



PRESENTS

THE 1948  
YEAR BOOK  
OF  
TELEVISION

*Edited by*

JACK ALICOATE

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1301 Broadway, New York 18, N. Y. Wisconsin 7-6336



For year-after-year top performance, money-making commercial telecasting . . .

**IT'S DU MONT FROM**

**A to Z**

▶ From camera to high-gain antenna system—including control units and consoles, film projectors and film cameras, portable image orthicon chains and relay transmitters, studio cameras, video and audio transmitters, etc.—it's DU MONT equipment all the way for that coordinated, smooth, economical performance. Du Mont installations in daily service best illustrate that story.

A decade and a half of outstanding

engineering, actual telecasting and electronic craftsmanship second to none, stands behind equipment bearing the famous DU MONT name. No other organization can match this pioneering saga.

Whatever your telecasting plans—low-power or high-power; modest or big investment; single station or network—regardless, make it DU MONT from A to Z for the "First with the Finest in Television."

▶ Bring your telecasting plans and problems to us for Du Mont "know-how." Visit our model station at Clifton for leisurely inspection and test—or the Du Mont Network in New York for the world's largest television studios in action.

*First with the Finest in Television*



Allen B. Du Mont Laboratories, Inc., Television Transmitting Equipment Division, 42 Harding Ave., Clifton, N. J. • Du Mont Network and Station WABD, New York • Station WTTG, Washington, D. C. • Main Offices and Plants, Passaic, N. J.

# TELEVISION

**A**dd a new dimension, perhaps the most important, to the dynamic field of entertainment. Television is HERE. While Motion Pictures, Opera, the Stage and Concert Field are having a trying time to hold their own, TELEVISION, the mightiest facet of all is moving forward with the grace of a rocket and the force of an atom bomb.

**N**ot so many years ago Gen. Sarnoff knowingly told us that practical television only awaited circulation. With a cyclone of sets and a nation wide coaxial network in the developmental stage it can now be said that the future of television is unlimited. And so the stage is set. From those now in television we can expect more maturity in production. To those in allied fields we suggest most serious attention to this thundering giant.

**T**he pages that follow, in somewhat abridged fashion, reflect the past and present picture of video, as well as an enlightening and constructive look-see into the television crystal ball of the future. This is the Third edition of the Year Book of Television. To those who have so cheerfully helped in its preparation the editor extends his grateful appreciation.

JACK ALICOATE,  
Editor.



*The eyes of the world are on Hollywood*

*and Hollywood's eyes are on* **KTLA**

In Hollywood there starts a custom, a fad, a fashion.

First thing you know, you find it spread to the far corners of the earth. But where does Hollywood get its ideas? Well, here's one clue: Hollywood's great, absorbing interest today is television—and in Los Angeles, television means KTLA, on the air seven days a week with a wide variety of excellent programs.

**KTLA** *sells Hollywood*  
**HOLLYWOOD** *sells the world*

**KTLA WILL BE A KEY STATION IN THE PARAMOUNT TELEVISION NETWORK**

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# SCANNING AND PANNING

By FRANK BURKE, Editor, Radio Daily and Television Daily

**T**ELEVISION programming techniques both from an advertising and entertainment point of view progressed during 1947 but there is still need of showmanship in the development of the sight and sound art.

Program progress of the past year included improvement in special events coverage; more intelligent use of visual commercials; the advent of daytime programs designed for kiddie viewing and the use of documentary, news and educational films.

Some of the major advertising agencies such as Foote, Cone and Belding, J. Walter Thompson, and N. W. Ayer have made excellent use of movie commercials in the television field. The use of films to sell Lucky Strike cigarettes, the Ford film commercials and U. S. Rubber's treatment of sports events on film are some of the notable examples of good taste and excellent merchandising using movie techniques.

Another important step on the progressive side noted the past year which holds promise for further expansion this year is the increasing number of program hours on stations. The complaint that television gave little or no daytime programming is being answered by increasing schedules of daytime shows—afternoon programs of special appeal to women and children. Also by adding daytime special events coverage of events in Washington and New York.

