the audience are good news targets if news is directed to their special interests. Programs of this type almost always attract sponsorships. Market reports may be sponsored by livestock commission houses, calendars of social events

by florists, and church announcements by department stores. As an off-beat note, announcements of deaths and funerals are sometimes sponsored by mortuaries.

At one time, news programs for special-audience interests were fairly common—style news, religion in the news, science news, labor news, education in the news. Now, except for farm and Negro news, programs of this type are hard to find on station schedules.

TELEVISION NEWS

Tv newsmen are probably the best-trained people in any phase of broadcasting other than engineering. About two-thirds of them are college graduates, and nine out of ten have had some college training. Two-thirds have had radio experience. The average age was found by an Ohio State University study to be about thirty-five, with ages ranging as high as sixty years.

Preparation

The national sources of news have been discussed in an earlier chapter.

At stations the assignments for covering upcoming local events are made by news directors. Some occasions may rate only a still photograph or two; others might be covered with silent motion pictures; a few might require sound-on-film, including interviews. The assignment forms used at one station, KFSD-TV, San Diego (California), give the date, time, place, and name of the event, name of the person to contact, and any special instructions needed to understand the purpose of the assignment. Usually a crew consists of only two people, a photographer and a newsman to take notes or conduct an interview, though it is not unusual for both parts of the job to be done by a single person. Sometimes an entire mobile unit is needed for an important event, to do a live relay or to record on film or tape. Whatever the field assignments for scheduled events may be, the news director tries to keep a photographer at the station, on call for emergency coverage of news as it breaks.

In contrast to radio, local television is handicapped for national news. Teletype news is just as fast for tv as for radio, but a news-

caster reading teletype copy makes no real use of tv's visual advantage. Facsimile pictures are prompt, but they are static. Films from network sources are always a few hours, and sometimes a full day, after the events. Network programs can be kinescoped or taped, and parts used in later local shows, but stations naturally do not like to repeat what has already been seen on the nets.

This means that local news programs often restrict themselves largely to local news, relying on the networks for good national summaries. It means, too, that emphasis on tv as a visual medium frequently leads to distortion in news coverage. There is a temptation to use film, once it has been taken, since it is visual and usually interesting. Films of accidents, fires, and arrested criminals are relatively easy to get because the news staff will learn about them from the usual sources. Planned public meetings are known about in advance and can be covered. But a closed meeting in which a governor and his aides reach an unexpected decision is not known about until too late for pictures. Picturization in itself gives emphasis to an event. If twenty seconds are given to film of a car accident, and twenty seconds to a verbal report of the governor's decision, poor emphasis results. Most tv newsmen would try to correct such a situation by getting a film interview with the governor, but an item of international news fresh off the teletype could only be handled in words. On radio the length of time given to the international story could in itself give an emphasis to it. But in tv, words fight an unequal battle against pictures.

Production

After the film has been processed, the writer, who may or may not be the person who will deliver the copy on the air, selects the portion of film to be used, decides which parts will be used with sound (SOF) and which will run silently while the newscaster gives the comments (VOICE OVER). The film is timed, other visual materials selected, and the script written.

Figure 46 shows two pages from a WLW-I, Indianapolis, news script which used national film and photos as well as local film. This example is revealing not only as to script form, but also as to the use of visual news and of production.

(1) Camera 3 is being used on Boyd, the newscaster. (2)

BOYD

①
3 ③

②
2 on fox

GOOD EVENING. THE GREAT AND THE OBSCURE
PAY TRIBUTE TO DULLES . . . AND CONGRESSMEN
WIELD THE ECONOMY AX. THOSE STORIES TOP
TCHNIGHT'S NEWS. ②

FAX (MOURNERS)

AN ALMOST ENDLESS LINE OF PEOPLE IS LIKE
A FINGER OF SCORPION POINTING TO THE FLAG-
DRAPED CASKET OF JOHN FOSTER DULLES.
PEOPLE FROM EVERY STATION IN LIFE HAVE
MOVED SLOWLY PAST . . . IN SILENT
REVERENCE SINCE NOON.

BOYD

3

DULLES WILL LIE IN STATE UNTIL FUNERAL
SERVICES TOMORROW AFTERNOON. THEN HE'LL BE
BURIED ^{ROLL FILM} IN ARLINGTON NATIONAL CEMETERY. ⑤

FILM

④
4

(VOICE OVER FOR :18) ⑥
THE REACTION TO HIS DEATH WAS PROFOUND.
IN GENEVA, CHARGES AND COUNTERCHARGES GAVE
WAY TO UNGRUDGING SORROW AT THE DEATH OF THE
FORMER SECRETARY OF STATE. INSTEAD OF HOSTILE
WORDS, THE NEWS TICKER CARRIED WORDS OF TRIBUTE.
HERE, A HUNGARIAN REPORTER COMMENTS

Sof

⑧
(S O F FOR :39. ENDS: "THANK YOU.")

⑦ Sof

⑨

Tom Boyd

⑩
2-on fox

Figure 46. Two Pages from Tv News Script, WLW-1, Indianapolis (Indiana).

BOYD & RP (HOBBS) ⁽¹¹⁾
2

A FORMER SMALL-TOWN FINANCIER WENT ON TRIAL IN FT. WAYNE TODAY ON EMBEZZLEMENT CHARGES. 32-YEAR OLD ARNOLD HOBBS OF ALBION IS BEING TRIED FOR A 16-HUNDRED DOLLAR EMBEZZLEMENT . . . JUST ONE OF 21 INDICTMENTS AGAINST HIM IN CONNECTION WITH HUGE SHORTAGES AT THE NOBLE COUNTY CREDIT UNION. TODAY'S ACTION CONSISTED OF SELECTING THE JURY.

BOYD & RP (INDPLS) ⁽¹²⁾

IN INDIANAPOLIS . . . MORE PRE-RACE ACTIVITIES AND PREPARATIONS . . .

FAX (GALS) ⁽¹³⁾

3-on-fox

THE STANDOUT PROGRAM IN JUST ABOUT TEN MINUTES WILL FEATURE FILMS OF SOME OF THE

⁽¹⁴⁾
hop&P

500 FESTIVAL FLOATS. HERE'S ONE OF THEM . . .

THE KROGER FLOAT, ADORNED WITH INDIANA'S 1959 CANDIDATE FOR THE MISS UNIVERSE TITLE, AND OTHER BEAUTIES. SHIRLEY BALL . . . THE

MISS UNIVERSE CANDIDATE IS IN THE CENTER.) 2

BOYD & RP (DRIVE SAFELY, OR SOMETHING)

THE INDIANAPOLIS POST OFFICE DEPARTMENT IS STRIVING TO DO ITS PART TO KEEP INDIANAPOLIS SAFE . . . *4 Film-Silent*

FILM *4*

(VOICE OVER FOR :30)

⁽¹⁵⁾
3-on-Boyd

SOME 198 POST OFFICE TRUCKS WERE TO GET THEIR SAFETY INSPECTION AT THE FEDERAL BUILDING.

“FAX” here means a photograph received on facsimile from a national news service. (3) Camera 2 takes a close-up of the FAX, which is set on an easel in the studio. (4) Line 4 from the projection room is used for film. (5) Exact point at which film should start is indicated. (6) Length of time for Boyd to read VOICE OVER copy is timed at 18 seconds. (7) This is point at which sound-on-film clip begins. (8) Length of SOF and last words of film. (9) Camera 3 gets ready for stage shot of Boyd. (10) Camera 2 gets ready for CU of FAX. (11) This is an interesting shift in the use of cameras. The director has been using 2 for close-ups and 3 for wide angles of Boyd. However, on the preceding page (not shown), he took a CU of Boyd on 2. Since only cameras 2 and 3 are being used on stage, this meant that only camera 3 was available for the CU of the facsimile picture which followed. In turn, this left the director with only camera 2 free for the wide-angle shots indicated at 11 and 12. (12) RP here means RVP and refers to a rear-view screen on which pictures as indicated are projected behind the newscaster. (13) Only camera 3 is free for the FAX CU. (14) LAP is a term carried over from the motion-picture field, “lap dissolve.” Here the director dissolves from the FAX CU to a shot of the RVP on camera 2. Then, although the script does not indicate it, camera 2 must dolly back for the wide angle showing Boyd and the RVP. (15) Now that both floor cameras have been freed by the use of film, the director can get back to his use of camera 3 for the newscaster.

A variation in method is illustrated by the following excerpts from KGUN-TV, Tucson (Arizona). The opening format is standardized and the highlights are filled in each day—indicated here by the underlined phrases. The announcer is on camera, an unusual feature for a news program; he serves as emcee to introduce the weather, news, and sports units, which are segments of a single show. Notice the angled lines to indicate the exact spots at which pictures are to be used or the stage camera punched up.

VIDEO

SL #SAB-505
 (TITLE)
 CAM #—: WEBB, IN
 WIDE SHOT OF

AUDIO

WEBB: The Southern Arizona Bank
 and Trust Company presents--
 Panorama! Good evening. Tonight
 and every weeknight--Monday thru

VIDEOAUDIO

STUDIO. PODIUM
PROMINENT

SUPER SL #SAB-502
(NEWS)

SUPER SL #SAB-503
(WEATHER)

SUPER SL #SAB-504
(SPORTS)

Friday at 9:45--the Southern Arizona Bank brings you a 15-minute summary of the important local and regional happenings of the day. Tonight, roving newsman Jim Maize reports on counter-charges by Frank Robles and other major stories.

The weather here--and across the nation--pretty good all over, considering, will be reported and diagramed by Pat Palmer. Sports news, highlighted by the naming of Arizona's new head football coach is brought to you by our own Jim Hays. I'm Chuck Webb.

1:00...OFF AT 9:46

Nineteen-year-old held on murder charges. Robles claims he bribed Lambert Kautenberger. Davis-Monthan to become aircraft sale point.

For the stories. Panorama goes to newsman Jim Maize.

4:00...OFF AT 9:50

COMML

1:00...OFF AT 9:51

CAM #___: MAIZE

A nineteen-year-old Tucson youth was booked early today on first-degree murder charges in connection with the brutal slugging of 50-year-old Lester Lim last Friday night. Sheriff's deputies working the case said they picked up the youth at his house about 9:30 last night, and after continuous questioning until 6:30 this morning, he was

POL PIC O'N, BURR

booked./Held is jobless Claude Charles O'Neal, 126 West Pastime Road (shown here with Sheriff Waldon V. Burr). One person has positively identified/O'Neal as one of three persons in a car that sped away from the Al

POL PIC AT DOOR

<u>VIDEO</u>	<u>AUDIO</u>
POL PIC ACKERMAN	Market, 3 West Fort Lowell, at the time of the robbery./County Attorney Harold Ackerman (left) told this reporter late this afternoon that the sheriff's office has enough evidence to hold the youth pending a preliminary hearing./Lim, the victim of the brutal attack, died about 28 hours after he was struck over the head with a pistol by the armed bandits, who fled with 600 dollars./A second man, 22-year-old Edward "Joe" Gonzales, 3855 N. Oracle Road, was questioned at length today, but denied any connection with it./O'Neal, the prime suspect, is married and has a three-month-old child. No formal charges had been filed against the lanky teen-ager late this afternoon.
POL PIC GROUP, LIM	
POL PIC GONZ	
CAM #___: MAIZE	
CAM #___: WEBB	<p style="text-align: center;">* * *</p> <p><u>WEBB: Arizona names new head football coach. Jerry McGee of Canada takes first round lead in Phoenix Open. Del Flanagan demands welterweight title bout.</u> Here are the highlights from the world of sports today, reported by Jim Hays.</p> <p style="text-align: right;">3:00...OFF AT 9:58</p> <p>WEBB FILLS TO 9:59 WITH ARIZONA HIGHWAYS PLUG</p>

Mixtures of production methods in tv news add interest. Here, in a brief excerpt from a newscast on KSL-TV, Salt Lake City, all of the following are used: live shot, opaque picture, videotaped segment, slide, RVP, film.

MCU: PAUL	A prison convict from Salt Lake City died late today as the result of a beating inside the U.S. Medical Center Prison in Springfield, Missouri.
-----------	---

VIDEOAUDIO

HIT PIX #1

The victim, Richard Smith, was among 106 mentally unstable prisoners who rioted yesterday. With an exclusive report, here is newsman Larry Dixon.

HIT TAPE: 50
MCU: PAUL

(DIXON TAPE)
An exclusive report on the shake-up on the Salt Lake City Commission in just a moment.

ZCMI ID
RP: GUERTS

(SLIDE COMMERCIAL)
Salt Lake City Finance Commissioner Ted Guerts has been asked to resign. Mayor Adiel F. Stewart announced late yesterday he had asked for the resignation on behalf of himself and commissioners L.C. Romney, Grant M. Burbidge, and Joe L. Christensen. Guerts refused flatly and proclaimed the maneuver to oust him was strictly political. He called it a kangaroo court action. The finance commissioner came under fire following arrest of Norman O. Johnson.

RP OUT
START FILM: CITY
COMMISSIONERS

An unusual way of laying out the script is used by KFMB-TV, San Diego (California). The material commonly put in a separate video column is included with the audio copy.

The former Vocational School building at Market and
(MS BOARD, LS BUILDING...20 SECS.)

State Streets was sold this afternoon by the Board of Education at a public auction. There was only one bidder for the property. That was Elliot Cushman, publisher of the Independent Newspaper. The board accepted his offer of 225 thousand dollars. It is believed that he will move his publishing plant to the building.

(CU CUSHMAN...3 SECS.)

In other action, the board awarded a 12 thousand
(AUDIENCE...3 SECS.)

dollar contract to John Hansen for demolition of
(BOARD...3 SECS.)

the old two-story Brooklyn Elementary School at 1337
30th Street. The building was constructed in 1909.

Reading from Manuscript

Somewhat more than half of all tv newscasters read their scripts quite closely, lifting their eyes to the audience only toward the ends of sentences. The need for this is difficult to understand. When a man has been working with news all day and has written his own copy, he should be able to report the news with only an occasional glance at his script. One competent newscaster says that an audience feels a greater sense of authenticity if the manuscript is in evidence and obviously read. Other people believe that effectiveness is increased by freedom from the script; a sense of authenticity is gained by a newscaster's apparent mastery of the news.

ISSUES IN BROADCAST NEWS

Several issues in broadcast news affect both radio and television.

Editorializing

Apparently it has not been generally noted that the decline of news commentators and analysts corresponds to the rise in station editorializing. Stations have almost unconsciously moved in to fill the void of opinion created by the decrease in network commentaries. Stations are, in fact, the natural evolutionary heirs of broadcasting's opinion-making tradition.

Editorializing as a broadcaster's right has been discussed in Chapter 2. Station owners overwhelmingly want the right to editorialize, but only 5 percent exercise the right with any regularity; about two-thirds editorialize occasionally.

Fortunately, few station broadcasters extend their opinions to national or international affairs. Not all owners or managers are qualified to give informed opinions on such matters. Furthermore, absentee ownership has increased so much with group ownership that many owners are not well informed even on local affairs. In some cases this places the responsibility for editorializing in the hands of the news staff. In a typical small radio station, news is frequently handled by high school boys, whose only access to news is the teletype. Only in the largest radio and tv stations do we have trained journalists, capable of handling news with the

professional competence that we have come to expect of newspapers. It may be some time before the right to editorialize in broadcasting comes into significant fruition.

Practices vary in the exercise of the right. For example, Bob Enoch, WXLW, Indianapolis, gives regular vigorous criticisms of state governmental practices, both in his capacity as manager and as a separate program feature. Bruce Palmer, News Director of KWTW, Oklahoma City, gives daily 5-minute editorials as a segment of the station's regular newscasts. Some radio stations, having decided on an editorial, broadcast it as many as twelve times a day. Some tv stations limit themselves to picking special issues, as they think the need arises, and make considerable preparation for only two or three editorials a year. In such cases the programs are in the nature of film documentaries. One station in the northwest assigned their special-events director to the problem of air pollution; he spent six months gathering facts, interviewing officials, and shooting film. A Florida station claims to have spent five years getting ready for their first editorial. Realizing that broadcasters normally do not have the prestige of newspaper people when it comes to editorial opinion, they spent the five years in building a strong news department with a good reputation for vigorous public service; they promoted their editorial writer in civic groups in the community and appointed him vice-president of their organization. This type of preparation, they feel, is important if broadcast editorializing is to be accepted as an opinion-making force.

Some editorializing seems to get response. A University of Miami study showed that editorials do stir up public officials and influence the tune-in of listeners.

Exposés

Through the years broadcasters have occasionally felt the urge to follow newspaper "crusade" practices (fallen into considerable disuse during recent years) and expose conditions they thought should be improved. Long before television, a Detroit newscaster was shot to prevent his radio exposé of local gangster control. Stations in Southern California actively campaigned to clean up conditions that had resulted in the infamous "zoot-suit" riots. There are many other courageous examples.

Since the coming of television, networks have given generous time to public hearings dealing with subjects such as unfair practices in government agencies, communism in places of influence, and dishonesty in labor union management. Special programs, such as Edward R. Murrow's exposé of prostitution as an adjunct to business contracts, have been presented. Up to now the effects of such broadcasts are not clear, especially since broadcasters have found no way of following through on their exposés.

Public Events

Broadcasts from state legislatures, city councils, and public meetings of all sorts are on the increase. The greatest resistance has come in regard to court proceedings, prohibited by Canon 35 of the American Bar Association, though court broadcasts are permitted in some states.

To protect broadcasters from undue criticism, the National Association of Broadcasters has issued a "Code of Conduct for Broadcasting Public Proceedings."⁵ An abbreviated text follows:

Broadcast newsmen, special events broadcasters, film cameramen and technical personnel at public hearings will conform to the established procedures, customs and decorum of legislative halls, hearing rooms, and other public places where they provide broadcast coverage of public business.

At all public hearings they will respect the authority of the presiding officer to make appropriate rules of order and conduct.

Coverage arrangements will make maximum use of modern techniques for unobtrusive installation and operation of broadcasting equipment. Coverage will be pooled where necessary. Call letters should not be displayed in cases of multiple coverage.

Where commercial sponsorship of news coverage of public proceedings is desirable on economic grounds, commercials will be in good taste and will be clearly separated from the news content of the program. Broadcasters, of course, will honor to the letter any agreements with the presiding official regarding sponsorship.

Newsmen will present summaries of proceedings and will conduct interviews or broadcast commentaries only during recesses, or outside the hearing room, or during appropriate portions of other proceedings in a manner that will assure that the broadcast does not distract from the public business.

⁵ Issued by NAB, Washington, D.C., 1958.

In the courtroom the sanctity of public trial and the rights of the defendant and all parties require that special care will be exercised to assure that broadcast coverage will in no way interfere with the dignity and decorum and the proper and fair conduct of such proceedings. In recognition of the paramount objective of justice inherent in all trials, broadcast newsmen will observe the following standards:

They will abide by all rules of the court.

The presiding judge is recognized as the appropriate authority, and broadcast newsmen will address their applications for admission to him and will conform to his rulings. The right to appeal to higher jurisdiction is reserved.

Broadcast equipment will be installed in a manner acceptable to the court and will be unobtrusively located and operated so as not to be disturbing or distracting to the court or participants.

Broadcast newsmen will not move about while court is in session in such a way as to interfere with orderly proceedings. Their equipment will remain stationary.

Commentaries on the trial will not be broadcast from the courtroom while the trial is in session.

Broadcasting of trials will be presented to the community as a public service, and there will be no commercial sponsorship of such trials.

Broadcast personnel will dress in accordance with courtroom custom.

WEATHER NEWS

Weather consciousness varies a great deal in different parts of the country. In some areas it is almost impossible to get a sponsor for weather news, while some stations find these shows a good source of revenue. All rural stations give considerable attention to weather, since it is of such great importance to farmers. Many radio stations give the temperature and weather forecast every hour or half-hour, since most people have at least a slight interest in weather conditions. But the treatment in many places is casual.

In radio, weather news is usually given by announcers or regular newsmen, based on reports from the U.S. Weather Bureau. "Weather girl" reporters are not uncommon on tv.

The presentation of weather is often formalized to the point that fill-in forms can be used, like this one from KFSD, San Diego (California).

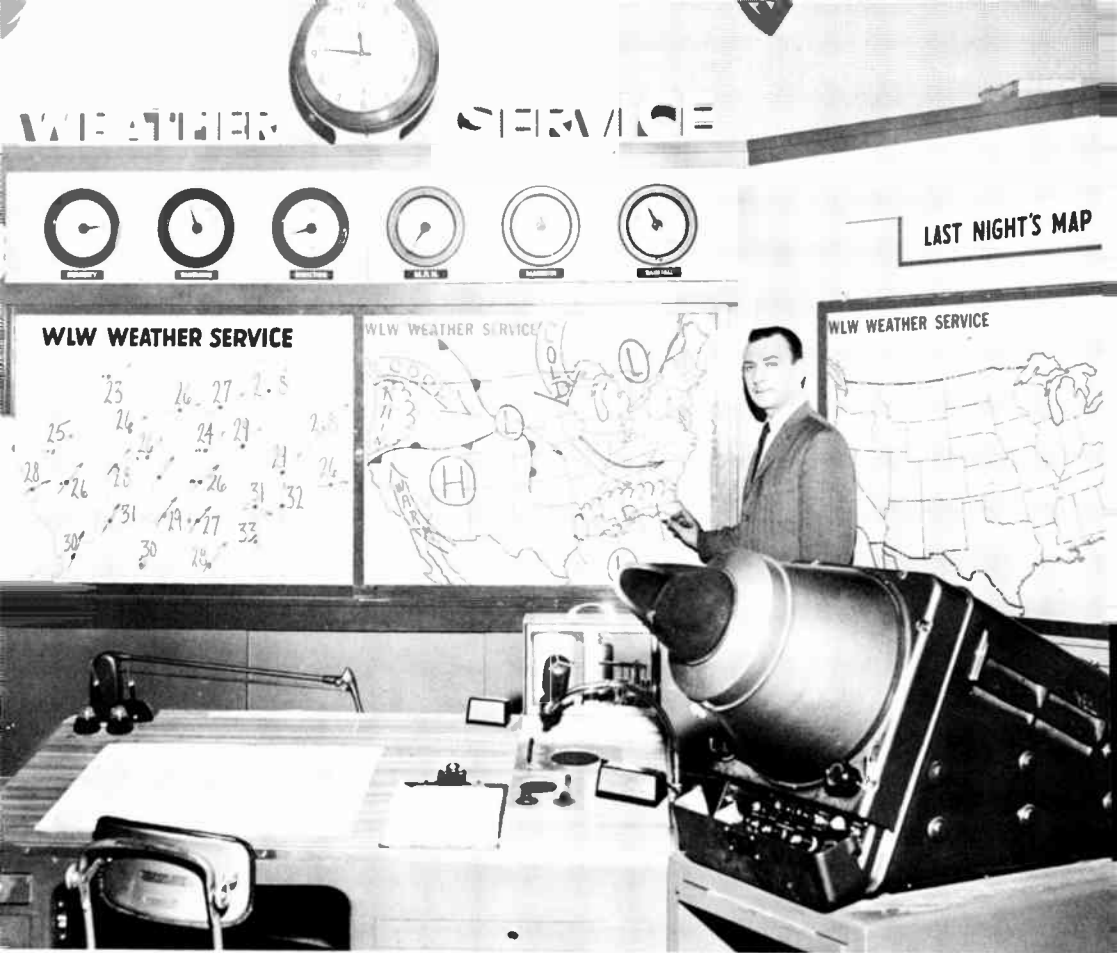


Figure 47. Weather Studia, WLW-TV, Cincinnati.

Here is the latest forecast for San Diego as issued by the United States Weather Bureau office at Lindbergh Field. Coastal and offshore winds _____ Just now the sky is _____ at Lindbergh Field, with a ceiling of _____ feet. The visibility is _____ miles. The temperature at this time is _____ degrees. Relative humidity _____ percent. The wind from the _____ at _____ miles per hour. And the sea level barometer reading _____ inches. The water temperature at Mission Beach is _____ degrees. The high today was _____ and the low temperature this morning was _____. The expected high tomorrow in San Diego _____ and the expected low tomorrow morning _____.

For areas that take weather seriously, stations now hire meteorologists who can handle weather details in depth, and are not mere relayers of releases from the U.S. Weather Bureau. Unfortunately, the Bureau is understaffed and forecasts issued for

areas far from the regional offices are often based on inadequate local reporting. Station meteorologists usually have a sprinkling of "stringers" in various parts of their coverage areas who report regularly on temperature, rainfall, cloud formations, and similar weather indicators. In such areas, weather information is often of great value to listeners and has been known to reduce property damage and prevent deaths from hurricanes and tornadoes.

As to their production methods, meteorologists use many of the visual devices which were described earlier. Additional equipment includes radarscopes on which the audience can see the location of storm disturbances, and dials showing temperature, humidity, wind velocity, and barometric pressure. Maps on chalkboards, magnetic boards, or transparent plastic are used, and standard symbols represent snowshowers, thunderstorms, clouds, wind, and frontal systems.

Programs include the usual report of weather conditions and forecasts as well as causes of local weather and reasons for the forecast. Some programs are devoted to explanations of lows and highs, how fronts are formed, the measurement of high and low altitude winds, and similar meteorological information. Some weathermen interpret the weather in terms of the viewers' activities, such as clothes drying, fishing, or harvesting wheat. Good weathermen attract loyal followings and are minor "stars" in their communities, even competing with disc jockeys in local fame.

Five- and ten-minute weather programs several times a day are common on tv, and fifteen-minute shows are not rare. The longer programs usually include weather conditions in all parts of the country. There is some evidence that listeners are content with knowing local conditions and interested in distant weather only if something unusual has happened. However, the longer programs will continue as long as they are sponsored.

SPORTSCASTING

Sports Reports

Since routine sports summaries do not usually require special knowledge of the different games, the job is often assigned to a

staff announcer. It is a simple matter to report the sports scores that pour into stations from all parts of the country and to use some of the background material on teams and personalities released by the publicity departments of various national teams.

A sportscaster adds interest for his audience and local prestige for his station if he capitalizes on local sports interests. It is usual to include reports of games played by the local high school or state colleges. But this is minimum. An alert reporter will note the names of local players on national teams. He will cover the games not only of his city teams, but also of the industrial leagues in which hundreds of people play, even in medium-sized communities. He will play up the games of Little League baseballers, Mighty Midget football players, and Pee Wee cagers, all of whom have relatives and friends. And he will cater to localized interest in sports, such as tennis, bowling, mountain climbing, skiing, sailing, stock car racing, hockey, or horse racing. To the extent that he does these things he lifts his report above routine.

For radio presentation, brief taped quotes from local sports personalities add interest. For tv the usual visual aids can be employed, such as supered scores, diagrams of a defense play in basketball, national maps on which scores from different parts of the country can be placed. A little effort and a little money for visuals can provide considerable variety of method.

Interviews

Interviews with winners or losers, or with sports personalities at live games, are usually expected. Some sportscasters include such interviews as routine features of their summaries. Others have been able to develop them into regular series as separate programs.

Features

In some areas special feature programs are profitable. One of the most common is a weekly fishing forecast, which tells about big catches made during the preceding week and "hot spots" for the coming week. Other programs feature discussions of sports equipment, along with advice on hunting, fishing, water skiing, and myriad other sports hobbies. Sometimes these programs are



Figure 48. Sportscaster at Wark, WOW, Omaha.

coupled with interviews of local people who have returned from successful hunts, climbs, or boat trips.

Many series of films featuring different sports are available from package distributors: "Great Fights of the Century," "Football for the Family," "Basketball Highlights," and "Fishing in Canada" are suggestive titles.

Live Sports Coverage

Real specialists are needed for best results in live sports. True, baseball is slow enough to permit most average buffs to follow the action in detail. Some other sports, such as wrestling, can be followed with only a meager knowledge of terms. But a good sportscaster knows the games intimately and precisely. He can add color and understanding by his knowledge of the game's history as well as the rule book, players' personalities as well as their records, and a team's traditions as well as its present standing. For this reason many national professional teams carry their

own sportscasters instead of relying on those supplied by networks or stations in the towns in which they play.

Preparation must be thorough to handle any sports event well. The sportscaster refreshes himself on the facts regarding the teams and players. He watches practice at the ringside, diamond, or gridiron. He talks with players, coaches, and publicity men, and fills himself with more knowledge than he can use in the broadcast. He lines up spotters who can help him keep track of action. He prepares statistics sheets and other aids to assure smooth handling of details during the broadcast.

As one example of a method used in covering live football, Jack Payne, of WOW, Omaha (Nebraska), uses two boards about 12" by 18", one for each team. Prepared cards for each player are inserted in position and held in place by elastic bands. As a player shifts from, say, right guard to left guard, his card is shifted; if he is replaced by another player the new player's card is substituted. At the side of each board facts about each man are thumbtacked. The color man, who gives background comments and interpretations during the game, also serves as a spotter. Records are kept on mimeographed sheets, with each team side by side. Cumulative totals are kept by circling numbers, as they appear in the following example.

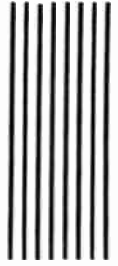
TEAM _____	TEAM _____
1st DOWNS: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	1st DOWNS: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
PASSES ATT'D: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34	PASSES ATT'D: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
PASSES COMP: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25	PASSES COMP: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25
HAD PASSES INTERCP'D: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15	HAD PASSES INTERCP'D: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Other items on the check list are pass gains, number of punts, punt distances and averages, penalties, accumulated distances, fumbles, balls lost on fumbles.

Similar systems are devised for other sports by sportscasters, all basically the same, though individualized to suit each man's convenience.

In fast games like basketball, boxing, and hockey, summaries of statistics are kept by an aide rather than the sportscaster himself. Except at networks the aides are also the color men, who relieve sportscasters by giving summaries of data and reviews of the action, usually at the ends of quarters, halves, innings, rounds, or other divisions.

Live sports are an important part of the schedule of many stations, not only as a source of revenue but also as audience builders.



CHAPTER 14

INTERVIEWS, TALKS, AND EDUCATIONAL PROGRAMS

The talk form in broadcasting is at once the easiest kind of script to prepare and the most difficult to do well. It should be easy to prepare, since presumably any speaker on radio or tv is there because he knows what he is talking about and certainly has known it for some time. It is difficult to do well, since it is inherently an undramatic method and faces a cultural prejudice against listening to talks.

In one sense, interviews are talks broken up by the use of two voices and enhanced by an interplay of personalities. In another sense, they are enlarged conversations, intended to be overheard by friendly kibitzers.

Any program that has a value in addition to entertainment may be classified as educational. At the station level, educational programs are usually in the form of talks, interviews, or filmed documentaries.

INTERVIEWS

Many interviews are ad-lib affairs with a celebrity on the fly or valueless exchanges with people in the studio audience. These hardly deserve serious treatment as interviews, since the only rules are discernment, good taste, and a sense of what is important—characteristics not frequently encountered.

Genuine interviews are of three general types: *Personality* interviews are with people of importance in some field, or those who have earned an award, achieved some success, or had an unusual experience. Subjects of substance are discussed in *informational* interviews. Sometimes a guest is interviewed for *promotional* purposes, such as to encourage contributions to a charitable cause, to urge attendance at an upcoming event, or to promote the cause of an organization. Such interviews are basically informational, though their purpose is motivational.

Preparation for Interviewing

It is a bit unrealistic to expect station staff members to give interviews the preparation they deserve. Guests may be invited to a station and arrive half an hour or an hour before the program. An announcer or other station talent is usually assigned to handle the situation, either as a special program or as part of a regular series. The interviewer may go to a politician's office, a home, the scene of an accident, the police station, a laboratory, or some other location, with a tape recorder or a motion-picture camera. Only a few minutes, usually, can be given to preparation in such cases. People of competence and experience can usually handle these interviews fairly well. Beginners are often misled into believing that they, too, are qualified to handle interviews with a minimum of preparation. The steps suggested here for interview preparation are valuable, even for experienced people, and should be considered necessary for beginners.

The interviewer should in advance get facts about the person he is going to talk with as well as about the subject to be discussed. In this way intelligent questions can be planned, time with the interviewee saved, and rambling avoided.

Questions for personality interviews are difficult to limit, since audiences seem interested in a wide range of things about people. Probably the best model for such questions is the *Person to Person* program. Here the questions center around four things: (1) how the individual achieved his success, preferably with some suggestion of struggle; (2) the interviewee's attitude toward the field he is in—art, literature, science, politics, sports, or whatever it may be; (3) his family life, hobbies, and special interests; (4) his immediate plans. These four types of questions give a wide

scope of possibilities, and it is not likely that all of them can be included in a single short program.

Informational interviews may be either expository or controversial.

Authorities are used to thinking about their topics in organized ways. No precise formula can be devised that will apply to every expository topic, but the following list of questions is suggestive: What is this thing we are talking about? Let's define it. What are its parts? What is it made of? What can it be compared to? How does it work? What are its values? How did it develop? How does it apply to our listeners? What is its future?

For handling controversial topics a formula has emerged from the history of argumentation: What's wrong? How do you propose to correct the situation? How, specifically, does your plan or idea meet the evils of the present situation? Are there other ways of correcting what's wrong? Would your plan introduce difficulties that we do not now have?

Clearly such lists of questions are oversimplified; but if they are used as points of departure, specific applications can be made to any subject.

After the interviewer has planned his questions, he can use them as the basis for a preliminary conversation with the guest, subtracting from or adding to the list according to the turn of the conversation. He asks what points the guest wants to stress and whether there are questions he prefers not to discuss. At one Southern California station people who are to appear on an interview program are asked to write out three or four questions they especially want included.

The revised list of questions can then be organized into a pattern and a run-through rehearsal held. The ideas and the order in which they are to be discussed should be memorized, at least by the interviewer. In tv, camera shots should be checked of any visual materials the guest plans to use.

The guest should obviously be relieved of all responsibility for production details. Contrary to the advice usually given for interviewing, he should not be burdened with understanding camera angles, watching the clock, or even remembering the outline. Assure him that he is there because he knows what he is talking about and you will keep track of all the details.

During the Program

1. Remember that this is not your talk; you are a tool to aid the guest in saying effectively what he has to say.
2. Listen to replies, so you won't ask questions to which answers already have been given.
3. Lead from one answer to the next question by wording the question to show its relationship.
4. But don't repeat the answer parrotlike.
5. Don't incorporate an answer within a question so that all the guest can do is reply "Yes" or "No." (Admittedly this technique becomes necessary if a guest freezes.)
6. Keep the outline in mind in order to make transitions from topic to topic and to round out the discussion at the end.

Production Hints for Tv

1. Encourage your guest to bring things to show, such as objects from a foreign land he has visited, pictures he has taken, or charts with the statistics he plans to include.
2. If your station budget permits, give help with the preparation of the visuals; your station artist can give the show a professional finish by specially prepared graphs, for example.
3. Use a setting suggestive of the topic being discussed. Even a single object suspended behind the guest can add an authentic note, such as a Star of David for a man discussing the Jewish religion or a cutout rifle for a man explaining the use of firearms.
4. Usually, let the guest talk directly to the interviewer instead of to a camera. Exceptions can be made for well-known people whose relationship to the audience is of long standing.
5. Use a semiscripted form, memorizing verbal clues to let the director know when shots of visuals are needed.

TALKS

Commercial station employees do not give talks except in the case of news and editorials. The speakers always are guests, usually political, religious, or educational. Aside from a few script or production hints, there is little the station employees can do

about them. On educational stations many talks are given, usually by experienced classroom lecturers. A growing list of educators might be considered professional speakers, since they are employed part or full time to teach by television.

All such speakers get along pretty well using methods that have been successful on the political platform, in the pulpit, and from the teacher's desk. Indeed, there seems to be an assumption that if a person is an experienced speaker he will be a good speaker on radio and television. This is probably the most difficult assumption to combat in the whole business of broadcasting. Speakers may get kind comments from their friends and even a few letters from the audience, and they are misled into believing that their performances have been very good. Occasions when one is told that he isn't good are rare.

Many political speakers have begun to take their broadcasting seriously. Congressmen send taped and filmed speeches back to their home communities; not infrequently they employ people to help them with script, delivery, and production. Most educators and religious speakers, however, do not seem to have been impressed yet by the need to use different techniques for different media.

Admittedly differences in techniques can easily be exaggerated. Detailed lists of rules for radio and tv speaking usually include advice on vocabulary (simple, vivid), sentence structure (short, simple, varied), development (use of examples, analogies), and delivery (direct, energetic). Though these rules are sound, few experienced speakers seem ready to modify lifelong habits to follow them.

A few capsule suggestions should be useful, however.

1. Start with main ideas instead of leading up to what you want to say. Introductory paragraphs, so dear to traditional rhetoric, seldom command immediate attention.

2. Talk directly and personally to each listener or viewer. The term *conversational manner* is somewhat misleading, since most conversation is too informal and disorganized for public communication. If it is difficult to imagine your audience, talk directly to the radio engineer or a tv cameraman. This direct manner will be possible only if the script has been written as if to an indi-

vidual who is hearing what you write for the first time and will never hear it again.

3. Use the devices of audio-visual education judiciously. Records and sound demonstrations are naturals for radio. All the array of visual techniques are available for tv. There is no point in cluttering up a good talk with visuals for their own sake, but most tv speakers use too few. A senator can use films of dams or roads for which he claims credit. A minister can use slides of places to which he refers. An educator can show the laboratory animals on which he is experimenting. Visuals should be used, but selected to vivify main points.

4. Use the methods of commercial advertising. This includes such advice as keeping the audience primarily in mind rather than the subject, demonstrating whenever possible, and emphasizing results rather than methods. (See Chapter 12.) As with all rules, violations are frequently necessary. For example, if an educator is explaining methods of creating electricity, he must talk about methods. But interest in his talk will be increased if he also shows the dramatic applications of electricity to human life.

5. Use a modified style of writing. Something above the colloquial is best, but without straining for literary effect.

6. There should be no need for a manuscript in tv. If a speaker knows what he is talking about and his ideas are well organized he should not have to read his talk. He should write it, to get command of his structure and choice of vocabulary. He should correct the manuscript carefully, improving it where he can. After that, except for certain parts that he wants to give verbatim, a speaker competent enough to be on television should be able to work without script. "Idiot cards" with key words or phrases, or a complete outline, can be within easy reach. Exceptions must, of course, be made for speakers whose exact words may be of critical significance. In such cases teleprompter devices are used, with the entire manuscript reproduced. Sometimes, as with the Tele-Script in Figure 42, the scroll is shown above the camera. In other cases, devices are placed on both sides of the camera, and the copy alternates between them; the speaker can shift his eyes from one side to the other in a natural way, rather than to stare in a single direction throughout his delivery.

EDUCATIONAL PROGRAMS

Many programs have educational values but are not classified as educational shows because their primary purpose is not to inform, to develop appreciations, to improve behavior, or to shape opinions. Some programs, like quiz shows, are frequently misclassified as education because they contain information. However, facts in themselves are not educational; to qualify, they need to be organized toward a central idea with a purpose that has meaning to the listener or viewer.