The coming of the Republican and Democratic National conventions to Philadelphia in July are heralded in television circles as two events that will give great impetus to the new art. Extensive plans for network and station coverage on the Atlantic seaboard and tele film coverage for stations in other sections of the country have been worked out. In addition the major manufacturers of television receiving sets in February made plans for an extensive advertising and promotion campaign designed to step up the sale of receivers for the forthcoming political conventions.

Greatest problem from an audience standpoint in 1948 is the installation bottleneck which the major manufacturers up till now have not been able to solve. The demand for receivers, particularly the

table models produced by Du Mont, RCA, Philco, Farnsworth, Emerson, General Electric and others have been great but the distributors and dealers have not been geared to handle the installation and servicing in many instances.

Despite the set installation bottleneck the television industry made amazing progress during 1947 and will climb to still greater heights in 1948. With prospect of nearly 50 television stations in operation before the end of 1948 and nearly a million sets in the hands of the growing video audience the new industry will become a nation-wide entertainment and commercial enterprise this year.

Two organizations have done much to further the new art the past year. These are the Television Broadcasters Association and the American Television Society. The TBA under the leadership of Jack Poppele, president, have represented both the manufacturers and the broadcasters and the ATS with Don McClure as president and have brought together all segments of video into a closely knit progressive society of television experts and newcomers to the field. Their impact, unquestionably, have been of immeasurable value in establishing television as a dramatic, growing industry.

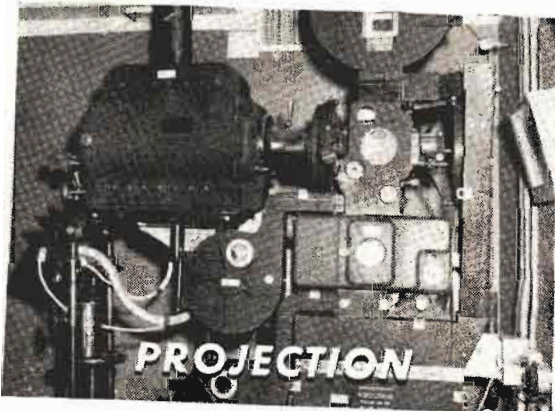
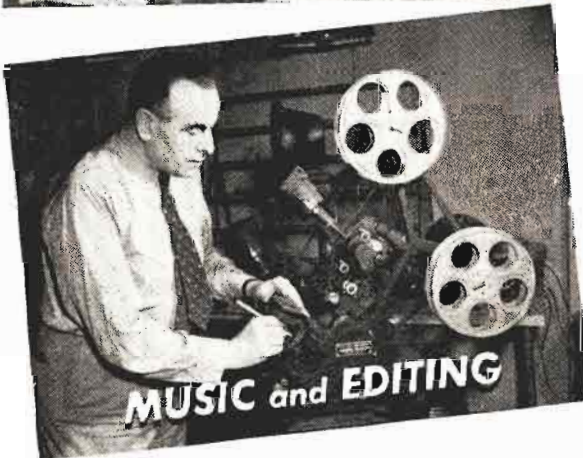
Probably one of the biggest needs of the new art is the establishment of an authoritative survey system which will give broadcasters, manufacturers and advertisers alike a true picture of the growing television audience from month to month. Broadcast Measurement Bureau, industry sponsored research organization, has plans for rendering this service and both the Hooper and Nielsen organizations are working to the end of providing such a service. The only figures available at this writing are the monthly estimates of the Radio Manufacturers association on set production by their member manufacturers and the fluctuating figures of the Federal Communications Commission on station applications, CPS and commercial licenses. These figures are available from day to day at the FCC as the television actions are disposed of by the commission.

Television is no longer around the corner. It's here and growing daily. By the end of 1948 it may enter the charmed circles of the first fifteen major industries in the United States.

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Film Vault Service

OUR COMPREHENSIVE  
FACILITIES and KNOW-  
HOW REDUCE TELEVISION  
and MOTION PICTURE FILM  
PRODUCTION COSTS!

# Television Today — Facts and Figures

**N**INETEEN television stations are now operating in 12 key cities of the United States. Thirty more stations were expected to begin regular video service this year.