A distinct change in the philosophy of educational broadcasting has come about since the development of television. After many years of experimentation and experience with educational radio, most educators seemed agreed that the best use of radio was not necessarily to supply answers. It was admitted that radio programs could be used to teach directly, but the greatest contribution of radio in education was generally conceded to be indirect. The purpose was to stimulate an interest in a subject, giving it meaning by dramatic emphasis, and to enrich and supplement classroom instruction. Television educators have aimed primarily in an opposite direction. Educational tv programs are designed to be lessons in themselves. In effect, they replace what might normally be taught in a classroom.

Several factors have contributed to this shift. For one thing, many tv programs are planned with home reception in mind; here the student does not have the advantage of a teacher to follow through. For another, etv has been promoted as a means of solving teacher and classroom shortages.

The argument is frequently expressed that tv will spread education and do so economically. Etv has not yet established its ability to capture large popular audiences, and the economy factor has yet to be proved. It might seem best to emphasize the ability of tv to enrich education. There are reasons for educational broadcasting which can be much more easily defended than the claims of mass audience and economy: (1) Educational radio and etv offer access to resources that are either difficult or impossible to get in the average classroom; this includes equipment, courses, and significant personalities; (2) they present a welcome change

from routine, which can stimulate interest and thereby heighten the effectiveness of the instruction; (3) they provide more intensively prepared lessons than most classroom teachers find possible, often bringing new ideas and new facts to the teacher; (4) they can reach people who might otherwise have little contact with educational influences. In addition, by effective handling of equipment, etc can use techniques that are otherwise possible only in motion pictures. These are legitimate and established claims.

Programs on Educational Stations

Programs from college and university stations have been of several kinds: (1) Adult-slanted general education shows. Many of these are in content fields such as politics, science, music, and literature. Others have ranged over such diverse areas as hobbies (chess, bridge, painting, sports), folklore, vacation spots, etc. (2) Adult education programs, organized sequentially, to aid adults in following through on a subject such as American history or to develop skills such as typewriting or the French language. Credit often can be obtained for these by payment of fees and passing an examination. Often the courses include books and lesson plans; in some cases the lessons are submitted for correction by mail on a regular basis. (3) "Schools of the Air," with series of programs in different subject areas, keyed to different age levels, for reception in public school classrooms as a supplement to the instruction of the classroom teacher. (4) Public relations programs to create good will and prestige for the educational institution that operates the station. Such stations plan their programing on a regional or state basis, and are of special value to rural schools.

SCHEDULING PROBLEMS. The kinds of programs done by city-owned or public school stations are substantially the same as those done by college stations, but with emphasis on classroom reception. These groups face the difficulty of scheduling programs that can fit into the time schedules of different classes; all eighth-grade classes in American history, for example, must meet at the same time if a program is to be used by all of them. The problem is greatly complicated if a state-owned or university station attempts to broadcast to a large number of school systems in different cities. The scheduling difficulty plagues even individual colleges that use



Figure 49. Tv Typing Class. Finger movements and errors in lay-out can be shown close up.

Figure 50. TV Art Class. (University of Texas News and Information Service.)



closed-circuit tv for instruction. At the University of Texas, for example, an art lesson had to be recorded on tape for replaying at three different hours later in the day to meet the schedule of different sections of the class.

UTILIZATION METHODS. When scheduling problems have been solved by a coordinator, effective utilization as well as effective programing must be planned for classroom series. The first step is to arrange for prebroadcast activities. Sometimes there are outlined in manuals for teachers and students. What terms that need definition are going to be used in the broadcast? How will the lesson tie in with reading or other teaching the class has had? What do they already know about the subject? What would they like to know?

As a second step, arrangements must be made for proper reception conditions and class activities. Radio equipment should be of good quality and tv screens large enough for good reception; ventilation must be adequate and lighting satisfactory. The best radio lessons provide for class participation. For example, a manual might contain a map to be filled in as the radio teacher talks about a geographical area. Such class activities are more difficult in tv, since both eyes and ears are needed for full attention.

Finally, follow-up discussion after the broadcast will give greater meaning to the lesson. What facts were brought out in the broadcast? What opinions were expressed? What questions are still unanswered? Does the class agree with the opinions? What steps should now be taken? Further reading? A theme on the subject? Art work? A trip to a museum?

This three-step process of preparation, presentation, and follow-up gives assurance that a broadcast is well used. Since many teachers are not well trained in the techniques of utilization, and since the techniques themselves are not well established, a study of the whole subject is being made by the University of Oklahoma under a federal grant.

PRESENTATION METHODS. Radio yields well to almost any method of presentation, including dramatization. Live tv dramatizations on a station basis are impracticable. In some measure this can be taken care of by motion-picture films of a documentary nature, such as "The Plains Trilogy" series from the Uni-

versity of Nebraska, and others available through the NAEB network.

Since the 1920's hundreds of studies have been made to determine the most effective means of presentation of informational material by radio. The results do not always agree. The only positive conclusion is that people can learn from radio programs. Opinion seems to favor the idea that talks are the most efficient form of teaching when the listeners are not familiar with a subject. The best function of dramatizations is to highlight aspects of a subject with which listeners are already fairly familiar. Panels are good for handling controversial topics. Interviews are useful when an authority is not a skilled speaker.

Scores of studies have been made of tv educational methods. Major investigations have been conducted of problems, techniques, and success of tv as an educational medium—at Hagerstown, Maryland, for public schools; at the University of Pennsylvania for colleges; and by the army for a wide variety of subjects. In addition, smaller studies have been made in all parts of the country. As with radio research, the results do not agree in detail; but they confirm the claim that tv is a useful teaching device. Many of the investigations have been with closed-circuit equipment. Continuing studies of effective methods are necessary.

Experienced tv educators do not always agree on the best ways to handle specific subject matter. However, their advice on techniques is useful and practical. Lynn Poole, whose *Johns Hopkins Science Review* was a pioneer tv educational program, makes the following suggestions: (1) Catch the attention of your viewer at the start of the program. (2) Visualize creatively; any subject can be handled visually. (3) Make changes in pace, but keep it moving. (4) Relate what you are talking about to the understandings and interests of the viewers. (5) Create suspense. For example, tell your audience what you are talking about and what your demonstration will show, but delay the demonstration. (6) Aim for simplicity of objective, scenery, and properties; avoid distracting and superfluous gimmicks. (7) Try to get viewer participation. (8) Use repetition.¹

The visualization and production methods discussed in Chap-

¹ Based on "Poole's Program Pointers," *Creative Farm Shows*, National Project in Agricultural Communications, East Lansing, Michigan, 1956, pp. 20-21.

ter 9 are useful for the educational as well as the commercial broadcaster. William F. Suchmann, feature editor of *Omnibus*, gives the following advice on the use of visuals for informational programs:

1. *Simplicity.* Use only essentials. Take one element at a time. If you don't explain something, don't show it.
2. *Clarity.* Plan precise coordination between what you say and what you show, and provide the viewer with verbal clues for picture changes.
3. *Perspective.* Get depth.
4. *Contrast.* Graphics that tower over a speaker have impact, as do miniatures.
5. *Movement.* Get drama into the production. Move the people and objects at appropriate points. Try for the unexpected. Put things in unusual places. Bring inanimate things to life. Use trick shots.²

Since many educational broadcasters do their programs as an overload, preparation is sometimes too minimum to achieve maximum values from the medium. Television then becomes only an electronic tool for portraying what might happen in any classroom lecture. Some tv educators try to take full advantage of the medium and plan their production as carefully as a commercial broadcaster would. Dr. W. R. Shaw, of the University of Texas, for example, uses nine hours to prepare a half-hour program in chemistry.

Educational Programs on Commercial Stations

Formal educational series prepared by the station staff are unknown on commercial stations. Some stations carry an early morning series from a network; some use NAEB film or transcriptions; some produce regular televised courses prepared by local educational institutions. Most commercial stations provide time for informal school shows.

Programs by schools on commercial stations usually have one or more of the following purposes: to provide popularized general-education programs that develop an interest in the subject matter;

² Based on "Here's How to Visualize," *ibid.*, pp. 22-23.

to create better understanding of current affairs and public issues; to develop good public relations for the school and for the station.

Programs of this kind are in competition with commercial shows to keep their place on a commercial outlet. The production must stack up well by commercial standards and the audience rating must justify the time given by the station. A few suggestions can be offered.

1. Remember that the best public relations is service. Programs dealing with school organization or what a particular department does is "family talk" and better suited to the campus itself than to a large public; it is too directly promotional. For instance, instead of a program on how the social studies department trains social workers, do a program on alcoholism. Instead of a program about your fine zoology department, do a show on the changing wildlife in your area.

2. Make the program a service to the station as well as to the audience. Don't try to duplicate shows that the station can do for itself or get from networks. Use topics that stations would like to do, but for which it cannot spare the staff and for which it would not have the personnel or facilities. This might mean selecting a local or regional topic, using a respected faculty authority, or providing laboratory equipment.

3. You probably cannot compete with network singers and actors, but you can provide authoritative talent that the networks cannot often exceed. Almost every college campus has specialists whose knowledge is unique; perhaps one is an authority on Mexican bird life, another on the history of chess, another on folk music.

4. Don't underrate your audience's capacity; though you may simplify your approach, you don't need to pull punches on the kinds of subjects selected. Shakespeare has attracted good audiences in Los Angeles and nuclear physics has in Chicago. *The Open Window* on WKY-TV, Oklahoma City, and on other stations since 1949 has kept good audiences with programs including the fourth dimension, prenatal development of infants, and existentialism.



CHAPTER 15

LOCAL STATION SHOWS

The distinctive personality of a station comes from its local programming.

ENTERTAINMENT

Examine the schedules of stations in any part of the country, and you will find that local entertainment programs, especially for adults, are few. Only rarely can local talent compete with network shows and films. A New Orleans radio station lists a cabaret type of program, broadcast from a night club, with a girl mistress of ceremonies. A northwest coast radio station features a young man pianist. A New York City "quality" station books a small chamber music group. Quite a number of stations, both radio and tv, list hillbilly band groups. Some tv stations have a bandstand type of program with a disc jockey and teen-agers who dance to records. But for the most part live local adult-entertainment programs are not common.

Variety and Specials

The most frequent type of local tv entertainment seems to be the "Today," "This Morning," "This Afternoon," and "Tonight" kind of show, in which a local emcee does a Jack Paar bit, interviews guests, introduces talent acts, thinks up novelties and stunts, and often includes informational units. These programs are semiscripted and depend for their success on careful planning and the skill of the emcee. Here are portions of two scripts from a "This Afternoon" series titled *The TP Show*, on WKY-TV, em-

ceed by Tom Paxton. The first excerpt shows detailed semiscritping for a remote program; the second is a bare outline for a studio show.

<u>TIME</u>	<u>VIDEO</u>	<u>AUDIO</u>	<u>ACTION</u>
12:30:00	REM	REM	OPEN UP ON CLOSE-UP OF SIREN.
12:30:10	REM	REM	CUT TO OPERATIONS BLDG. TWO PILOTS COME RUNNING OUT...
12:30:20	REM	REM	TAKE GROUND CREW RUNNING UP TO TWO F-86'S ON LINE. PILOTS JUMP IN AND START TO TAXI DOWN LINE TO TAKE OFF POSITION...AS SOON AS THEY START TAXI, CUE BOOTH ANNOUNCER TO COME IN WITH THE FOLLOWING...
	REM/GEN- LOCK SLIDE		"From Will Rogers Field, the home of Oklahoma City's Air National Guard...
		REM/STU	Here's This Afternoon Show...with Tom Paxton...Ken Wright... Jane Whitney...and a surprise guest or two ...and the men of the 137th Fighter Interceptor Group Oklahoma National Guard...
	FILM/SU- PER SLIDE	STU	10 SECOND FILM OF PLANES TAKING OFF...
12:32:00	REM	REM	TO TOM AND MAJOR HASTIE, COMMANDING OFFICER OF GROUP... 1. TALK BRIEFLY ABOUT SCRAMBLE. 2. FIND OUT HOW MANY MEN ARE HERE.
12:35:00	REM/FILM	REM/SOF	WONDER BREAD COMMERCIAL
12:36:00	REM	REM	TO TOM AND MAJOR HASTIE AND WALK TO HANGAR...TALK ABOUT WHAT GROUP IS DOING OUT HERE.

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<u>TIME</u>	<u>VIDEO</u>	<u>AUDIO</u>	<u>ACTION</u>
12:38:00	REM/FILM	REM/SOF	CLOROX COMMERCIAL
12:39:00	REM	REM	TO TOM AND MAJOR HASTIE...WHO INTRODUCES TOM TO ENGINEERING OFFICER... (WE WILL HAVE A CIRCLE OF MEN SURROUNDING THE CHORDETTES SO THAT WE CANNOT SEE THEM.) TOM MIGHT ASK THE OFFICER WHAT THE MEN ARE DOING OVER THERE. OFFICER SAYS WELL, LET'S GO OVER AND SEE WHAT THEY ARE DOING...THE MEN UNFOLD AND THERE ARE THE CHORDETTES. BRIEF HELLO'S AND IN JUST A MOMENT THEY'LL SING (MAYBE)_____ BUT FIRST THIS MESSAGE.
12:44:00	REM/FILM	REM/SOF	SUPERIOR MILLS COMMERCIAL
12:45:00	REM	REM/ET	THE CHORDETTES SING (LIP SYNC). THE ET WILL BE PLAYED AT STUDIO.
12:49:00	REM/FILM	REM/SOF	BABO COMMERCIAL

<u>TIME</u>	<u>VIDEO</u>	<u>AUDIO</u>	<u>TITLE</u>
12:25:00	STU/SLIDE	BOOTH (THEME)	OPENING.
12:25:30	STU	STU	TO TOM--HY
12:27:00	STU	STU	MUSIC--CHET GRANT
12:30:00	STU/FILM	STU/SOF	WONDER BREAD COMMERCIAL
12:31:00	STU	STU	INTERVIEW DUTCH CAP CADETS
12:36:00	STU/FILM	STU/SOF	CLOROX COMMERCIAL
12:37:00	STU	STU	CONTINUE WITH INTERVIEW

Here and there stations schedule local programs that are basically entertainment but have overtones of information. Some of

them are fully scripted, like this excerpt from one by Don Pfau, WLW-I, Indianapolis:

GOOD OLD DAYS SCRIPT FOR JUNE 6.

Hi, Don Spencer here. Hope you've had an enjoyable week. What with all of the sunshine I guess the cherry trees will be about ready to have the fruit of their work picked.

You know, back in 1915, on Sunday, June the sixth, the folks with cherry trees in their yards probably picked up the Sunday paper and looked over the cherry stoner ads. For the young folk in our audience, a cherry stoner was the invention of the age in its time...and it certainly helped Grandma when she got ready to do her canning. The stoner was a machine which took the stones out of the cherries.

(COMMO LEAD IN) Today we have a modern miracle liquid to take the drudgery out of dishwashing... Let's gaze into our sets with Joy...

(FILM: JOY COMMERCIAL)

A couple of weeks ago we received this nice letter from Mrs. Ida Zachary of Lafayette, Indiana.

(DIRECTOR...TAKE PICTURES ON CUE (X).)

"I am sending you two pictures of the good old days, and a card that was sent to me in 1920. My father-in-law was a transfer man. He had two moving vans. One of these pictures was taken in Logansport, I think, in 1910, and the other one (X) was called as can be seen, 'Lovejoy City' moving van. I think this was taken in Logansport although I am not too sure of this. The other one was the Lafayette Transfer Co., Moving and Handling...." (X)

The card she also enclosed was sent to her in 1920 from Arizona by her brother...and we also think it is quite amusing. In fact, so much so that we'd like to read it to you...

(READ CARD...ABOUT 55 SECOND. CLOSING CUE... LIFE IS JUST ONE DARN THING AFTER ANOTHER.)

Our thanks to Mrs. Zachary for sharing her memories with us, here on the Good Old Days. You know, the rest of you are welcome to share your memories with us and a little later we'll tell you how.

(FILM LEAD IN) It's interesting to note that folks back then felt that life was just one thing after

another. However, back in 1927, there was a man who felt that it was time to do something about the situation. That would be none other than Charles Lindbergh. To say the least, he decided to take a plane ride. This documentary film, made back in 1927, tells the tale of the flight of the Lone Eagle. Let's watch as it happened in 1927...Do you remember?

Occasionally a station will undertake an elaborate production project. One from KPRC, Houston (Texas), required studio production, three remote locations, film, slides, silhouette effects, a live emcee talking to a character on film who replies SOF, taped music, videotaped segments, and a live choir. It is worth studying closely because of the detail of production. It is in the class of shows that have come to be called "Specials." Although it is in part a semiscripted show, most of the dialogue is exact. A portion of the script is reproduced here to show the many production elements used in this "Special."

CHRISTMAS IN THE CITY

VIDEOAUDIO

OPEN ON SILENT FILM
CLIP (25 SEC HOUS-
TON SKYLINE)

AFTER 5 SEC SUPE
STAR.

DAVE:

(VO) In Bethlehem
this joyous eve...
Was kindled such a
light...That no man
since who would be-
lieve...Need fear
the dark of night.

LOSE SUPE. FILM
CAMERA PANS SKYLINE
(25 SEC)

MUSIC:

ET #1 UP FULL FOR
CHOIR (5 SEC) UNDER
ON HUM (60 SEC)

DAVE:

(VO) This is
Christmas in the
city, Houston. To-
night we pause to
honor the birth of
the Christ Child in
Bethlehem nineteen
hundred and fifty
eight years ago...
less a few hours.

<u>VIDEO</u>		<u>AUDIO</u>
CUT TO REMOTE #1 (TCH) CHOIR SINGING IN SYNC. WITH STUDIO CHOIR	<u>SOUND:</u>	(REMOTE #1) CHOIR UP THEN UNDER FOR...
	<u>DAVE:</u>	(VO) Let us greet it with song...
CUT TO REMOTE #2 (FTC) COSTUMED PEOPLE DECORATING TREE	<u>SOUND:</u>	(REMOTE #2) VOICES OF PEOPLE IN BG
	<u>DAVE:</u>	(VO) Let us greet it with garlands...
CUT TO REMOTE #1 (TCH) SUPERVISOR TELLING STORY TO CHILDREN	<u>SOUND:</u>	(REMOTE #1) VOICE OF SUPERVISOR IN BG
	<u>DAVE:</u>	(VO) Let us greet it with love...
CUT TO REMOTE #3 (EL MESON) CHILD KNEEL- ING AT NATIVITY	<u>DAVE:</u>	(VO) and let us greet it with rev- erence...
REMOTE #3 CAMERA DOLLY TO NATIVITY. FADE TO BLACK AT END OF CHOIR SINGING	<u>MUSIC:</u>	UP FULL TO END OF CHOIR SINGING (25 SEC)
OPEN OUT OF BLACK TO XMAS TREE. DOLLY TO COMMERCIAL CARD	<u>MUSIC:</u>	ET #1-CUT #1 CON- TINUED UP THEN UNDER FOR...
DISSOLVE TO SLIDE #1	<u>BOB:</u>	(VO) Christmas in the city, brought to you with every good wish from...
LAP TO SLIDE #2		Southwestern Sav- ings and Loan Asso- ciation, Houston's great savings in- stitution with offices all around the town to make saving even more convenient.

VIDEO

DISSOLVE TO SLIDE #1 MUSIC:
 DISSOLVE TO CARD
 ON TREE
 DOLLY BACK
 FADE TO BLACK

OPEN OUT OF BLACK TO
 CHOIR
 LIGHTS UP ON CUE DAVE:
 AT END OF ONE
 CHORUS, DOLLY BACK
 TO DAVE
 CHOIR TO SILHOUETTE

DOLLY PAST DAVE TO
 CHOIR. LIGHTS UP
 ON CUE MUSIC:

CUT TO SILENT FILM
 CLIP (1:05) MUSIC:

DAVE: (VO) Yes, Christmas
 in the city doesn't
 just happen...it's
 created. The begin-
 ning was months
 ago...at Easter
 time, when the
 world paused to
 celebrate Christ's
 rebirth, Christmas
 cards were in the
 making.

MUSIC: UP THEN UNDER
 FOR...

AUDIO

UP AND HOLD THRU
 1:25 CITC, UNDER ON
 HUM (20 SEC)

(PROMPTER) Christ-
 mas in the city.
 It's a thousand
 sparkling bits held
 together by the
 faith of men of
 good will every-
 where. In the city,
 Christmas doesn't
 just happen. It's a
 created thing...
 compounded of
 beauty and of spec-
 tacle. Yes, and
 compounded of rev-
 erence, too.

UP FULL THROUGH
 CITC TAG (15 SEC)

UP FULL FOR 5 SEC
 THEN UNDER FOR...

UP THEN UNDER
 FOR...

<u>VIDEO</u>	<u>AUDIO</u>
	<u>DAVE:</u> (VO) And the trees and garlands that decorate our homes ...they had to be created...
	<u>MUSIC:</u> UP THEN UNDER FOR...
	<u>DAVE:</u> (VO) And the toys ...especially the toys. Work began a long time ago on these toys that our youngsters want for Christmas...
	<u>MUSIC:</u> UP FULL TO END (CHOIR SINGS 7 SEC)
CUT TO DAVE KILL SILHOUETTE ON CHOIR	<u>DAVE:</u> (PROMPTER) In addition to toys for Christmas, some youngsters want other things...
CUT TO VTR (TWO FRONT TEETH)	<u>SOUND:</u> (VTR) UP FULL TO END (KIDS SING TWO CHORUSES) <u>END CUE:</u> (GIRL) "Just my two front teeth."
CUT TO DAVE CHOIR IN BLACK, NO SILHOUETTE	<u>DAVE:</u> (PROMPTER) I'll bet those youngsters get their wish... NEXT CHRISTMAS!
CUT TO SILENT FILM CLIP. (FRONT OF TCH-15 SEC)	<u>SOUND:</u> (REMOTE #1) CHOIR SINGING. UP THEN UNDER FOR...
CUT TO REMOTE #1 CHOIR IN PLAY AREA.	<u>DAVE:</u> (VO) This is Texas Children's Hospital, a wonderful place where the sick children can be made well again. Christmas Eve here

VIDEO

PAN TO SHOW DECO-
RATIONS

PICK UP MARGARET

BUSINESS HERE FOR
MARGARET

CHOIR FILES DOWN
HALL CARRYING
CANDLES

SHE ENTERS ROOM

EXITS FROM ROOM AND
SEES TRIKE OR KID
DRAGGING DOLL

TO ANOTHER ROOM.
DR. CURTIS AND MISS
McSPEDDEN

AUDIO

is quite an occasion. Everyone on the staff and a whole host of volunteers work for months.

MARGARET: Yes, Dave, and as a matter of fact Christmas here is so much fun that children often ask to stay over just one more day so they can be here for Christmas.

DAVE: (VO) This is Margaret Morgan, the Director of Texas Children's Hospital. Merry Christmas, Margaret.

MARGARET: Merry Christmas to you, Dave. Would you like to meet some of the children? Let's follow the choir down the hall. You know, they're the Methodist Student Nurses Choir. They're spending Christmas Eve with the children.

(INTRODUCES YOUNGSTER, TELLS ABOUT HIM AND WHAT'S HAPPENING FOR CHRISTMAS)

(TELLS WHOM TRIKE OR DOLL BELONGS TO)

(TALKS BRIEFLY WITH THEM AND PATIENT)

<u>VIDEO</u>	<u>AUDIO</u>
SANTA PUTTING STOCK- ING ON THIRD DOOR	<u>MARGARET:</u> That's an extra stocking Santa is hanging. Our chil- dren each get a stocking.
OPENS DOOR. MRS. PATTON READING TO PATIENT	(TELLS ABOUT PATIENT. INTROS MRS. PATTON AS VOLUNTEER DIRECTOR)
SHE WALKS TO FOURTH DOOR	<u>MARGARET:</u> And now, Dave, I want you to meet one of our very special youngsters, Kirby Contat. We've got a real big sur- prise for him this Christmas.
CUT TO SILENT FILM CLIP. (KIRBY-25 SEC)	You see, Kirby has been a pretty sick boy and his Christ- mas wish was a present from his idol, Roy Rogers and Dale Evans...
CUT TO VTR (ROY ROGERS)	<u>SOUND:</u> (VTR) UP FULL TO END CUE (DALE)" The Lord bless you real good."
CUT TO SILENT AND SOF (KIRBY)	<u>DAVE:</u> (V0) And here are all the presents, Kirby...just as Roy Rogers and Dale Evans told you.
	<u>SOUND:</u> (SOF) KIRBY REACTS END CUE:
	<u>SOUND:</u> (REMOTE #1) FADE CHOIR DOWN AND OUT
CUT TO DAVE CHOIR IN BLACK	<u>DAVE:</u> (PROMPTER) And Jesus said, "Suffer the little children to come unto Me."

<u>VIDEO</u>		<u>AUDIO</u>
FADE TO BLACK OPEN ON TREE. DOLLY TO COMMERCIAL CARD	<u>MUSIC:</u>	ET #1-CUT #2 UP THEN UNDER FOR...
CUT TO VTR (COM- MERCIAL #1)	<u>SOUND:</u>	(VTR)-- <u>END CUE:</u>
CUT TO CU COMMERCIAL CARD. DOLLY BACK. FADE TO BLACK	<u>MUSIC:</u>	UP THEN DOWN AND OUT OF VIDEO BLACK
OPEN OUT OF BLACK TO SOF CLIP (BOY'S HARBOR)	<u>SOUND:</u>	(SOF) UP THEN UNDER (SINGING IN BG)
	<u>DAVE:</u>	(VO) This is Christmas at Boy's Harbor...a fitting name for a warm and friendly haven on Galveston Bay where boys of all kinds have a home made possible by a lot of warm-hearted Houstonians. This is Chris Arno, the Executive Di- rector of Boy's Harbor. How many boys have you got in port, Chris?
SHOT OF ARNO	<u>CHRIS:</u>	(SOF) TELLS NUMBER, AGE RANGE, AND HOW THEY GET IN BOY'S HARBOR. SHOWS LET- TER WRITTEN BY BOY IN OHIO. <u>END CUE:</u>
	<u>DAVE:</u>	(VO) Who's that, Chris?
	<u>CHRIS:</u>	(SOF) INTROS YOUNGSTERS. <u>END</u> <u>CUE:</u>

<u>VIDEO</u>		<u>AUDIO</u>
CUT OF DAVE CHOIR IN BLACK	<u>DAVE:</u>	(PROMPTER) Then there are young- sters who have somewhat different opinions about Santa.
CUT TO SOF CLIP OF FOLEY'S SANTA	<u>SOUND:</u>	(SOF)-- <u>END CUE:</u>
AT END OF SANTA BIT, FADE TO BLACK. OPEN OUT OF BLACK TO CHOIR	<u>MUSIC:</u>	ET #1-CUT #3 UP FULL FOR CHOIR SINGING (20 SEC)

In radio, too, local live shows tend to have an informational base. As an example, here is an excerpt from one on WRCA, New York City.

PARALLEL

AUG. 30

(MUSIC: THEME ESTABLISH AND BG FOR...)

GENE: Parallel--adding a new dimension to history
--presented by WRCA and the Center of Mass
Communication of Columbia University--
Parallel--a day in the history of the world
as viewed from news centers around the
world.

(MUSIC: UP AND BG FOR)

BANG: This is Kenneth Banghart--and on Parallel
we work on this premise--the events of
every day that passes become part of the
fabric of world history. The newscasts--
local, national, international, you hear on
your radio today are the substance of the
history books of tomorrow. With this view
in mind, we take specific periods of world
history, illustrate the events as they
might have appeared if there had been radio
news round-ups during those periods--as
they would sound on a news program today.

(MUSIC: OUT)

KEN: This is Kenneth Banghart. At the close of
our program we'll hear from Professor

Donald Bigelow, Professor of History at Columbia Summer Session, who will analyze the events we've covered in the perspective of history over the years--in the light of events today. This is Parallel.

HOWARD: Parallel--August 30th, 1859.

KEN: In the headlines for this date... Pennsylvania...man is at last able to reach oil below the surface of the earth. Nicaragua...new conflict between Church and State in Central America. Zurich, Switzerland...trouble at the conference table following the war in Italy. Cincinnati...details of a vicious traffic in runaway slaves and freeborn Negroes. We'll have details on these and other stories in a minute. First, a look at some of the wholesale prices in New York City for this date:
Coffee, 10 to 12 cents a bag...Wheat, a dollar 35 to a dollar 50 per bushel. Corn, 77 cents a bushel for old, 81 cents per bushel for new. Oats, 37 to 41 cents per bushel. Rye, 79 to 81 cents per bushel. Hay, 70 cents a bale. Hops, 8 to 14 cents a pound. Hams 8¼ cents per pound. Pork shoulders, 7 cents a pound. Lard, 11 cents a pound. New York State Flour, 4 dollars 65 cents to 5 dollars per barrel.
Turning to the news...

KEN: Years ago in New York City a group of hopeful citizens formed an organization called the Pennsylvania Rock Oil Company. Their hopes of being able to tap the underground sources of oil were slim. But three days ago, the story gushed out of Titusville that their dream has paid off. Ray Owen is checking on the story, so over to you, Ray, in Titusville, Pennsylvania...

RAY: Put yourself in the place of Titusville citizens today. Imagine that gold has been discovered on your property. For the past three days, the excitement in this town has equalled that in any of the California gold fields of a decade ago. On August 27th, after months of trying, Mr. Edwin L. Drake struck an underground reservoir of oil and water. First estimates indicate the

yield will be as much as 400 gallons of pure oil in 24 hours. The reason for the excitement, of course, is the fact that for the first time in history oil is being tapped at its source. And for the first time, those who claimed that oil was concentrated underground in great reservoirs have been proven correct. If Drake's success is repeated elsewhere, the practice of skimming oil off the surface of creeks and lakes may some day be a thing of the past.

Emcees

The work of a good master of ceremonies is usually done so smoothly that the impression is created that the work is easy. Beginning students who readily admit they have much to learn about news, commercial copy, and other phases of the broadcasting business often seem ready to tackle an emcee job with full confidence, though this is probably the job beginners do most poorly.

A good emcee has all the qualities of a good announcer for handling commercials well; he has all the skills of a good interviewer; he has a lively sense of humor, a deft command of the English language, a contagious curiosity about people and topics, and an almost instinctive sense of organization which helps him to keep track of many details at once and to fuse them into a unified effect. Almost always the best emcees are men who have had considerable experience in several types of show business jobs.

These qualities apply not only to the emcees of entertainment programs, but also to any station employee who handles any type of live show. The job of emcee must be earned and learned through breadth of experience.

For children's shows on tv, emcees usually become actors, wearing costumes and assuming character roles.

Children's Programs

Few radio stations have local programs for children, and radio networks have long since abandoned the "Jack Armstrong" mystery-adventure type of show that once dominated the airways between 4:00 and 6:00 P.M.

Children's program interests have been compared to climbing a stairway; the steps ahead are clearly in sight, and the child never looks back at the steps already passed. Young children watch tv shows that are scaled to their interests, but they also like many programs intended for adults. As children grow older they abandon the "kiddy shows." This pattern of never looking back age-wise was recognized long ago when it was noted that the child character in a serial could never be younger than the audience for which the show was intended. But children do look ahead in their interests and enjoy many adult shows. This permits current writers of network programs for children to make a conscious attempt to include situations that will also interest adults; by this they lose no children but increase their audience potential.

A list of programs offered for children by tv stations includes a considerable variety of programs and program elements: film, talent (variety acts, singing, animal acts, dancing), interviews, demonstrations, audience participation, quiz, storytelling, remotes from zoos and other places of local interest, puppets, Sunday School lessons, arts and crafts training.

The dominant program is a combination of film and a studio party. Studio parties lend themselves very well to integrated commercials, especially for things like ice cream, milk, and soft drinks to which the guest audience is treated. The films are almost always cartoons, westerns, or old comedies. Studio parties include stunts and games, interviews with studio guests, and almost any program unit that is gay and simple. Except for some of the film used, local shows for children seldom excite the criticism aroused by many network offerings, charging them with violence and an unwholesome sense of social values. Usually local shows are handled by a character emcee, who might be a western sheriff, an "Uncle" type, or even a clown.

Local shows rarely involve much production, though there are exceptions. For example, a story lady, Mary Ann Walton, on KMID-TV, Midland (Texas), presides as a fairy princess over a wonderland of talking trees, monstrous clown frogs, and other creatures of imagination. Reproductions of the princess' costume, sets, talking trees, and all properties are offered as a package for local production by other stations, along with a semiscrpted format of the show itself.

Educational stations usually list programs with an informational content for youngsters. One well-known example is "Ranger Mac" of WHA-TV, Madison (Wisconsin), whose lore of nature and Wisconsin history have attracted a wide following.

PUBLIC SERVICE PROGRAMS

The term *public service* can be applied to any program that, like news, has the intent of providing more than entertainment. It should not be limited to sustaining programs, since many programs with public service values are sponsored.

Sponsorship of public service programs is not new. To cite a few random examples from pre-tv days: Rich's, a department store in Atlanta, sponsored educational history broadcasts to schools; an animal-food manufacturer in St. Louis sponsored a dog-care information show; a lumber company in Seattle sponsored a series of religious broadcasts; on the networks a discussion series was sponsored by *Reader's Digest*. During the last few years there has been an increase in sponsored public service broadcasts. Included in the list of examples are current affairs discussions, youth panels, college programs, coverage of local government meetings, traffic court hearings, and programs dealing with health, homemaking, popular science, agriculture, local geography. Several types which used to be standard fare in radio, now have their counterparts in tv: farm, religious, and homemaking shows.

Farm Programs

About 1900 radio stations and 250 tv stations have programs devoted to farm news and agricultural problems, many of them employing Farm Directors on a full- or part-time basis. Others use the services of County Agents and faculty members from nearby agricultural colleges. Some assign the job to a regular member of the news staff.

The content of farm programs has shifted somewhat during the last decade, along with a shifting population. The increase in suburban living has created a large group of people who are interested in small-scale agriculture as a hobby or for extra income. As a result, some farm broadcasters now aim a part of their programs toward suburbanites and include information on such

things as small vegetable plots, flower gardens, lawn culture, barbecuing, and do-it-yourself projects. There are attempts, too, to attract city listeners to farm shows by programs on how to buy farm produce wisely and how to utilize it to best advantage.

Agriculture has come under so many regulations dealing with quotas, subsidies, and soil bank that the content of farm programs now includes much information on these subjects and on pending legislation. In wheat and cotton areas, where there is one big cash income a year, farmers are given advice on how to buy stocks and bonds and in the management of small businesses, which many of them operate during the rest of the year.

The movement of farmers to cities includes some who work on farms during the summers but hold city jobs during the off-months. This is only one fact that has tended to reduce the difference between city and farm people. The haystraw hick may not be a thing of the past, but he is certainly a rarity today. As a consequence, the entertainment and music in farm shows is not quite the flagrant "corn" it used to be.

A larger percentage of farm homes have electric stoves and power mowers than is the case in either cities or medium-sized towns. This is one indication of the increased standard of living that has found its way into farms. As large-scale farming has led toward more one-crop farms and ranches, many farmers do not have private stores of food to put away for the winter. They buy their packaged and processed foods at branches of the same stores their city cousins patronize. With certain remote-area exceptions, they also wear the same clothes and attend the same movies as city people. All of this means that farm programs have become advertising vehicles for the same consumer products as other shows. No longer is the station limited to poultry houses, feed manufacturers, fertilizer companies, and equipment distributors as advertisers.

Farm programers wisely give a great deal of attention to youth organizations. Future Farmers of America, 4-H, and Future Homemakers of America groups are scheduled regularly; their awards and achievements are generously publicized. Some stations conduct contests of their own in such areas as soil judging, farm safety, and citizenship.

Stations with rural appeal try to identify themselves closely

with farm activities. They give good coverage to such events as plowing contests. They construct elaborate displays at state and county fairs. A few maintain demonstration farms and nurseries, the success of which helps to create authoritativeness for the Farm Director's advice. The local horizon is no longer enough for farm interests, and some stations organize trips to different parts of the country for the Flying Farmers and sponsor farm-inspection trips by farmers to Mexico, Central America, and Russia.

Farm shows have always been highly personalized. Informal interviews rather than talks are usual. Guests include not only authorities on farm problems but also farmers, their wives, and their children.

Like local news, farm programs are a way of serving the audience and developing direct relationships with them in a way that can never be supplanted by networks or films.

Religious Programs

The typical religious program on a radio or tv station is an abbreviated church service, using the same elements of music, sermon, and prayer. At the network and regional level, the leading types are talks and dramatizations. However, every known form of program has been used: quiz shows, serial or soap opera dramatizations, religious music concerts, panel discussions, interviews, personal counseling, disc jockey request programs, religion in the news. A network series sponsored by the Episcopal Church produced scenes from great plays, on the assumption that the content of a religious-sponsored program need not be directly about religion any more than the content of a program sponsored by a cigarette company needs to be about tobacco. Talks and abbreviated services have had the highest ratings of religious programs.

At the local level, when time is provided free or sold to church groups, the station has little chance to do more than help a bit with production. The quality of many of these programs is not very good; fortunately for the stations, this seems to make little difference to listeners who follow the programs. In one audience survey, which asked for criticism of the station's programs, every show in the schedule except the religious programs received some

negative comments. It would appear that audiences simply accept these programs for their valued content.

Religious leaders in and out of the Federal Council of Churches give serious study to the best means of using radio and tv to advantage. The results of their studies do not seem to have affected local religious broadcasting to any marked degree.

Women's Programs

Soon after World War II, women's programs, once a significant part of radio station schedules, were reduced in number everywhere and eliminated entirely in many places. In a few stations they have continued, with intensely loyal followings. With the coming of tv, these shows upsurged; tv seemed a natural medium for demonstrations and for reaching the daytime audience of housewives. In 1953, and again in 1955, surveys showed that 90 percent of television stations carried women's programs, some of them several a day. By 1957 they had dropped to 77 percent, and the drop has continued.

Station managers are not opposed to women's programming—in fact, they would like to have them succeed. Cancellations have come because advertisers have not supported the shows well. Advertisers rely heavily on program ratings, and the ratings of women's shows have generally been low. This leads to a defeating cycle. A show that receives a relatively low rating during the more popular afternoon hours will be shifted to morning, a lower-rated period, thus intensifying the rating difficulty. Unfortunately, too, homemaking programs appeal especially to the best and most conscientious housewives—who are busiest during the morning hours doing their housework.

Audience ratings are not necessarily good indicators of program success; success stories of many low-rated women broadcasters prove that their audiences, though small, buy the goods advertised on their shows. However, convincing market figures are hard to come by, compared with mass audience data.

The content of women's shows is not exclusively homemaking. Subjects include, in order, cooking, care of furnishings, care of equipment, personal grooming, dietetics, care of children, fashions and clothing, shopping and marketing, household hints. Of these,

the greatest reduction recently has been in fashions and baby care. This range of subjects is not unlike that of women's magazines, in which articles on these subjects are more widely read than their fiction. Oddly, the reverse is true in tv, where women tend to seek out entertainment rather than informational shows.