Cities having daily TV program service were: New York, Schenectady-Albany, Philadelphia, Baltimore, Washington (D.C.), Cincinnati, Cleveland, Detroit, Chicago, Milwaukee, St. Louis and Los Angeles.

Major manufacturers report production of approximately 225,000 receivers during 1947 with prospects of 750,000 sets being produced during 1948.

It is estimated that upwards of 200,000 receivers are in use in private homes, with an approximate audience of 1,500,000.

Price of television receivers range from around \$200 for small table models to \$2,500 for deluxe all-purpose models.

Coaxial cable now links New York with Philadelphia, Baltimore, and Washington with an extension to Richmond, Va., in prospect during the spring of 1948.

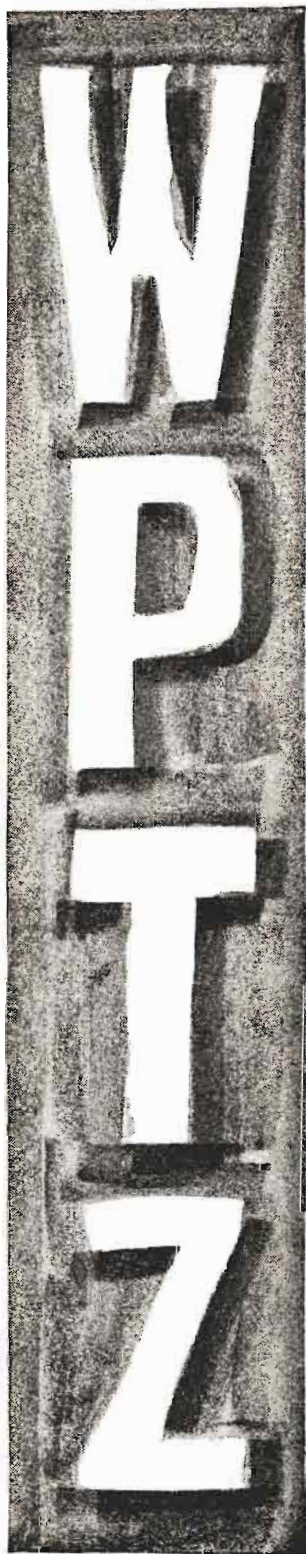
Radio relay links now in operation include one from South Bend, Ind., to Chicago; another from New York to Schenectady, a third linking Philadelphia with New York City, and a fourth connecting the latter with Boston, Mass.

Top programs during '47 included telecasts of the World Series, Louis-Walcott heavyweight championship fight, and first video pickup from the White House.

Plans were made to televise the national conventions of the Democrats and Republicans in Philadelphia. Proposal involved all broadcasters on the eastern network who will participate via an industry pool.

Over 200 top national advertisers were using television on a regular basis, several of which were represented in all 12 cities with video service at the start of the year.

AT&T announced plans to link the east and midwest with coaxial cable and radio relay by December of 1948. Plan called for regional network service to be expanded in both areas, with connections extending from Buffalo in the north through Cleveland and west to St. Louis, Mo.



FIRST IN TELEVISION IN  
**PHILADELPHIA**

**PHILCO**

**TELEVISION BROADCASTING  
CORPORATION**

**1800 Architects Building  
Philadelphia 3, Pennsylvania**





# TELE SPONSORS SHOW INCREASE

By DON McCCLURE, N. W. Ayer & Sons



McClure

ABOUT a year has passed since the first new long-awaited post war television set has been enthusiastically received to a home. The ever alert manufacturer optimistically forecast fantastic figures as to the number of sets that would be made for the coming year. Considerable increase in new sponsors' expanding activities, as well as the old standbys, was a logical follow up. In order, success story after success story, although ever so small as to the number of people reached, proved what we in Television have long believed—"It's here to stay!" Long before this new era was twelve months old, Crosley's, Hooper's, Roslow's, audience panels, Televisor and Television Magazine surveys piled up evidence so complete that even the hardest headed anti-video die-hard had to admit the new electronic child was far from anemic.