It has been suggested that women broadcasters need to spruce up their formats, inject more showmanship into their productions, and enlarge their range of interests.

About one-third of the informational units included in their shows are demonstrations; one-fourth, talks; one-fourth, interviews with authorities, celebrities, and housewives; the rest are discussions. This seems to be a sensible list of methods, but there is some criticism that their production lacks imagination.

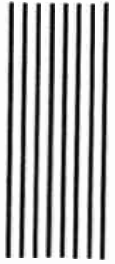
Trained home economists are likely to be used as talent, and they are not necessarily good showmen, as theater-trained people would be. One suggestion, not likely to be carried out, is that actresses be employed to appear on the programs, the information to be supplied by qualified people. A danger of this method is that housewives need confidence in the women who give them advice and recommend sponsored products; if they learned that the women broadcasters were not themselves authorities, program effectiveness would be negligible. At present most of the women who belong to the Association of Women in Radio and Television are members of station staffs. Those who do women's shows are usually trained in home economics. Some women broadcasters are service demonstrators of utility companies, specialists in equipment and its use. Some, from department stores, are well informed in styles, trends, and merchandising. A few, from college faculties, are professional home economists.

As for the spread of interests recommended, this is not a new idea for experienced women. Many of them have long brought in such guests as dancers, models, club leaders, travelers, actors, gourmets, and other interesting people. Topics have ranged through current affairs, new books, banking, buying stocks, earning money on the side, taxation, music, and other things in which women are interested besides housekeeping. They long ago learned to use approaches like "This is a good recipe to use when your husband brings home his boss or friends unexpectedly" instead of the timeworn "timesaving recipe." Although no exact

data are available to prove the statement, the women who have used breadth of subject matter in their shows seem to have been most successful in remaining on the air, while the specialists have gradually disappeared.

On educational stations the problem is less acute, since most people who turn to these outlets do so because they expect to get authorities and experts, not necessarily entertainment. Furthermore, educational stations, being under no obligation to sponsors, can continue such programs for their public service values.

Commercial broadcasters often find that the promotion values of having women broadcasters on their staffs justifies keeping them—if only for their public relations value. Women broadcasters are cultivated and poised, dress well, and often speak well. They can, and often do, represent the station at public meetings, clubs, and service organizations, which are always looking for speakers. Local advertisers, too, often find advertising values beyond the programs themselves when women broadcasters make personal appearances in their stores to demonstrate products, give shopping advice to customers, or emcee style shows.



CHAPTER 16

FILMING

Stations produce motion-picture films for three purposes: (1) news, (2) documentaries or editorial features, (3) film commercials. The latter usually come from advertising agencies but are sometimes done by station staffs. With the increase in the use of videotape, station production of film commercials is on the wane.

The jobs related to film, aside from commercials, include the following: writers, employees of the news department, other station photographers who might be assigned to documentaries, developers, editors, projectionists. Work of this type is not usually well paid, though good cinematographers make from \$100 to \$200 a week.

Almost anyone can take motion pictures that are adequate for station purposes. However, able cameramen, scripters, and editors need a good deal of technical knowledge and a "feel" for cinema that makes their work superior. A few colleges offer some cinema training, but most station people have learned their skills from friends, co-workers, experience, and trade magazines.

All station employees in news, advertising, and programing need to have a general understanding of the equipment and methods used in film production.

WHAT SHOULD BE FILMED?

The first justification for using motion-picture film is that action can be shown. Probably, if a news event can be depicted well on still pictures or slides, it is wasteful to use motion pictures. A

building destroyed by fire, a bent fender after an accident, or a group of people just standing or sitting do not make good movie material. But a blazing fire, an accident victim being loaded into an ambulance, or a person speaking might be worth filming. Motion-picture film is wasted on store fronts, furniture, or similar inanimate scenes; slides are entirely satisfactory here.

A second good reason for film is that it can be repeated easily. When an action commercial is to be used a number of times, film (or videotape) is to be preferred over live production.

Third, animations of cartoon characters, intentional distortions, and special effects can be managed best on film.

Finally, film is justifiable when it can be used to group together related events or situations with meaning. For example, if a station decided to do a film story about the need for a series of small dams along a watershed, a film could include flood scenes, eroded land, and scanty crops in a field, comparing these with a clear-water river, irrigation projects, and good crops. Filmed interviews with farmers and engineers would personalize such a feature and add a touch of authority.

SCRIPTS

News

Covering a news event by film is relatively simple. The newsman knows what and where the event is, who is going to be there, and, sometimes, who is in charge. If he is to interview someone, he knows the subject. Otherwise he shoots what he can get, and the script is made after the film is edited. The copy states the usual who, what, when, where, how, and why; it uses key phrases to indicate when the film should start to roll; it may contain descriptive material which explains what is happening in the film; it provides for any sound-on-film portions that are included; it shows what the last words are in SOF segments.

Commercials

Scripts for filmed commercials are identical with those used for live shows. Timing for each portion is estimated, and action and shots are preplanned. During the shooting and later editing, changes are made as needed or as improvements in the original

idea develop. (If a commercial is to be animated, this creates an additional problem that will be discussed later.)

Documentaries

The term *documentary* has come to be almost synonymous with *dramatized*. Originally the word meant that the material used in a film or a radio show was real and had the same significance as a written document; it was source material. The original definition gains new meaning when stations film real situations for special features.

The shooting of such specials is often done from a rough outline. The outline can be like that of a speech, with appropriate headings and subheadings. Scenes or other pictorial material should then be planned for each of the subheads. This is equivalent to planning examples or proof for a talk. From this plan a script can be made.

In professional work, scripts do not contain detailed production directions since these are worked out by the director. However, it is valuable for beginners to plan every detail of which they are capable, even though these details may be changed later. In station work, the writers are likely also to be the producers, following through on every step from planning to editing.

A common practice is to use only two columns, listing the video in one and the proposed verbal copy in the other. The following excerpt is from a film by the staff of WMBD-TV, Peoria (Illinois); it uses silent film, intended for voice-over, and an insert of sound-on-film.

<u>VIDEO</u>	<u>AUDIO</u>
FULL SHOT OF KROGER STORE INTERIOR	Our story begins...as it does typically about twice a week ...inside one of our spacious Peoria area Kroger Stores! It starts with you...or me...or one of your neighbors doing the family's grocery shopping.
CUT TO SHOPPING AISLE WITH HOUSEWIFE AND POSSIBLY KIDS FILLING CART W/FOOD	We're all familiar with our favorite store's facilities and products, which may include a Magic Carpet door opener...mirrored walls... chrome-trimmed shelves...air

VIDEOAUDIO

MONTAGE SHOTS OF
VARIOUS STORE EM-
PLOYEES DOING
VARIOUS WORKING
TASKS

conditioning...and fluorescent lighting. You probably know, on a first-name basis, some of the department managers...the check-out girls...and maybe even the store manager. It might surprise you to know that a typical Kroger Store is about half the size of a football field...and may be staffed by thirty to one hundred carefully trained men and women. Each one of these people has a job to do...meat cutting, restocking the shelves...

MONTAGE OF "WORKING
HANDS" ONLY AT
TYPICAL JOBS IN
STORE

Marking the prices on items... operating a cash register...or sweeping the store after closing. There are literally hundreds of jobs to do in your nearby Kroger Store. But... although these busy hands are familiar to us all...they are not the only working hands in the Kroger business of food. Each pair of working hands... In each Kroger Store throughout the Peoria area...has a counterpart in East Peoria at a brand new modern building called the Kroger Food Distribution Center.

CUT TO EXTERIOR
SHOTS OF FOOD
DISTRIBUTION CENTER

Busy hands are at work here... around the clock...to enable your neighborhood Kroger Store to serve you better. Basically ...this Kroger Food Distribution Center is a large supermarket and has the same facilities...and products... as your nearby store. What takes shape as a can... package...or bottle in a store ...is a case...a carton ...or a truckload here. Let's begin our tour of this vast installation by having a chat with

MONTAGE EFFECT OF
"WORKING HANDS" AT
VARIOUS TASKS IN
FOOD DISTRIBUTION
CENTER

CUT TO HAND OPENING
MR. LINCER'S OFFICE
DOOR

VIDEO

SOF: LINCER (2:30) (SOF)
RAILROAD CAR
ON TRACK

AUDIO

the "Boss"...the Peoria Division Vice-President...Mr. William F. Lincer.

Food for the forty-one Peoria area Kroger Store is received at the new Food Distribution Center almost twenty-four hours a day...seven days a week...in either of two ways.

TAKING MOTION-PICTURE FILM

The cameras in most common use at stations are 16 mm. Light hand cameras are spring-wound, easy to transport and to operate, though their usefulness is limited by the fact that they have to be rewound frequently. Battery-operated cameras with motors instead of springs give continuous operation but are a bit more cumbersome and expensive. Larger motor-operated types require electrical outlets.

Light focused through the lens falls on the film, which is coated with light-sensitive silver salts. In black-and-white film the chemicals



Figure 51. Standard Clap-Board, Eastman Kodak.

respond in those colors, as well as degrees of gray, according to the amount of light that falls on the different portions. In color film the several colors affect different elements in an emulsion mixture, or layers of color-sensitive emulsions.

Some cameras use factory-loaded magazines or cartridges which avoid exposing the film to light and are easily inserted. The magazines are sent intact to

the laboratory for development. On other cameras, reels of film must be loaded, using the same steps of looping and sprocket engagement as for projectors.

Sound films are taken at twenty-four frames a second, and any film taken for tv should be at that rate, whether sound or silent; tv projectors are not adjustable to other rates. Sometimes, however, a producer wants to get special effects. If he wants slow motion of a boxing match, for example, he can shoot the pictures at thirty-six, forty-eight, or more frames a second. When the pictures are projected at 24 f/s, the action will be slowed down accordingly. Since the pictures are taken faster, each frame is exposed to light for a shorter length of time than usual. This means that the *f*-stop will have to be open wider to receive more light in the abbreviated time.

If the producer wants to speed up action, as for a runner, a car, or a horse race, the pictures can be taken at sixteen, twelve, or even eight frames a second. In this case, each frame has more time to receive light and the *f*-stop must be closed down.

Stop-motion photography can take a single frame at a time, at intervals of any length. For example, if a single frame of a growing plant should be taken every half hour, the final picture, projected at 24 f/s, would show the plant growing rapidly.

Sound added to films taken at other than 24 f/s must be added after the film is developed, since distortion would result from reproducing sound at a rate different than that at which it was recorded.

Production Effects in the Camera

Because laboratory costs are high, some people try a few production effects of their own. A fade-in can be managed by closing



Figure 52. Synchronized Camera, Eastman K-100. Unit on side synchronizes camera speed with that of separate sound recorder.

the *f*-stop and then gradually opening it to the proper setting during the first few feet of a scene. The process is reversed for a fade-out. A cross-fade, or *dissolve*, to provide a smooth transition from one scene to another, can be accomplished by using the reverse-wind mechanism of the camera. In most cameras the film is turned back eight frames for each turn of the rewind crank, three turns being necessary to make a full second. If the end of one scene is faded out, using two seconds in the process, the film can be rewound forty-eight frames (six turns of the crank) and the following scene faded in for the same length of time. For superimpositions the shots are double-exposed. Although such techniques are relatively simple, most people rely on laboratories to get these effects during processing. If lab work is planned, this will affect the length of each shot. In printing a dissolve, the labs overlap the film for one foot of each scene; in the printing the light is reduced or increased for fading. A scene planned for lab fades or dissolves therefore requires an added foot of exposure at the beginning, end, or both.

Film Record Sheets

A complete record should be kept of each shot taken. Standardized forms can be adjusted to individual needs. One useful type lists the factors across the page, and the record is kept in columns

Scene No.	Take	Lens	Film	Rate	Reading	F-Stop	Dis- tance	Footage Start Stop	Comments
-----------	------	------	------	------	---------	--------	---------------	-----------------------	----------

Scenes are seldom taken in the order called for by the script. If two or more scenes at widely separated parts of the script are in a single location or use the same talent it is efficient to take them at the same time.

Since each scene may be taken more than once, the different "takes" are noted, with the varying conditions. As an aid in keeping track, a clap-board (Figure 51) can be photographed at the start of each take. With optical sound film, the sharp clap of the board makes a distinct line in the sound track, which can then readily be lined up during editing, when sound and picture are matched. The Film Record Sheet is extremely useful during editing.

Multi-Cam Methods

In the hurry-up production of syndicated film series, and sometimes in the filming of commercials, more than one motion-picture camera is used. One method is to use two or more cameras, shooting the same entire continuous sequence from different angles or distances; when the films are developed the editor selects the best shots from each to fit together. Another method, developed by Jerry Fairbanks, is to use several cameras in the way tv cameras are used. During a continuous sequence, different cameras are used in preplanned positions; when one camera is cut in, it automatically cuts off the action of the other cameras, thus saving film.

Another method, sometimes used when a film of a live tv show is wanted, is to mount a motion-picture camera with each tv camera, set to operate only when the associated cameras are on the air. This method gives better film quality than when the show is filmed from a monitor (called kinescoping), since there is no loss of definition.

Animation

The use of stop-motion photography can give the effect of movement to a series of drawings, each slightly different, photographed one at a time on motion-picture film. In such cartoons, or animations, it is not necessary to reproduce the entire drawing for each frame, since only parts of the composite picture are supposed to "move." A background, for example, might be the same throughout an entire scene, the characters moving in front of it. In this case, a background would be drawn on opaque paper, and the characters on a series of transparent sheets of acetate, called *cels*. When a series of cels is placed over the background one at a time with the background remaining static, the changing cels give the effect of motion. This is illustrated in Figure 53, which shows a series of key cels with a basic background. Sometimes only the eyes or hands of a character move; in such a case, one cel with the painted head, body, legs, and arms might be repeated for several exposures, while cels with varying movements of the eyes or hands are placed on top. As many as five or more cels might overlay each other.

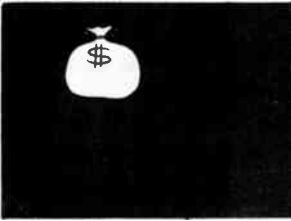
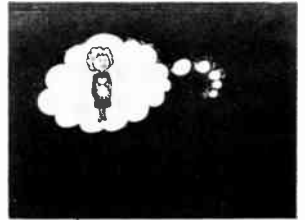
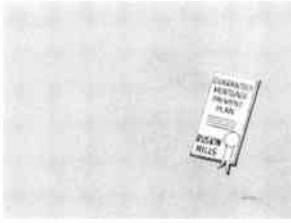


Figure 53. Key Drawings for Animated Commercial, Christensen-Kennedy Productions. Backing (top left); character on cel (top center); key cels from which assistant animators make intervening drawings; backing with character on cel and one of the key cels overlaid (bottom center).



Figure 55. Film Editor, Inspect-O-Film, Harwald. Apparatus measures footage, counts splices, and detects flaws.

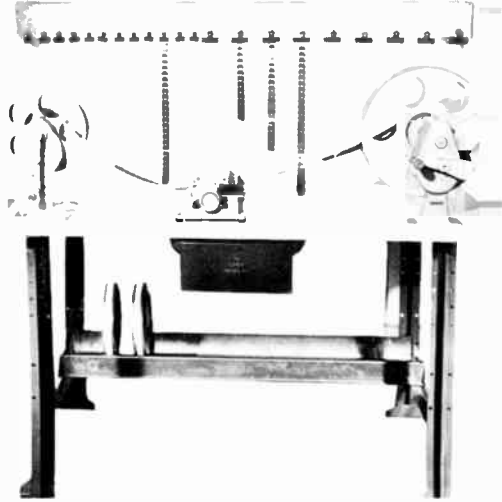
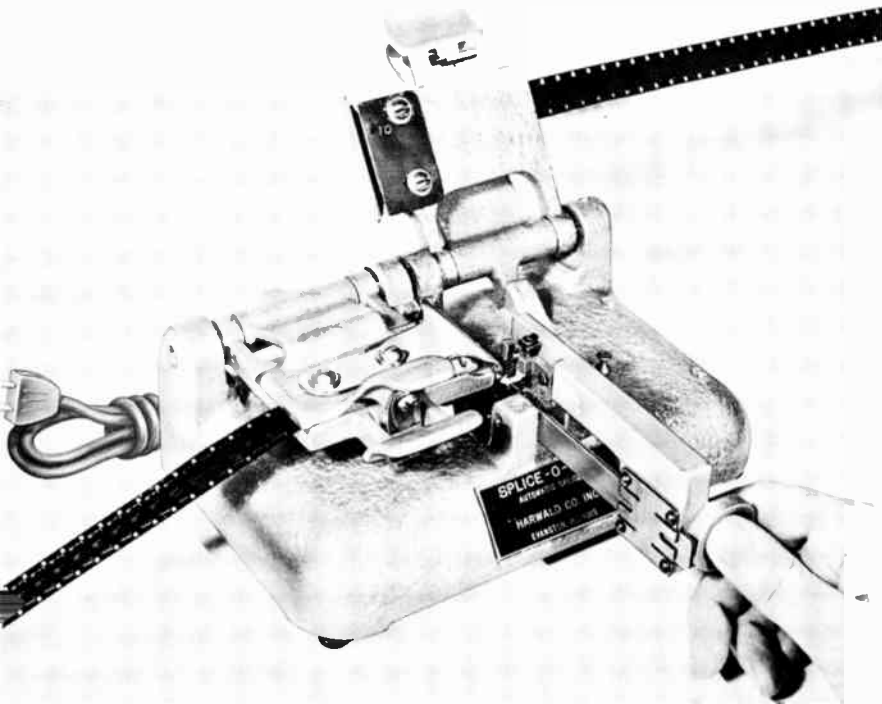


Figure 56. Counter and Clip-Board, Camera Equipment Company. Films can be run side by side for making A and B rolls. Film clips can be hung on board during editing.

Figure 57. Heat Splicer, Splice-O-Film, Harwald.



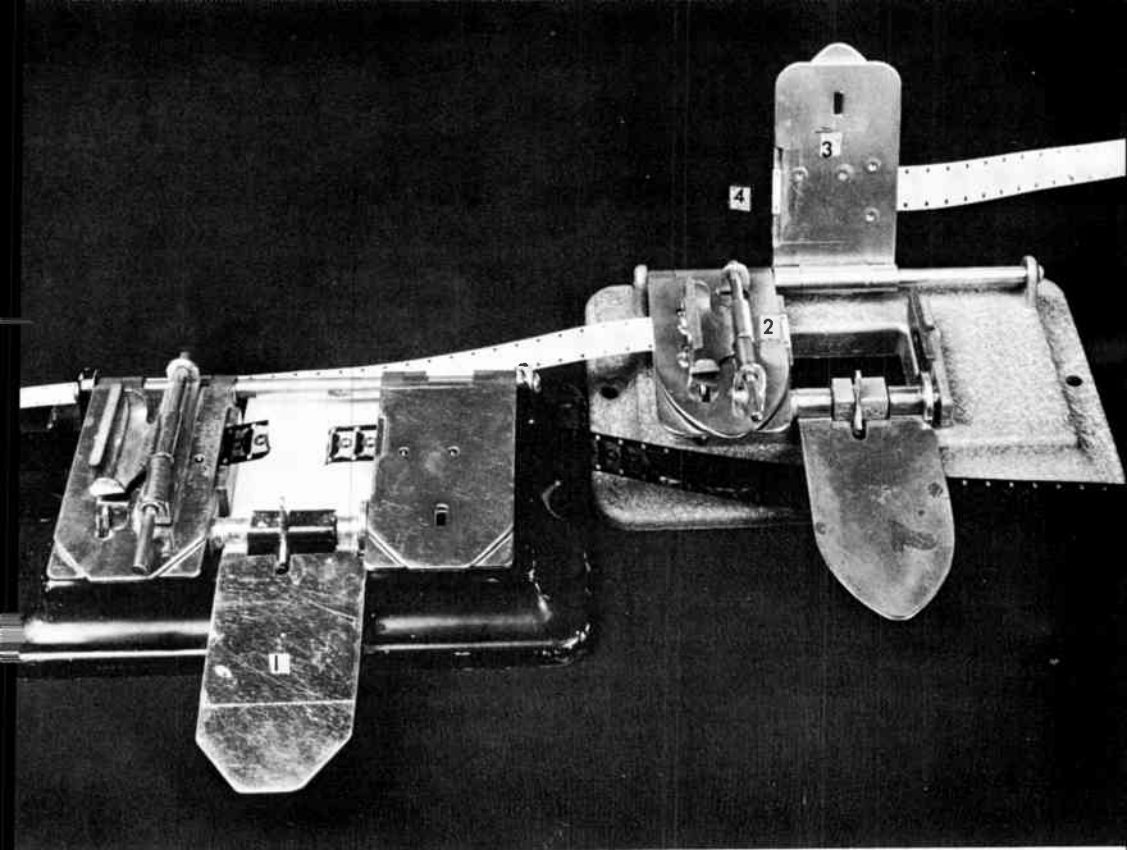


Figure 58. Splicing Process Shown on Two Splicers. Middle blade (1) is pushed forward to trim edges of film held by clamps. Edge of film is cleaned (2). Right-hand clamp (3) is raised and pulled to middle. After splicing fluid is applied to film edge (2), clamp (3) is pulled forward so film edge (4) exactly fits on (2).

Moviolas

Film is run through editors so that the exact frames at which to cut the scenes can be noted. These editors may be very simple arrangements by which the pictures are projected onto the rear of a translucent glass screen. Sound editors also reproduce the sound. When the sound and picture are on the same film, the sound apparatus is set in advance of the projection aperture, as it is with sound projectors, since the sound is printed twenty-six frames in advance of the picture. (See Figure 55.) When the sound is on a separate film, a separate sound projector is synchronized with the visual editor.

Note that if you cut a sound film at the point of the exact picture you want, you will be cutting off about a second of the sound that accompanies it. This is why professionals prefer to have the sound separately recorded. It also explains why so many

local tv news films, which are usually filmed by the single-system method, have awkward beginnings; twenty-six frames of unwanted pictures must be run through before the wanted dialogue reaches the sound drum.

As the scenes are cut apart they are arranged in the order called for by the original script. Cut strips can be clamped and hung on a board as shown in Figure 56. Another way is to have a series of pegs in, say, ten rows of ten pegs each; the film clips are rolled up and placed on the pegs, with rubber bands to hold them. A common method is to use a series of bins, like the compartments of egg trays. During this process, badly exposed shots can be destroyed and the best shots, as indicated on the Film Record Sheet, saved.

The next step is to splice the clips together in their proper order. A typical splicer is basically two sets of clamps. (See Figure 58.) With this type the emulsion is cleaned from the end of one clip and melded to the emulsion-free side of the end of the other clip with film cement. The splicer shown in Figure 57 uses an automatic scraper for cleaning and heat for melding.

Transparent adhesive tape with sprocket holes is used for temporary splicing. The tape is applied to both sides of the film.

Editing Techniques

Good editing is more than splicing pieces of film together. Good judgment can improve a film over the planned script. The following suggestions are based on advice from the Calvin Company of Kansas City.

1. Plan your editing so that the audience won't get lost. Follow the formula of Long Shot, Medium Shot, Close-Up, unless there is a special reason for varying from it.
2. Think about the music and speech as you select the shots. Be sure that the length of shots conforms to the exact length of music to be used.
3. Try to anticipate the reactions of the audience in judging the length of scenes and the need for establishing-shots.
4. Use the length of scenes to aid in pacing: short shots for the feel of fast action, as in a sporting event; long shots for leisurely moods.
5. In general, avoid scenes longer than eight or ten seconds. However, length is often determined by the need to complete an action.

6. Vary the length of scenes to avoid monotony, as far as other factors permit.
7. Cut no scene shorter than one foot.
8. In joining different shots of the same scene, change the angle.
9. In a montage (a series of related shots not joined by action), change the angle or area as you go from shot to shot.
10. In scenes to be joined by dissolves or wipes, cut no scenes shorter than 18 inches.
11. In cutting the sync sound of a speaker (where the speaker's lips can be seen in the picture) do not cut the voice and picture together. Overlap the scene, on the basis of expected audience reaction. For instance, if actor *A* makes a startling statement, it would be natural to cut to a picture of actor *B* to show his reactions. When cutting from a sync speaker to a shot of what he is talking about, overlap the voice track to the off-stage material as much as possible. This helps create the feeling that the audience is looking at the material with him.¹

Preparing Film for the Lab

After the film is edited it is sent to a professional lab with complete directions as to printing. The lab should be told that a tv print is needed, so that the print will be made lighter than for ordinary film projection. With the edited work-print is sent a sheet with the list of shots in the order they are to come, with their lengths indicated. The edge-numbers are helpful in preparing the list. For example, "356-364 plus 5" would mean that the shot begins at edge-number 356 and continues to five frames past 364.

If fades or dissolves are wanted it pays to make your film up in two rolls, labeling them *A* and *B*. For instance, if scene 6 is to be dissolved into scene 7, and 7 into 8, scene 6 will go on the *A* roll, followed by a piece of white leader and then by scene 8. Scene 7, on the *B* roll, will be preceded and followed by leader, to match the positions of scenes 6 and 8. Each scene will have an extra foot of exposure at the point of dissolve, since this is needed for fading from one to the other in printing. The entire film is likely to be divided into two rolls, with alternating scenes.

Exact measurements of each shot should be made and noted on the directions to the lab. "Counters" or "sync blocks" tally the

¹ "The Aperture," XVII, 5. Calvin Company, Kansas City, Missouri.

number of frames as film is run through them. (See Figure 56.) One sure method of getting what you want is to draw sketches of the *A* and *B* rolls, side by side, with the directions clearly marked.

Various optical effects may be wanted. One of the more common is the *wipe*, by which one scene appears to erase another from the scene. It may start at a side or corner and move across, or it may start as a small circle in the center and enlarge to cover the screen, taking the place of the preceding picture. These effects are accomplished by a series of graduated mats, by which the area of one picture is gradually reduced, frame by frame, during the printing; the reverse process is used on the other picture, and the two are then overprinted.

When the *A* and *B* rolls have been "conformed" into a composite print by the lab a reversal print is made and returned to the producer as an answer print. The original film can be cut and processed, and a dupe (duplicate negative) made, from which copies can be printed.

KINESCOPE AND TELECINE

Kinescoping is simply taking a motion picture of a tv program as it is received on a kinescope or receiver tube.

To adjust for the difference between the 24 f/s of motion pictures and the 30 f/s of tv, synchronized shutter adjustments must be made. As explained in Chapter 8, tv scans first the odd-numbered lines of a frame and then the even-numbered lines. The first scan is called the *lace* and the second the *interlace*. In the Acme Kine Recorder, one film frame takes a complete tv frame (lace and interlace); a shutter then closes while the second film frame is brought into position; this is during part of the lace of the second tv frame. The second film frame takes the rest of the lace of the second tv frame plus all of the interlace and part of the lace of the third frame; the shutter closes again; etc.

The *telecine* method employs no shutters; the film takes a continuous signal rather than individual frames from the monitor, so the eye sees only jumbled streaks of light on the developed film. However, when the film is projected on a no-shutter, no-frame projector, the picture is seen.

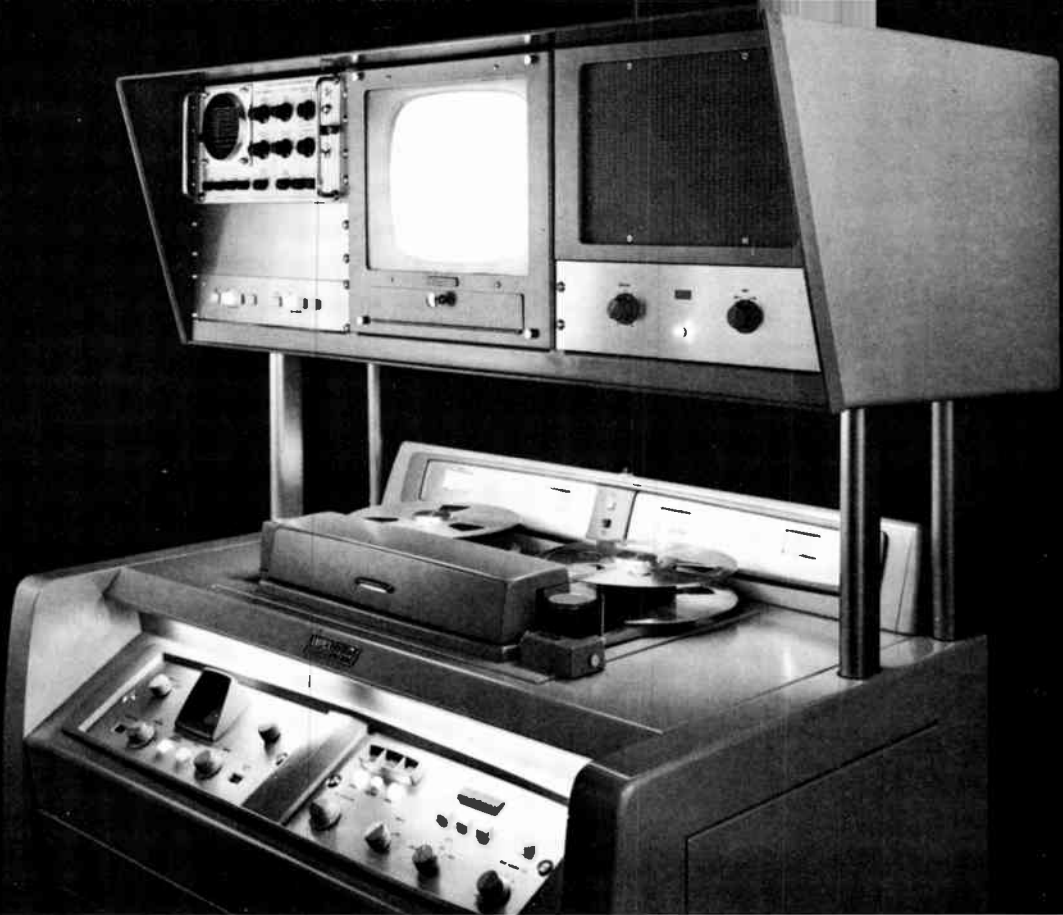


Figure 59. Videotape, Ampex VR-1000 Magnetic Recorder.

VIDEOTAPE

By 1960 videotape recorders had been installed in several hundred commercial stations and all educational tv stations. This equipment uses a magnetic rather than a chemical process of picture taking. Signals are taken directly from the tv control board rather than from the monitor. The magnetic balance of metal-impregnated tape is disturbed, and the imbalance represents the original light waves picked up by the lenses of tv cameras. You cannot see the "picture" on videotape itself, as you can on film; but it reproduces tv pictures of better quality than film does, since there is no synchronizing problem. It requires no development and can be played back immediately. (See Figure 59). Commercials, or portions of them, that are unsatisfactory

can be wiped off magnetically and redone. The same reel of tape can be used many times for different purposes.

The general expectation in the beginning was that tape would be used primarily for temporary and local purposes, and almost exclusively for commercials. However, there has been considerable development in the use of tape for programs. It does not yet appear that tape can replace film completely unless means are devised to make use of animation and other special effects. Film will always be needed for remote geographical locations, unless miniature units are developed. The primary use of tape will probably always be for studio work.

SOUND-ON-FILM

Videotape productions are almost always done under studio conditions. The same conditions and equipment that result in good sound for broadcasting give good results on VTR. The recording of sound on film, however, creates additional problems.

Film Recording

Single-system cameras record sound on the film, either optically or magnetically, as the picture is taken.

In optical recording, the audio wave from the microphone is translated into light and photographed on the edge of the film. In some types the electrical wave disturbs tiny magnets, which close together or pull apart according to the signal they receive, thus permitting varying widths of light from a small bulb to pass through a lens focused on the film's edge; this is called *variable area recording*. In other types the signal is fed into a light which becomes brighter or darker in response to electronic impulses being received; the light is focused through a slit onto the edge of the film where it is photographed as a series of light-bars; this is the *variable density method*. Some film has an oxide-impregnated strip along the edge that receives the audio wave as a series of magnetic disturbances—the same principle as in tape recording.

Single-system cameras are useful for interviews or news events that must be covered in a hurry with a minimum of equipment. However, the type of film that records sound best is a bit different from that which takes photographs best; this type of filming

therefore sacrifices quality either in picture or in sound. This difference is somewhat mitigated with magnetic stripping, but magnetic film recording has not found its way into tv work extensively.

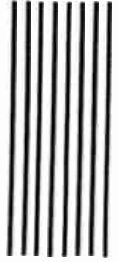
Most cameras for studio work take only the picture, the sound being recorded separately on film or tape. Since camera and recorder must be synchronized, the timing of the two is exactly the same. (See Figure 52.) The two mechanisms are kept together by a synchronous motor. Varying electrical pulses to the recorder and camera from separate sources might make a difference of only a few seconds in a half-hour program, and this is not so serious for narration work as it is for lip-sync. Best results come, however, when equipment is synchronized at every step of production. Sound and picture are printed together on a single film to produce sound-on-film.

Conditions for Recording

Ordinarily, in single-system work there is little the operator can do to control the sound conditions of recording. The sound of the camera and the environmental noises surrounding most film work are likely to be picked up by the microphone. A station cameraman who gets a film clip of a legislature in action or some shots of a motorboat race, must work in conditions as he finds them. The use of highly directionalized microphones can help; sometimes the acoustical conditions of a room can be aided by baffling with fabrics.

In studio work, when the sound is recorded on a separate tape or film, cameras can be housed in "blimps," soundproofed structures which permit the lens to "see out" but contain the mechanical noise inside. In addition, studios can be treated, from an acoustical point of view, so that there are no excess reverberations—the only sounds being created are the ones that belong in the scene.

For narration work, the film is projected from one studio or projection room through a glass partition to a screen in another studio, where the narrator watches the film and delivers the copy. To save printing costs, station people sometimes simply put their sound on tape and play it when the film is shown. In this case the projector and recorder must be synchronized.



CHAPTER 17

SALES AND PROMOTION

Among the jobs most often available to college graduates are those in sales and promotion. The work of a promotion department is closely related to sales, since the promotion may take the form of advertising the station directly to potential sponsors as well as to the general public. Furthermore, an advertiser's programs must be promoted and promises made to him by salesmen must be carried out; often these promises of merchandising tie-ins and other services become the responsibility of the promotion department.

SALES

As a group, salesmen are often thought of as floaters who change jobs frequently. Turnover in sales employment is sometimes high because failure to get results shows up quickly on balance sheets. Although no actual statistics are available, it is generally believed that sales turnover in broadcasting is much less than in other sales work. Certainly it is true that general employment turnover at stations is less than it used to be.

Good station salesmen are steady and ambitious. Training in business, economics, marketing, and speech is considered basic; and sales training courses are usually helpful. Since local salesmen often aid in planning commercials, and sometimes write them, courses in broadcasting should be considered essential. Such courses will familiarize the salesman with production as well as with the techniques of copywriting. Sales managers, especially at metropolitan stations, should be acquainted with retail distribu-

tion problems, promotion methods, and marketing research. Courses dealing with these subjects are taught in colleges of business, schools of journalism, and sometimes departments of radio-television.

Sales and management are closely associated. At local stations the manager often is in direct charge of sales. In larger organizations the sales manager usually has executive status equivalent to that of a vice-president. Beginning salesmen are usually paid a drawing account and a commission. As examples of small station pay in early 1960, one beginner received \$50 a week and 15 percent of sales while another got \$100 and 7½ percent. Successful salesmen, even in middle-sized towns, usually count their annual pay in five figures.

Some large stations have national sales managers who deal directly with networks, national agencies, and national advertisers. Most stations rely on their representatives, trade advertising, and mailing pieces to acquaint national advertisers with their stations and to get business from them.

Some television stations employ salesmen only to get advertising from wholesalers, regional distributors, and manufacturers; no attempt is made to sell local retail merchants, since costs of tv advertising are beyond the means of most retailers. Other tv stations put considerable effort into selling department stores, multiple-outlet retailers, and other large local advertisers. Local radio stations usually put their major sales efforts into local advertising.

There is a real difference between the advertising needs of a national manufacturer and of a local retail store. The manufacturer doesn't care where his goods are sold as long as they are sold. The retailer wants to sell merchandise from his specific address. National advertisers expect to achieve several things from their expenditures: institutional prestige, by which a favorable "corporate image" of the company is created; brand name acceptance; a readiness on the part of the consumer to select the goods of his company at the time of purchase. The retail advertiser has the goods of several companies to sell, often in competition with one another. Sixty percent of all local radio-tv advertising is an effort to achieve immediate sales; only 12 percent of local advertisers spend money for institutional prestige.

When the radio salesman calls on a local prospect to sell radio time, he usually goes directly to the store owner or its advertising manager. In some cases, local radio time is cleared through advertising agencies, especially in larger towns. About 90 percent of all local television time is handled through agencies. If the salesman fails to get an order from the agency, he tries to deal with high-level personnel of the store. But whether the sales pitch is made to an agency, a large-store executive, a store advertising manager, or a small merchant, the salesman's job is essentially the same. He must show how his station can be of value to the advertiser.

New tv advertisers do not usually buy time until about a year after they have first been approached by a salesman. Radio sales are made, on the average, on the eighth call the salesman makes. This is partly because advertising budgets are set up a year in advance and partly because media values need to be sold and resold. These facts emphasize the need for constant effort and frequent calls. Yet a recent study showed that in one city a third of the potential advertisers were never called on by radio time salesmen, and the remaining two-thirds saw fewer than two radio presentations a month—in spite of the fact that there were 11 radio stations in the area. Although television stations in the area outnumbered newspapers by a ratio of 7 to 2, newspaper space salesmen made twice as many calls as television representatives, with new facts or new ideas. True, fewer calls are needed in broadcasting than in newspaper work, since copy is changed less frequently. But it is also true that, as far as salesmen are concerned, radio and tv stations have generally understaffed themselves in comparison with newspapers.

Some stations set quotas of dollar volume that salesmen must reach within a specified time. Some set a minimum number of calls to be made each day. Most stations require regular reports from salesmen, like that shown in Figure 60.

A good salesman learns a great deal about the business of the advertiser. He studies the store, its range of merchandise, its price level, its type of customer, the neighborhood, the employees, and the prospect's other advertising. He needs to be able to estimate the probable expenditure the store might reasonably be expected to make, and to suggest the best method and time for

jewelry store? Does the sporting-goods store have a specialist in tying flies? Is the tailor in a clothing store better at fitting than most tailors? Too much advertising for stores of the same kind looks and sounds just alike; one ad would do for a competitor just by changing the name. A good salesman helps a merchant capitalize on his own merits—the values that have attracted customers and kept his store alive.

An interesting case occurred in a small town in the Texas Panhandle, where the only salesman was at a real disadvantage. This salesman was also the sales manager, manager, and owner of the station; he was well known and well liked in the town. The merchants were all friendly toward him and were glad to “help him out by giving him a few spot ads.” He could never bear down on them to sell long-term contracts or program sponsorships. This man was saved from bankruptcy only by getting in an outsider who dealt with the merchants on a business basis.

Dealing on a business basis by no means eliminates the necessity of being on a friendly basis, especially in small markets. The number of local advertisers in small towns is limited, and they all know each other. No station can afford to have enemies. It cannot pick up and move if people do not accept it. It must live with the people who live there, and the people must think well of it.