This first firm step into a new era was not unlike the first firm step of a child . . . solid, positive, with an objective in view . . . then back to crawling. As the months rapidly dropped from the calendar, so did the earlier set estimates—so did program experimentation—so did station applications—so did opening dates for new stations. Even many so called far seeing and daring advertisers took the easy and short way out—"Let's wait." The public, when the chips are down, are the only ones that count, and they continued to buy every set the manufacturer produces. At this late date it's rather foolish to observe that John Q. (in this country at least) usually gets what he wants . . . and commercial happens to be on his list.

With the coming of spring, the long promised sets in quantity began to be a reality. Baseball, the national sport, was for the first time tried in all cities having television and big league teams on a regularly scheduled basis. Some of the experienced television sponsors—and many new ones—became even more aware of the genuine interest the public had in this new bill of fare. By the end of the

summer, almost every ball park where television was permitted to telecast games admitted that turnstile attendance had reached an all-time high.

Comes the spring, besides being necessary to a "young man's fancy", there was a stimulating effect on other types of professional programming. Some national advertisers bought top professional talent only to find it paid off. Other producers offered types of television programs that were a logical step from sport and news events into entertainment in the home and at a cost that made economic sense even at this stage of the game.

At this point, we feel it advisable to indicate that spring also offered encouragement to what we believe can become a menace in station programming—the minute spot!—not too obvious a pitfall, but from a station's programming standpoint, once they break their time into segments of one minute—in the extreme it could well become a problem of public relations to prevent 59 one minute commercials during an hour of programming. The second, and by far the most serious as far as the sponsor is concerned, once a one-minute spot has been shown, the impact and remembrance of a good commercial is pretty complete. It's second showing begins to create a nuisance in the mind of the viewer. The 3rd, 4th and 5th showings can easily cause the audience to switch to another station. Naturally, this is a negligible problem in radio but, unfortunately, some sponsors are already treating television like radio—with pictures attached.

The 1947 World Series—topped in interest probably only by the Louis vs. Conn fight, drove set demands into the stratosphere. The request for time on stations reached a peak, Advertisers and their agencies began to speak of television in terms above a whisper. Segwaying into this annual baseball classic was another top American sport—football! Sponsors were fighting for positions, options, renewals—and sets were still miles behind the demand.

Looking into television's future at this time, the view is reasonably clear. With little effort on the manufacturers' part, all sets can be sold to an eager public.

# In every field of radio LOOK TO THE GENERAL ELECTRIC COMPANY



**AM** Among the first to design, build and operate transmitters in the AM field, General Electric has always maintained its interest in advancing the art and technical development of this phase of broadcasting. The 250 watt AM transmitter shown here is the first of General Electric's completely new line that includes all types, from the lowest to the highest power ratings.



**FM** As a pioneer in the development of FM broadcasting, General Electric has acquired the background and experience which has proved so invaluable to the newer stations entering this field. As a leader in the development of FM, General Electric has a complete line of FM transmitters for broadcasting stations of every size.

## COMMUNICATIONS



In the broad field of communications, General Electric has placed emphasis on the importance of quality, reliability and simplicity of design in this type of equipment. Since many of the applications for radio communications equipment are in the nature of public services, extreme care has been exercised to design each unit for maximum utility. Complete systems for the bands available to these services are provided, both station and mobile.



**AVIATION** To the pilot, the radio equipment is the most valuable instrument in his plane, since his life may depend upon it. In designing the complete General Electric line of Aviation Electronic Equipment, reliability far beyond accepted standards was demanded. The high quality that is being built into these entire lines is assurance of dependability under the most critical conditions.



**TELEVISION** For years General Electric has pioneered in television. Station WRGB has provided outstanding facilities for both technical and program experimentation. This union of engineering with studio production supplies General Electric with experience of incomparable value to those entering the television field.



**MARINE RADIO** During the war General Electric was one of the largest producers of radar for the Armed Forces. Many of these developments have been refined and simplified for use in peace. The Electronic Navigator, a radar development, is one of these peacetime applications which is now being used in navigation to protect shipping. Other equipment now being developed will aid in saving untold millions of tonnage and numbers of lives in the future.

FOR COMPLETE INFORMATION ON GENERAL ELECTRIC RADIO EQUIPMENT, WRITE OR CALL ANY OF THESE DISTRICT OFFICES:

**ATLANTA 3, GA.**  
187 Spring Street  
**BOSTON 1, MASS.**  
140 Federal Street  
**CHICAGO 54, ILL.**  
1122 Merchandise Mart  
**CINCINNATI 2, OHIO**  
215 W. 3rd Street

**CLEVELAND 4, OHIO**  
710 Williamson Bldg.  
**DALLAS 2, TEXAS**  
1801 N. Lomax Street  
**DENVER 2, COLO.**  
650 17th Street  
**KANSAS CITY 6, MO.**  
106 W. 14th Street

**LOS ANGELES 14, CALIF.**  
530 West Sixth Street  
**MINNEAPOLIS 2, MINN.**  
12 Sixth Street  
**NEW YORK 22, N. Y.**  
570 Lexington Avenue  
**PHILADELPHIA 2, PA.**  
1405 Locust Street

**SAN FRANCISCO 4, CALIF.**  
235 Montgomery Street  
**SCHENECTADY, N. Y.**  
Bldg. 267, Rm. 105  
**SEATTLE 4, WASH.**  
10 Second Avenue  
**WASHINGTON 5, D. C.**  
806 15th Street, N. W.

SYRACUSE 1, N. Y.—Syracuse 6-4411

LEADER IN RADIO, TELEVISION AND ELECTRONICS

**GENERAL  ELECTRIC**

# TELEVISION-LEADERS

— 1947 - 1948 —

*Thumbnail sketches of industry executives whose activities during the past year have contributed to the dramatic development of the new art, whose leadership assures television of early maturity.*



## ALLEN B. DuMONT



An early industry pioneer, Dr. DuMont, president of Allen B. DuMont Laboratories, Inc., gives active leadership to the company's five divisions: research, cathode-ray tubes, cathode-ray oscillographs, television receivers, television trans-

mitters, and the DuMont television network. His name is synonymous with television through his contributions to the industry.

## DAVID SARNOFF



A name synonymous with all phases of advancement in the communications field for the past quarter-century and one of America's most respected and influential business men. Sarnoff's career is as dramatic as the story of radio itself, having risen from the ranks to his

present post as president and chairman of the board of RCA. He's also distinguished himself in two wars, presently holds the rank of brigadier general.

## FRANK E. MULLEN



of NBC's television activities the past year, Mullen is responsible for plans and development for the network's establishment of a coast-to-coast video hookup.

One of the most influential and widely-known executives in the business world, Frank Mullen, executive vice president of NBC, is responsible for much of the present degree of progress made in the medium by the network. At the helm

## LAWRENCE W. LOWMAN



Operational head of CBS Television and a board member of the Television Broadcasters Association, Lowman is celebrating his 16th year as a CBS vice-president and his 20th with the organization. WCBS-TV has made great commercial strides and has won industry-wide recognition for imaginative programming, experimentation and research in the short time Lowman has been at its helm.

# Where Are You Going —in TELEVISION?

## How Can You Be *SURE* . . .

● **ABOUT CAPITAL REQUIREMENTS—OPERATING COSTS—STUDIO DESIGN — ADVANCING TECHNOLOGY — PROGRAM SERVICE?**

● These, and other questions vital to success, are being answered on the basis of years of practical television experience and painstaking research for America's leading broadcasters by RICHARD W. HUBBELL & ASSOCIATES—rendering a *complete* service to Applicant, Broadcaster, Advertiser, and Producer.

● Established in New York, Washington, Cincinnati and Hollywood, the partners and staff consultants of RICHARD W. HUBBELL & ASSOCIATES have enjoyed the confidence of television, radio, scientific and business leaders for many years. They are now assisting the leaders of television in the fields of economic and financial analysis; programming and program service; engineering; public relations; sales development; and other management problems.



### RICHARD W. HUBBELL & ASSOCIATES

DR. ALFRED N. GOLDSMITH

THOMAS H. HUTCHINSON

ROBERT JEROME SMITH

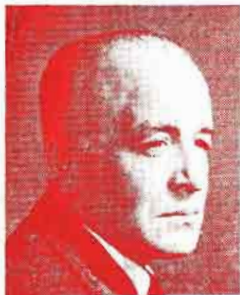
2101 International Building — Rockefeller Center

New York 20, N. Y.