As television has settled down to a belt-tightening period and radio is re-emerging from a period of loss, it is important that salesmen from the broadcasting media avoid needless competition with each other. Since in almost every community newspapers get more than 50 percent of the advertising revenue, stations cannot afford to downgrade each other. The attitude should be that all radio advertising is good if well done; all tv advertising is good if effectively handled. Salesmen should leave with every prospect printed materials that show the effectiveness of radio and television everywhere and for different kinds of businesses. On a nation-wide basis, about 50 percent of all small new businesses fail. No good station is interested in selling time to businesses that are not likely to profit from it. Broadcast advertising cannot improve and save every small business; but where an honest pitch can be made, it should include faith in the media, including faith in competitors.



Figure 61. Basic Sales Promotion Materials, KBOI, Boise.



Figure 62. Sales Materials, WMC, Memphis.

New advertisers should not be led to expect too much too soon. Quick results have been known from broadcast advertising, but the greatest values accrue from a consistently sustained schedule over a period of months.

Sales Materials

Not all stations provide their salesmen with portfolios that serve as good bases of all sales conversations. Figure 61, from KBOI, Boise (Idaho), shows the four basic types of material with which salesmen are usually supplied: a coverage map, facts about population and income in the area (on the reverse side of which is the result of an audience survey showing KBOI's leadership), a rate card, and a program schedule. Figure 62 shows added types of material that are included in a loose-leaf folder for salesmen of WMC, Memphis, to leave with prospects: special pages calling at-

tention to the station's farm service, news department, and disc jockeys; a list of businesses that have used the station's services during the preceding year; letters from pleased advertisers; mail results of a contest. The sales manager, Ray B. Gill, says:

Our other sales aids include material from the Radio Advertising Bureau, which comes in a variety of success stories, facts and figures, flip cards, direct mail, and information about specific categories of business. If I had to make one statement about our sales presentations, I would say that we try to make radio easy to buy.¹

A salesman who has studied his prospect's business should be able to recommend a realistic amount of money to be invested, and propose a schedule of programs or spots that will reach the potential customers at a good time. Figure 63 shows portions of a specific presentation prepared for a bank, suggesting a participating sponsorship of a news program that includes a unit called "The Business Reporter." The material shows how the program can build customer good will, since successful businessmen will be given tributes by "The Business Reporter." It suggests the days and times at which participating spots should come. It lists all costs, including time and talent, and shows how much the schedule will cost the client the first week and each week after frequency discounts become effective.

Some large stations, like WWJ-WWJ-TV, provide sales manuals in which materials are continuously changed. The inter-office memo in Figure 64 shows the type of material included in the radio manual, with a procedure for deletions and insertions.

It is often effective to prepare suggested advertising copy, although some local businessmen like to write their own or leave it to their advertising managers or agencies. Here are some techniques used by radio salesmen: to telephone the prospect and read him the proposed copy; to mail the client a sample commercial on a record; to take a portable tape recorder and a taped commercial with him on a sales call.

Television salesmen often take out story-boards with sketches showing the proposed steps in a suggested commercial. The sketches can be pasted to a showcard or mounted in an accordion of heavy paper. Salesmen attempting to sell syndicated film spon-

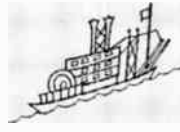
¹ Personal letter.

W M C

Let
BUSINESS REPORTER
AND ALL YOUR SERVICES FOR YOU

Here's How It Works -
The Answer is Simple!

Interest
Enthusiasm



W N

W M C

Memphis Down in Dixie

1. The program concerns deals with Memphis and...
Insurance Agency, Market News, and... within the
last ten minutes of the telecast program.
2. On each Monday, Wednesday and Friday evening, American
Frontier Life Insurance Agency, as sponsor of this program,
will conduct a valued client of theirs.
3. The firm selected will be invited by American Frontier
Life Insurance Agency after which Dave Barron calls on
the firm to tell the story of information, with the
new story, and with facts to the firm to be highlighted
in close the context of the story.

Salute
One of Your Valued Clients!

THE BUSINESS REPORTER
will tell the all Important Public
the story of the importance of the
client's business to the community
with any other facts of gen-
terest to the PUBLIC.
your
Del. System

W M C

15, MAY 11, 1952
1952 11 11 1952
J. E. Barron
15, MAY 11, 1952

Figure 63. Specific Client Proposal, WMC, Memphis.

sorships are usually armed with data showing the success of the program in their own or other markets. Portable slide and motion-picture projectors can be taken to places of business. When live program or syndicated film sponsorships are proposed, several prospects may be invited to the station at the same time, along with their own agents or advertising people. This technique

Form 3965-458

WWJ SALES MANUAL REVISION

To _____ Date _____

- | | | |
|---|---|--|
| HEADING: <ul style="list-style-type: none"> <input type="checkbox"/> RATES <input type="checkbox"/> AVAILABILITIES <input type="checkbox"/> PERSONALITIES <input type="checkbox"/> PROGRAMS & FACTS <input type="checkbox"/> NEWCASTS <input type="checkbox"/> SPORTS <input type="checkbox"/> RAB DATA | <ul style="list-style-type: none"> <input type="checkbox"/> FACILITIES <input type="checkbox"/> PERSONNEL <input type="checkbox"/> MARKET DATA <input type="checkbox"/> AUTO RADIOS <input type="checkbox"/> COVERAGE MAPS <input type="checkbox"/> PROMOTION <input type="checkbox"/> WWJ ADVERTISING | <ul style="list-style-type: none"> <input type="checkbox"/> WWJ GETS RESULTS <input type="checkbox"/> SUCCESS LETTERS <input type="checkbox"/> LIST OF ADVERTISERS <input type="checkbox"/> WWJ STORY <input type="checkbox"/> WWJ POLICY <input type="checkbox"/> MISCELLANEOUS |
|---|---|--|

DELETE:

INSERT:

WWJ The Detroit News

Per _____

Figure 64. Sales Manual Revision Sheet, WWJ, Detroit.

sometimes leads to competition to buy the program and can end up with a participating or rotating sponsorship.

The good salesman tells the advertiser exactly what merchandising aids he can expect, such as listings in newspaper ads, promotional spots on the station, or tie-in window displays. Policy and practice differ among stations when it comes to promotion services. As a general policy it seems best to place a careful limit on what the station promises to do.

The advertiser should know precisely when copy is due, who

is to furnish it, when he will be billed, how much the bill will be, and when payment is due. There should be no doubt about any added costs which might cause dissatisfaction later.

To avoid misunderstanding about any of the contractual arrangements, many stations print on the backs of their contracts a copy of the agreement form approved by the American Association of Advertising Agencies and the National Association of Broadcasters, which has become standard.

On the backs of contracts for political advertising, some stations print the sections of the Communications Act and other laws that apply to political broadcasting.

It is commonly said that broadcasting practices cannot be learned from a book or in a classroom, since every station has its own way of doing things. It is not quite true that each station has its own individual practice, but it is true that practices vary. For example, Figure 65 shows differences as far as contract forms and sales orders are concerned. The top two sales forms, from KFSD-TV, San Diego (California), and WMMH, Marshall (North Carolina), serve double purposes. Signed by the advertiser, they serve as contracts. Carbons of these orders, which contain the details of the agreements, go as order forms to the different departments of the stations. At KFSD-TV copies go to sales, bookkeeping, traffic, programing, and management. Since WMMH is a simpler operation, only three copies are needed: for sales, accounting, and traffic.

The two lower reproductions are examples in which contracts and order forms are two different steps. Separate contracts are used at WWJ-TV for programs and for spot ads, even when the order is from the same sponsor. After a contract is signed, copies of the sales order are made for bookkeeping, traffic, salesman, station manager, office manager, sales development and promotion, programing, and production. At WTVT, Tampa, copies of sales orders are made in different colors for easy identification: white for traffic; pink, accounting; yellow, program; green, production; blue, sales.

Servicing the Sale

The least a station can do after a contract is signed is to send a letter to the buyer, thanking and congratulating him. The letter

can express confidence in the success of the venture and offer to give personal attention to any problems that might arise.

No sale is complete until the buyer is satisfied that he has received value for his money, though it is true in one sense that a short-term purchase is complete as soon as the bill is paid. However, stations cannot exist on short-term deals, and advertisers usually profit most from long-time consistent promotion.

Advertising is not like a loaf of bread, to be purchased and quickly consumed; nor is it like a refrigerator in which a single sale provides the buyer with an item that is supposed to function unchanged over a period of years. Like a loaf of bread, however, advertising can become stale if kept too long; and like a refrigerator it needs repairs from time to time.

An advertising account must be serviced regularly. Some salesmen service their own accounts; some stations employ people whose entire job is sales service; in other instances copywriters are assigned to the work.

A salesman who makes regular service calls gets to know his client well, and can often pick up extra business for special sales or seasonal promotions. A writer can do a better job with copy if he visits the business and learns details of its operation as well as its flavor. When a salesman does the selling, writing, and servicing, he becomes a sort of one-man account executive.

In small markets, service calls should be made weekly; for businesses like grocery stores, daily telephone calls may be necessary.

The purposes of service calls are many: to learn of changes in stock or prices; to suggest ideas for improvement of the advertising; to make sure that all promotional promises are carried out; to provide the advertiser with evidence that his advertising and the station are successes; to keep the client sold on radio and television as good advertising media.

A few remarks should be made here about evidences of sales success.

It is hard to know whether advertising has been a success for a particular business. Research and measurement in marketing is complicated and expensive. Fewer than five percent of multiple-medium advertisers in major American cities have evidence as to the direct success of sums spent for either newspaper space or

broadcast time. Some advertising agencies have research departments which try to keep track of sales; independent research organizations undertake special studies; large stations sometimes make point-of-sale interviews or check the effectiveness of their advertising in other ways. Some stations rely on the general results of audience studies or station ratings done by regular radio-tv survey companies. Many stations cannot afford even this expenditure, but have to depend on such things as mail, telephone calls, and customer comment for evidence that they are succeeding. While such things are not statistically dependable, they are often convincing to an advertiser. When stations attempt to check the sales of a retail outlet before, during, and after a radio or television campaign, they usually cannot do a sound research job, since they cannot control all of the factors that might enter into an increase or decrease in sales. Furthermore, on a local scale, such tactics are dangerous; they place too much emphasis on individual advertising effort and tend to distract attention from the values of long-term advertising. National advertisers and agencies expect that some of their sales efforts won't succeed, but they know that successes will level out the record. Local advertisers should not expect too much too soon from too little effort. Nevertheless, many local quick-success stories do occur, and small stations should capitalize on them. If a salesman keeps his clients informed of such results while on a regular service call, his call can become a service to the station as well as to the advertiser.

PROMOTION

The purpose of station promotion is to make the station favorably known to the audience and sponsors. At small stations the entire promotion job may be in the hands of the manager. The publicity and public-relations work may be assigned to the station secretary, traffic manager, copywriter or, if there is one, the public service director. Usually merchandising will be handled by the sales department.

Only the largest stations have full-time promotion directors. As noted in an earlier chapter, the pay is highly variable; often it is low, because the job is not directly revenue-producing; sometimes



Figure 66. Promotion Methods. (1) Football schedules were distributed by stations over which the programs were broadcast by Texaco, the sponsor. (2) Program schedules are probably the most common form of promotion; the logo on this one from KRCA, Los Angeles, is also used on correspondence envelopes and letterheads. (3) House organs, with news and features about the station, its personalities, and its advertisers, create good will for the staff as well as for the audience and sponsors; the one illustrated here, from KWTO, Springfield (Missouri), was once one of the best known in the country. (4) A penny attached to this folder is free, says religious station WPTL, Providence (Rhode Island), just as salvation is free. (5) To celebrate its silver anniversary, WOW, Omaha (Nebraska), deposited one silver dollar to the accounts of thousands of friends. (6) Window cards, such as the one shown, in retail outlets of the grocery chain which sponsored the program, give advertising to the station, sponsor, and program. (7) When KWTU, Oklahoma City, constructed its huge tower, it distributed a l-o-n-g flyer to advertise the "tallest man-made structure in the world." (8) A plastic shoe rattle was given to young customers of a shoe store to call attention to its sponsored program on KUVY, a student-operated wired-wireless station at the University of Oklahoma. (9) A simple blotter, from KFRO, Longview (Texas), asks listeners to call in news items of any type. (10) Mats like this one from CBS are sometimes used as fillers by weekly newspapers because they give both advice on style and cooking and publicity to radio-tv personalities; space for the printing can be paid for by local stations.



Figure 67. Promotion Methods. (1) Public service programs can be used as a means of publicity; here, from KELO, Sioux Falls (South Dakota), newspaper advertising gives promotion to the March of Dimes, the station's interview program with a young polio victim, and the news schedule of the station, all in one package. (2) Station brochures like this one from KICA, Clovis (New Mexico), which gives a page to each of their program features, are expensive and rare. (3) Newspaper coverage for special newsworthy events can sometimes be wangled, especially if the station buys a suitable amount of advertising; KWHW, Altus (Oklahoma), managed it. (4) The "Swing Girl" theme, formerly owned by WHB, Kansas City, was purchased by KMBC-TV; this is probably one of the best-known ads that appears in trade magazines, intended for potential sponsors. (5) Station newsletters, like this one from KWSC, educational station of the State College of Washington at Pullman, are effective. (6) KTRN, Wichita Falls (Texas), promoted a whole special edition of the newspaper when it went on the air; congratulatory ads from other businesses in Wichita Falls helped pay for it. (7) WFIL, Philadelphia, here makes promotional capital out of a gift of equipment and working capital to the broadcasting facilities of Temple University.

promotion directors have executive status and make from \$10,000 a year up.

The best training for promotion jobs is a good background in journalism. The skills necessary are implied by the following partial list of duties: releasing news and features to newspapers and trade magazines and mailing pieces; planning billboards and other outdoor displays; making arrangements for station guests; cooperating with organized groups; working closely with the program and sales departments so that efforts to publicize the station to sponsors and to the public are coordinated; creating program and station promos for use on the air.

Stations and networks have used almost every conceivable method of promotion, including match books, letters, billboards, and even telegrams, calling attention to their outlets or their programs. Figures 66, 67, and 68 show some examples.

Broadcasting Magazine, the principal news journal of the industry, carries a column that lists promotion activities of stations that are reported to it. In a two-year period 4070 such activities were listed, with a total of 187 different methods.


Although terminology for the variety of promotion methods varies, three types can be defined: publicity, public relations, and merchandising.

Publicity

Publicity calls direct attention to the station's facilities, successes, programs, and personnel.

Trade magazines and direct mail are the most common methods used to reach national advertisers. Space ads are purchased in the trades, and news and feature materials are sent to them. Mail to advertisers includes regular sales letters, pamphlets, brochures, and similar material, to supplement the work of the station's national salesman and the station rep.

Locally, station schedules are published in newspapers and shopping guides. Sometimes trade-outs can be arranged by which a newspaper gets radio or tv advertising in exchange for publishing the schedule. Merchants who use newspapers are encouraged to mention their programs in regular space ads. News stories and features are also released to newspapers regularly. About 30 percent of the stations publish some form of house organ or news-



"KBIG" IS FOR SQUARES

The refreshing sound of KBIG isn't intended to "send" Junior. But it does provide freedom from frenzy for "squares"... the mature people who can buy your product. Melodic popular music of today and yesterday, plus award-winning news, captures a 91% adult audience (Pulse, Inc.) in 234 Southern California market areas. And a campaign on KBIG averages 71% less cost than on stations with comparable reach. It's the most profitable radio coverage you can buy!

The Refreshing Sound of Radio... 740kc/10,000 watts

JOHN POOLE BROADCASTING CO., INC.
6549 Sunset Boulevard, Los Angeles 28, California • Hollywood 3-3205

National Representatives: **WEEB & COMPANY**

Use Radio Catalina for all Southern California

San Antonio San Bernardino



© 1958 John Poole Broadcasting Co., Inc.

Figure 68. Trade Promotion, KBIG, Hollywood. The ad uses an intentionally negative approach to make a positive claim that its programs are for adult taste.

letter which they distribute to advertisers and potential advertisers in the area.

A great increase in on-the-air self-publicizing has developed during the last few years. Stations often use the advice they give to advertisers, and develop their own themes, slogans, or descriptive phrases, such as "the bright spot on your dial," "the one grand

spot on your dial" (for a station on a frequency of 1000 kc.), "the station for the young in heart," "the voice of the golden trend," "the Maine station," etc. Jingles, repeated frequently, contribute to audience awareness of the call letters.

Other on-air promotions include announcements that call attention to upcoming programs and attempt to keep the audience listening by phrases like "The time is 10:40, just twenty minutes to news time," or "We'll play the hit record of the week right after this message." An example of on-air program promotion is this copy from KING-TV, Seattle.

SLIDE: DM-107
(PIX DOME)

BRD. ANN: Live and direct from Olympia--KING Television will bring you on-the-spot reports of significant developments in the final history-making sessions of the state legislature.

SLIDE: DM-108
(TITLE SLIDE.
PIX TWO MEN)

Keep your dial on Channel Five--round-the-clock--as KING'S news director, Charles Herring--and Robert Schulman, KING's special features director--bring you up-to-the-minute happenings at the state capitol--as they happen.

Gimmicks and giveaways, including contests, are also classified as audience promotion. Though conservative broadcasters point out that these will never take the place of good programs as audience builders, they often can be used successfully as advertising devices for sponsors as well as for station publicity.

Further types of publicity that have been used include sponsorship of newsreels in motion-picture theaters, taxicab panels, bus cards, bumper strips, counter cards, decals on cars of employees, fashion shows, bookmarks, desk calendars, open houses, electric clocks in public places, and many more, the usual limitations being the budget and the publicity-mindedness of the management.

Public Relations

Good public-relations activities go beyond mere publicity in creating a favorable attitude toward the station. A few years ago Louis A. Breault, then program manager of KRIC, Beaumont

(Texas), described public-relations activities of their 250-watt radio station. The image the station tried to create was that of a good neighbor. Such a station, he said, can go places every member of the community would like to go . . .

the high school basketball games that never can accommodate everyone who'd like to attend . . . aboard unusual ships which visit Beaumont Harbor . . . to meetings of civic organizations who are doing something special . . . to Christmas parties at the Old Ladies' Home . . . to a different church service every Sunday. We go everywhere we can put a microphone, but we don't do it haphazardly. We have a special events and sports man who goes to these events as a friend would go, and he talks about them in a friendly way. The public likes to join him.

. . . We have a space reserved across the board at noontime, where we go to luncheon meetings of civic organizations. The ratings of some of these broadcasts may be pretty low, but the prestige of KRIC among the members of those clubs is high . . . and usually the membership includes a few good possible clients.

It's our idea that radio doesn't get out enough—that it is afraid to leave the studio. We like to get out—to let people see how busy we can be. It helps us develop the kind of personality we want. It's good public relations.

Our studio facilities are made available to anyone who wants to use them for a legitimate purpose. If someone needs a blood donation, his doctor calls us . . . and a flash goes on the air. If someone's missing, we try to find him. We've found mother's milk for babies. We've found diapers. What's more, we look for things to find. We look for good deeds to do. If a worthy organization is trying to raise money for a good cause, we help them raise it. Yes, and if the junior high school girls' glee club wants to observe Washington's birthday with a cantata, we put it on the air . . . being careful to suggest that the local DAR chapter holds open house that day and listens in. We give everybody who needs something—or who wants to do something—a voice. We are repaid with loyal listeners. Some of the things we do may not be good programming, but they're good public relations.