Circle 6-1750

1052

**JOHN F. ROYAL**



One of America's great showmen and most popular industry leaders, he's held top posts in all segments of broadcasting, including programs, news and now—television. Closely associated with show business during

much of his career, Royal's far-flung contacts have played a vital role in helping NBC build top-quality television standards. He is an NBC vice-president.

**MARK WOODS**



Dapper, dynamic and one of the best-liked men in the industry, ABC's Mark Woods is the main driving force behind the network's activity in television as well as radio. In the thick of the race

to establish a nation-wide video network, Woods early in '48 outlined ABC's plans to connect New York and the Coast.

**J. R. POPPELE**



One of the industry's pioneers, Jack Poppele is also one of television's leading figures. He is vice president, secretary and chief engineer of the Bamberger Broadcasting Service, a member of the board of directors of the Mutual

Broadcasting System and president of the Television Broadcasters Association, Inc. Poppele was instrumental in staging many broadcasting "firsts."

**DR. PETER C. GOLDMARK**



Young physicist and inventor who joined CBS 11 years ago, Goldmark is accredited with that network's achievements in ultra-high frequency television, including color video transmission. For his work in this regard and in

electronics research he was awarded the Morris Liebmann Memorial Prize in '46 by the Institute of Radio Engineers. Currently heads CBS' tele engineering research and development.

**DR. V. K. ZWORYKIN**



Internationally acclaimed for his achievements in all phases of electronics, Zworykin is a pioneer in the development of all-electronic television. He invented the iconoscope, video's sensitive "eye," and developed

the kinescope—picture tube of the tele receiver. A member of every important engineering society and recipient of numerous major awards, Zworykin contributed heavily to World War II in science.

**JAMES H. CARMINE**



Nationally-known sales and merchandising expert, and a leading industry executive since 1923, Carmine is vice president in charge of distribution for the Philco Corporation. As such he is responsible for all Philco sales, merchandising

and advertising, including the firm's complete line of television receivers. He has a keen business sense and unrivaled knowledge of the American market.

# **Motion Pictures For Television**



**FEATURE PICTURES - SHORT SUBJECTS  
DRAMAS — COMEDIES — SERIALS  
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DOCUMENTARY and EDUCATIONAL SUBJECTS  
2000 OLD TIME SILENT MOVIES

A Wealth of Unique and Valuable Material and  
Services for Present and Future Telecast Programming



**MILLIONS OF FEET OF STOCK SHOTS**  
*Material To Fit In With Every Possible Idea*  
*For Rent or Sale*



Many Pictures and Serials That Will Work In With A SPONSOR'S Product  
Packages of 13—26—or 52 Subjects.

**PROJECTION ROOMS—CUTTING ROOMS  
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COMPLETE PROGRAM DEPT.

*A Production Department Producing Pictures for  
Advertisers who Plan to Use Television Commercially*

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**ADVANCE TELEVISION PICTURE SERVICE, Inc.**

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**729 SEVENTH AVENUE - - - - NEW YORK CITY**

• **LEONARD F. CRAMER** •



Vice-president of the Allen B. DuMont Laboratories, Inc., and a member of its board of directors, Cramer's work for DuMont has been highly varied, including sales, promotion, advertising and station management.

Although he was originally interested chiefly in sales, diversified and thorough training and experience has also made him a top-notch production man.

• **DON McCLURE** •



One of the most energetic execs in the business, Don McClure was one of the first agency men to plan and set up an extensive tele campaign for a national advertiser, when the medium was still considered in the "experimental" stage.

Head of the television bureau of N. W. Ayer & Son, Don is also president of the American Television Society.

• **GEORGE T. SHUPERT** •



In television since 1943 as an executive assistant of Paramount Pictures Inc. and Television Productions Inc., Paramount's wholly owned television subsidiary, Shupert's duties include overall planning of Paramount's broadcast and theatre television operations.

He is also New York sales representative for Paramount's Chicago station, WBKB, and Los Angeles station KTLA.

• **ROBERT S. PEARE** •



Vice president in charge of advertising, broadcasting, and general publicity for GE, Peare joined the company in 1922. In 1940 was named manager of GE publicity, chairman of the Company's general advertising committee, and a vice president in 1944.

Peare supervises the operations of WGY, GE's standard-AM station in Schenectady, and WRGB, its TV outlet.

• **FRANK P. SCHREIBER** •



Head of broadcast activities of WGN, Chicago, one of the Mutual network's key outlets, and is a member of the web's program board. Schreiber's had a wide career in the industry and newspaper work, broke in as a sports writer after

the first World War. He's been an important factor in air coverage of sports, now directs WGN-TV's operation.

• **EDGAR KOBAK** •



President of the Mutual network, and one of the most widely known men in the business world. Kobak's activities in video will expand this year with debut of several MBS stations in the medium, including WOR in New York. Was instrumental in acquiring video rights for the World Series last year, an occasion which bolstered the medium's importance to a high degree.

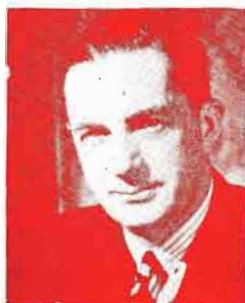
**G. BENNETT LARSON**



Director of tele operations for WCAU-TV, outlet owned by the Philadelphia Bulletin, and an executive with over 20 years experience in all phases of broadcasting. Has been with NBC as producer and director, later with

such top agencies as Y. & R., Ruthrauff and Ryan, was director of video for the former for some years. Re-entered the station field in '42, was with the Bulletin's WPEN until accepting his present post.

**JOHN McNEIL**



A veteran network sales and management executive, John McNeil brought to the Du Mont Television Network a wealth of know-how when he picked up the reins of commercial operation in May of 1947. His authority and responsibility embraces a wide area in the Du Mont operation, overseeing all commercial activities of WABD as well as the network itself.

**REYNOLD R. KRAFT**



Sales manager of NBC's tele department since 1945, he was named to his present post following heavy background as a time salesman for the web. Since he's headed the sales department Kraft has expanded it

from a local operation to one of the most effective sales operations in the industry. He's been responsible for obtaining many of NBC's top national video accounts.

**ROBERT L. COE**



Manager of WPIX, New York Daily News tele station, Coe is one of the nation's top-flight radio and video executives. Joined the St. Louis Post - Dispatch in 1924, became chief engineer of its radio outlet, KSD, in '33. Assisted in

debut of KSD-TV last year, later came to New York to assume his present post.

**SAM CUFF**



One of the first broadcasters to direct the early destiny of tele in the east, Cuff last year carved another industry milestone — supervision of the first nation-wide "road show." In cooperation with RCA, Cuff arranged a special

tour for the Allied Stores Corporation, exhibited the medium in 22 key cities. Before and during the war general manager of WABD.

**KLAUS LANDSBERG**



First commercial station on the west coast is headed by a young man whose career in radio and tele occupied most of his adult life. After a varied and active career in Europe, Klaus Landsberg came to the U. S.,

worked for several top firms, including NBC and Du Mont. In 1941 he was named director of Paramount Pictures' division and has headed KTLA's operation.



• **WALTER J. DAMM** •



Vice president and general manager of radio for the Milwaukee Journal Company, Damm directs entire operation of W T M J - T V, W T M J and W T M J - F M in that city and WSAU in Wausau. A pioneer in radio for many

years, and an early enthusiast of television, Damm has applied the same intelligence and industry to the new medium.

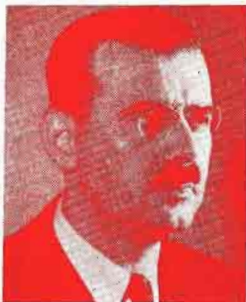
• **G. EMERSON MARKHAM** •



Manager of GE's pioneer station in Schenectady (N. Y.), WRGB, and a company executive since 1923. Joined GE's WGY in that city in 1925, established two of the oldest farm radio services in broadcasting. Responsible for

much of WRGB's success as one of the first video outlets in the east, Markham is also vice president of the TBA.