We make KRIC the information center of Beaumont. Every member of the staff is instructed to go all out to answer any question that comes in over the phone or by mail. We keep a man on duty to do little more than answer the telephone after the regular receptionist has gone off duty. I myself have looked up words in the dictionary for people who had no dictionary. Once I found out how to make baking

powder biscuits for a little girl who wanted to surprise her mother. Her mother liked the biscuits, incidentally. And one Sunday morning, when the temperature was very low, I sat at the telephone for two hours and answered calls at the rate of one every thirty seconds on how to protect plumbing from cold weather. Little things we do not have to do, but good public relations.

The announcers are cautioned to keep carefully groomed. Our staff is urged to mix socially in organizations where their presence will do the station some good. I don't mean that we make them join clubs they don't want to join. But we help them get into some—and if an announcer wants time to act with the Beaumont Little Theater, he gets time. That's good public relations.

Our news man is instructed how to be a public relations representative as well as a reporter. He uses the telephone less than he uses his legs, so that KRIC will be visibly represented where things are happening. He doesn't produce as much copy as a good news man should—but he's good-looking, meets people well—and meets them often.

We even use our engineers as public relations personnel. At remotes where they'll be noticed, they are as neatly dressed as the announcers. We make their services available to organizations which need technical help in setting up public address systems—making sure they use our equipment, noticeably painted with large KRIC's. Only where something commercial is involved do we make a charge for such service.²

The tradition of creating good public relations by community activities seems to have been inherited by television stations during the last few years, with decreasing activity in radio. However, many radio outlets continue to perform community services. Additional examples, selected from both radio and tv, include such items as originating broadcasts from schools, city councils, and state legislatures; taking active membership in clubs, churches, and charitable campaigns; providing a speaker's bureau, which produces talks on any subjects; using the station lobby as an art gallery for artists of the area; donating receiving sets to schools; providing scholarships and internships; handling station tours courteously; maintaining an active tornado-warning service; participating in occupational-guidance clinics.

Educational stations have a peculiar advantage in public rela-

²Talk at Annual Radio-TV Conference and Clinic, University of Oklahoma, 1957.

tions, since all of their programs are of a service nature and many of their broadcasts go directly into classrooms.

Merchandising

Merchandising refers to activities beyond direct radio-tv advertising that help a manufacturer, distributor, or retail merchant sell his goods or services.

Merchandising services have greatly increased with the tremendous increase in chain stores and supermarkets and the coming of television. Some of these merchandising activities are very extensive. As a single example, a large station got a contract from a drug company for a drug product. It then surveyed the wholesale and retail outlets in the area which it served to discover those not carrying the product. A station employee then called on the wholesalers along with the manufacturer's salesman. Letters were mailed to 500 key drugstores, telling them about the new advertising and advising them to stock their shelves. Letters also went to 1000 selected grocery stores. News of the contract was included in a newsletter sent to 18,000 retail outlets. Promotional announcements on the air told listeners about the coming programs sponsored by the drug company. Station employees put up displays of the product in 100 large stores. Stickers and pennants advertising the product and the broadcast were sent to 2500 stores that carried the product in stock. Ads were placed in drug and grocery trade papers. The station research department conducted a survey of how the product was selling and did special promotion in areas where sales were lagging.

This type of service is usually confined to national and regional advertisers, partly because they have been demanding such extra services. It is they who have problems of distribution. Some stations go so far in assisting distribution that they have standing contracts with chain stores to put end-displays (at the ends of center shelves), dump-displays (in wire baskets or on tables), and islands (piles of the product by themselves in an aisle) in the stores. They use these for products advertised on their station, paying a rental or giving the store free advertising in return for this privilege.

Many national and regional advertisers have come to demand a great deal of promotional service from stations. For example,

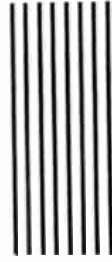
an oil company insists that the tv stations over which it advertises include the following guarantee in the contracts: a minimum specified number of inches of advertising in newspapers and magazines like *TV Guide*; the use of the company's name in all program listings; program previews for all dealers and their wives. As a reaction to demands of this type, some stations do not offer anything other than the time, program, and advertising clearly covered by a normal contract. Their point of view is that if newspaper promotion is part of a tv deal, advertisers might wonder why they shouldn't use newspapers to begin with. Others say that they are in the broadcasting business, not the printing business, so they shouldn't be expected to provide window cards, streamers, letters to dealers, and similar promotional materials; specialists in these activities can do them more cheaply than the station can.

Since the cost of merchandising is often very high, stations sometimes find it necessary to raise their rates for all advertisers to take care of the increased costs.

On the other hand, there are examples of stations that have profited a great deal from added services of one kind or another. One television station had a six-month contract, amounting to less than \$2000, with a regional brewery. After four weeks the contract was cancelled because the beer was not being stocked by retail outlets. The national sales manager of the station worked with a chain grocery to get the beer put on store shelves. In the following seven years the brewery placed a quarter of a million dollars' worth of advertising on the station.

Small stations are not manned to give many extra services. Fortunately for stations in small markets, local merchants do not usually expect any merchandising helps. However, where such aid is offered and carried through efficiently, merchants at least get the impression that something is going on in their behalf.

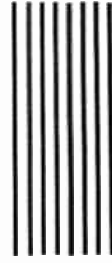
A few local techniques include such items as the following: providing printed shirt bands to laundries promoting the programs on which the laundries advertise; providing space in the printed program log where the sponsors can get extra promotion, including pictures, on a rotated basis; displays in the station lobbies of things sold by the stores; assistance in getting co-op money from national advertisers.



POSTLUDE

This book is just a starter. There is much more to know about FCC regulations, announcing, management, advertising, filming, and all of the other topics to which this book has exposed you.

You were told in the first chapter that you can get a job at a station without any training. You can. But if you want to make a career of broadcasting, you should make it a profession. You should enter it with the idea that you will not be content until you have risen as far in the broadcasting hierarchy as ability will take you. Your third or fourth or fifth job should tell the story. If each new position is just a change in jobs, instead of better than the last, your own standards are too low. The better jobs, you will discover, require a good deal of broad knowledge as well as a great deal of specialized knowledge of the field. And you will find these requirements increasing in the industry in the next decade. Along with your increased knowledge, improved skills, and valuable experience, you will, or should, gain a heightened respect for your audience and a sense of your social responsibility to them. Democracy, which makes competitive capitalism possible, requires a well-informed people. You should be prepared not only to do a job, but to fulfill responsibilities; not only to make a living out of broadcasting, but to live richly with it.



GLOSSARY

Account executive. Advertising agency employee assigned to handle all advertising for a specific client.

Adjacencies. Commercials or programs that immediately precede or follow another.

Affiliate. A station that has a contract with a network.

Agency, Advertising agency. An organization designed to help an advertiser get the most from his advertising expenditures.

Am. Amplitude modulation, by which one electronic wave is mixed with another, altering its amplitude characteristics.

Amplitude. In sound, loudness. In broadcasting, strength of signal based on the amount of electrical power used.

Amortization. Retirement of a debt on an investment.

Angle of divergence. The angle between a line perpendicular to the center of a lens and a line representing width of vision at the side of the lens.

Animation. Creating an illusion of motion by photographing a series of drawings.

Available audience. People with receiving sets, at home and awake at a given time.

Bait switch. Advertising of a low-priced item used only as a lead to sell a higher-priced item.

Bank. A group of lights serving as a single source.

Barn doors. Opaque flaps attached to spots or scoops to shield side-light.

Barter. Getting control of broadcasting time by cash, goods, or services, for purposes of resale.

Base lighting. Overall lighting.

- Blooper.** Marks or holes in film to signal projectionist that end of film is near. Term also used to describe a mistake made during production.
- Blow-up.** Enlargement of a portion of a visual aid to show detail.
- Boom.** Any long projecting rod from which a microphone or light can be suspended.
- Booth.** Small room for announcing. Sometimes refers to room in which projection equipment is located.
- Board, Brd, Bd.** Control board, either radio or tv.
- Braces.** Triangular constructions fastened to the backs of flats to hold them upright.
- Break (station).** Announcement of station call letters. Station break announcement is a short commercial given by station between network programs. *See also* ID.
- Buff.** An *aficianado*; informed enthusiast.
- Carrier wave.** Electronic wave released with a constant amplitude and frequency from a broadcasting transmitter.
- Cease and desist.** An order from a court or commission to stop an action and not to start again.
- Channel.** Portion of broadcasting spectrum assigned for use by specified station(s).
- Coaxial cable.** Complex of wires that carry tv signals.
- Compatible.** Color tv that can be received in black-and-white on b-w sets.
- Co-op.** Arrangement by which manufacturer of a nationally distributed item pays part of the advertising costs of a local merchant who mentions the product in his commercials.
- Clip.** A short length of motion-picture film.
- Closed circuit.** Video signal carried by wire from tv camera to receiver(s).
- Consent decree.** Agreement to discontinue a certain practice.
- Console.** Control board.
- Contrast.** Degree of range of shades of gray in a picture.
- Cow-catcher.** Commercial at beginning of a program advertising a product other than the one associated with direct sponsorship of the program.
- Crane.** Mechanical device for raising camera and cameraman to a height.
- Credit, Credits.** Acknowledgment of source of any program material; may refer to sponsorship, authorship, talent, or any facilities or properties used.
- Cumulative audience.** The total of sets or people who hear all or

- portions of a program. Sometimes applied to a period such as a week, as well as to single productions.
- Cycle.** Excursion of a vibrating object from a point of rest to one side, to the opposite side, and back to the point of rest.
- Db., Decibel.** Measurement of loudness.
- Definition.** Precision of detail.
- Depreciation.** Loss of value due to use or age.
- Dichroic.** Capable of reflecting some colors while passing other colors through.
- Diorama.** Miniature set.
- Disc jockey.** Announcer of records; usually applied only to those who attempt to create a mood or personality.
- Diz.** Dissolve. Fading one picture out instantaneously with fading another in.
- Dolly.** Any mechanism on wheels intended to facilitate movement of a camera, microphone, lights, or other objects.
- Dry run.** Rehearsal without microphone or camera.
- Dual.** To operate control board as well as announce.
- Emcee, M.C.** Master of ceremonies; any announcer or chairman who introduces a variety of personalities.
- E.T.'s.** Electrical transcriptions. Usually used to describe only 15-minute records produced specifically for broadcast purposes.
- Etv.** Educational television. Usually applied only to noncommercial stations and programs.
- Exposé.** Report of facts about a situation of social significance.
- Facsimile, FAX, FX.** Process of scanning still pictures electronically and sending signals by wire or radio to receivers which reassemble the picture elements.
- Fill light.** Light on principal subjects to bring level up to good picture quality or to eliminate shadows.
- Flats.** Solid units of scenery, in contrast to drops, which may be fabric or paper.
- Flip board.** Board with metal rings which fit through holes in flip cards so the cards can be dropped smoothly in front of or away from the lens of a camera.
- Fluoro.** Fluorescent light, in which electronified gas glows.
- Flyer.** Printed advertising for separate distribution, in contrast to ad in newspaper or magazine.
- Fm.** Frequency modulation. System of broadcasting by which the frequency characteristics of a carrier wave are modified by the imposition of the audio wave at the transmitter.
- Foundation light.** Same as base light.

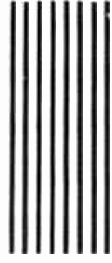
- Frame.** Single picture in a series, either motion pictures or tv. To frame is to center picture on camera or monitor.
- Fresnel.** Ribbed-lens spotlight.
- Freeze.** Equivalent to stage fright in front of a camera.
- Frequency.** In sound, pitch; in broadcasting, the rate at which broadcast waves are released.
- Friction head.** Unit on tripod permitting action of camera by tilting or panning.
- F/s.** Frames, or individual pictures, per second.
- F-stop.** A ratio expressing the size of the opening through which light passes into a camera.
- Fx.** Facsimile.
- Gray scale.** Scale of shades of gray which, in black-and-white television, represent the original colors.
- Grips.** Stagehands other than technicians.
- Hitchhiker.** Commercial at end of program for product other than the one nominally associated with sponsorship of the program.
- I.D.** Station or sponsor identification, aural or visual.
- Idiot cards.** Visual notes to cue tv performer.
- Image orthicon, I-O.** System of tv broadcasting by which an electronic gun scans an area which has been activated by light reflected from an object through a lens.
- Incident reading.** Measure of light when meter is aimed toward light source.
- Inkie.** An incandescent light with electrified filament in a vacuum.
- Interlacing.** System of tv by which odd-numbered lines are scanned separately before even-numbered lines are scanned to complete a single tv frame.
- Ionosphere.** Active electronic area which surrounds the earth.
- Jacks.** Devices, usually with one or more prongs, on the end of an electric cable for making connection with another cable.
- Key light.** Sometimes used to mean lighting of main subject, sometimes overall base light.
- Kine, kinescope.** Recording of a television program on film by focusing the lens of a camera on a receiving tube.
- Leader.** White or black film used to separate motion-picture clips and at the beginning and end of a film.
- Live copy.** Commercial to be delivered in person at the time of the broadcast.
- Logo.** Trade symbol.
- Mat.** Material impressed to form a mold for castings. Also cutouts of varying sizes to achieve wipe on film.

- Matte.** Cutout for use in front of a lens to provide the effect of foreground scenery, give an unusual shape to the picture, or cast a shadow-pattern on a scene.
- Mobile.** Relay transmitter in truck, station wagon, trailer, or other means of conveyance. Also geometric forms suspended to dress set.
- Modulation.** Process of mixing signal from station with carrier wave.
- Monitor.** Receiving screen connected by cable to camera. To monitor is to listen to or watch stations, with a view to analysis of program and commercial offerings.
- Mosaic, grid.** Metallic-coated material that receives light from lens and is scanned by electronic gun in tv camera.
- Multiplexer.** In tv, device with mirrors for reflecting material from various projectors into lens of camera. In fm, system by which broadcast is fed to public places, like restaurants, by a signal separate from that being used for broadcasting.
- NAB.** National Association of Broadcasters—organization of commercial stations and networks.
- O and O.** A station owned and operated by a network.
- Opaque.** Any picture, chart, etc., except on slide or film.
- Open end.** Material for broadcasting suitable for sponsors in different areas, with provision for incorporation of local advertising.
- Option time.** Periods during which, by contract, a network may feed programs to an affiliate station.
- Orthicon.** *See* Image orthicon.
- Package.** Complete program or series, ready for use, usually on tape or film, available for purchase by an advertiser.
- Pan.** To turn the camera to one side or another on its axis.
- Participating.** Program with shared sponsorship, either by spots within a single program or by alternating sponsorship in a series.
- Payola.** Fees or gifts to a disc jockey by a distributor of records.
- Pbx.** Telephone switchboard controlling connections within a building or business unit.
- Pedestal.** Upright structure on which camera is mounted. Also lowest bar-line on oscilloscope of video console.
- Phosphors.** Substances that radiate light when exposed to waves other than ordinary light.
- Photocell.** Vacuum tube containing metal that carries current when exposed to light.
- P.I.** Per inquiry. System by which a station gets paid for advertising according to mail received concerning the advertised item.
- Pilot film.** First film in a syndicated series, intended for showing to prospective advertisers.

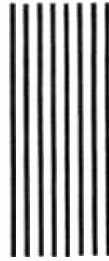
- Pitchman.** Announcer who delivers copy like a sideshow barker.
- Pix.** Pictures.
- Plug.** Mention of a product, service, or sponsor for which station receives no revenue. Also Freebie.
- Potential audience.** Total homes or people with receiving sets in a given area.
- Preempt, Preemption.** The act of a network in exercising its option time rights during a period that it has not customarily been using, thereby cancelling out a scheduled show.
- Pool lighting.** Limiting an area of light by using an overhead spot.
- Promo.** Spot ad plugging a program, station, or service.
- Props, Properties.** Any materials used on stage during a production.
- PS, Public service.** Usually refers to unpaid promos or unsponsored programs.
- Pull card.** Title card, logo, et al., pulled by hand to expose another to camera.
- Public interest.** Public good. Frequently misused to mean what the public is interested in.
- Quality.** In sound, a pleasing combination of fundamentals and overtones. In pictures, a rich combination of contrast and definition.
- RAB.** Radio Advertising Bureau, a group associated with NAB to collect and publicize facts about radio, especially advertising.
- Reflected reading.** Measure of light reflected from a subject.
- Relay.** Unit that picks up a broadcast signal and rebroadcasts it.
- Remote.** Program source other than studio.
- Reps, Representatives.** People who sell station time to national advertisers and who usually handle national publicity for the stations they represent.
- Residuals.** Payment to talent for programs that are rebroadcast on film or tape.
- Retirement.** Payment on debt for capital property.
- Rpm.** Revolutions per minute.
- RP, RVP.** Rear view projection, by which translucent slides of scenery, etc., are projected on rear of translucent screen, in front of which action takes place.
- Scoop.** Light with bowl-shaped metal reflector.
- Semisc scripted.** Program in which only key lines are verbatim; tight outline is followed, but most wording is extemporaneous.
- SI.** Silent film. If sound is used, it may be voice-over or on tape or record.
- Sig, Signature.** May be visual symbol of advertiser or station, or may be musical theme associated with program or product.

- SOF.** Sound on film.
- Special.** Program into which special effort has been put and which is scheduled in place of a regular program.
- Spec sheet.** A list of specifications about a product or advertiser, to be included in a commercial by an announcer who creates his own wording for the commercial.
- Spot.** Any short advertisement included in a program that is not sponsored, or inserted between programs.
- Spot light.** Light which limits area of coverage by means of a lens.
- Station break.** *See* Break.
- Stringer.** Part-time employee who sends information, stories, or pictures to a central news source or to a station, and whose pay is usually dependent on whether the material is used.
- Supe, Super.** A superimposition, or intentional double exposure.
- Sustaining.** Un-sponsored.
- Switcher.** Person who manipulates controls to select camera shots as called for by the director.
- Syndicated.** Productions that are created by nonbroadcasting companies for sale as advertising vehicles to networks, agencies, or stations.
- TAB, TBA.** Television Bureau of Advertising. Group associated with NAB to gather and publicize facts about television, especially advertising.
- Tally light.** Red light on front of camera indicating which camera picture is on the air.
- Tape.** Metallic-impregnated ribbon of cellulose compound for recording sound. Term sometimes used as abbreviation for videotape.
- Telop.** Projector for opaque pictures which reflects image into lens of camera.
- Tilt.** To point camera up or down on its axis.
- Traffic.** Scheduling of programs and commercials and routing of information to personnel who are directly concerned.
- Trafficking.** The practice of building or buying stations with intent of resale.
- Transcription.** *See* E.T.
- Transparency.** Slide through which light is directed to a screen or lens.
- Turret.** Device on front of camera to which several lenses are attached for easy selection.
- TWX.** Direct two-way teletype connection between associated offices or business centers.

- Teletype.** Device by which messages can be sent by wire or radio directly to intended receiver, where a typewriter-like printer reproduces message.
- UHF, Ultra High Frequency.** Refers to tv channels above 12.
- VHF, Very High Frequency.** Applied to stations on channels 2-12.
- Videotape.** Magnetically sensitive ribbon for recording and reproducing pictures as well as sound.
- Vidicon.** Compact tv cameras and associated equipment, frequently used in schools and generally used for motion-picture broadcasting at stations.
- Virtual image.** Point behind lens at which objects are reproduced in exact focus.
- Visuals.** Any models, charts, et al., used in a tv program.
- VO, Voice-Over.** Copy to be read, with announcer off-camera, while visual material, including film, is shown.
- VTR.** Videotape recording.
- Wipe.** Graduated exposure or blocking out of a picture, either by black areas or another picture.
- Zoomar.** Adjustable lens which can "zoom" from a picture of one size to another without loss of focus or light.



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