• **LAWRENCE G. PHILLIPS** •



Widely-experienced business exec and one of the best-known showmen during the war as head of the USO, Phillips brought an impressive background to tele when he took over the reins of the DuMont television network last year. He

sharpened up the web's operation in a short time, hypood program activities and is credited with DuMont's recent surge to the fore in New York and Washington.

• **FRANK M. FOLSOM** •



As executive vice president in charge of RCA Victor, manufacturing division of Radio Corp. of America, Frank Folsom translated television blueprints and laboratory developments into receivers and broadcast equipment to establish

television on a national scale. Under his direction, RCA brought out in quantity the super-sensitive Image Orthicon pickup tube, new bright-picture kinescopes and other video advances.

• **HARRY BANNISTER** •



Veteran salesman in many competitive fields since World War I, he brought a wide and experienced merchandising talent to radio in 1930 when he joined W M B C, Detroit. Later joined WWJ in the motor city, helped increase

its commercial operation to new highs, and in 1941 became its general manager. Has supervised its WWJ-TV's operations since its inception.

• **PAUL RAIBOURN** •



One of the first motion picture execs to recognize the tremendous future of television, Paul Raibourn, as vice president of Paramount Pictures in charge of budgets and planning, heads up the company's entire tele subsidiary,

Television Productions, Inc. An active and influential participant during video's pioneering stage, Raibourn is a director of the Television Broadcasters Association.

# BACK TO SCHOOL!

"We are now in the initial stages of the greatest marketing and merchandising effort in the history of the industry. In anticipation of this, the servicing fraternity is grooming itself to meet new problems arising from television, FM, higher frequencies and higher voltages. The industry and trade will have to go back to school. Of new techniques and new technology, there is plenty of both to be learned. The old chit-chat about tone, selectivity tuneup, feedback, etc., will have to make room for a new lingo about di-poles, rasters, turrets, blanking, focusing, picture areas and a new world of other terms and methods."

*Radio & Television Retailing*

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**LEWIS ALLEN WEISS**



When Lew Weiss, chairman of the board of Mutual and executive vice-president of the Don Lee Network, began in radio in 1930, he saw in it a new and potent advertising medium that fascinated him. Now, as one of the pioneers in the development of tele-

vision, he is still concerned with the great potentialities of the visual-video art media.

**WILLIAM CRAWFORD EDDY**



Holder of more than 100 radio and electronic patents, Eddy brings to video a career as full of drama as the medium itself. A graduate of the U. S. Naval Academy, he spent several years with the submarine service, later joined

Farnsworth Labs, NBC, then WBKB, Chicago. In the Navy during the war, Eddy rejoined WBKB in '46 as its director.

**NORAN E. KERSTA**



An NBC exec for more than 12 years, he's the network's director of television operations and one of the industry's youngest and most energetic officials. Pioneer in video statistical research and development of business methods for the new art,

his work has run the gamut of all matters video-wise. Marine Corps radar officer, Kersta took his present post in '47.

**CHARLES C. BARRY**



On the husky shoulders of "Bud" Barry, ABC's vice-president in charge of programs and television, fall the herculean task of programming the network's television stations. A former

Presidential announcer, the 36-year-old Barry is responsible for the development of many of the network's top A-M shows, will transfer much of his programming savvy to tele-

**ERNEST B. LOVEMAN**



Vice president of Philco Television Broadcasting Corp., which operates WPTZ, (Phila.) for the past three years, his career dates back to the early 20's when the company entered radio. For 18 years was ad manager of Philco, contributed

heavily to the firm's surge to the top in the industry. Loveman is one of the men who have made Philadelphia a vitally important video center.

**WORTHINGTON C. MINER**



Director, CBS Television, Miner handles over-all programming and film activities for the network's outlet, WCBS-TV, in New York. A prominent actor-producer-director for the legitimate theater and motion pictures from 1925-'39, during

which time he produced 27 Broadway shows, Miner handled the station's operation through the war years, last year inaugurated station's "on location" shows.



## BOB EMERY

Producer, Du Mont Television Network's  
"SMALL FRY CLUB"

*"... the hottest thing in town with kids  
from 6 to 60..."*

JIM OWENS, RADIO DAILY

*"... a program for youngsters ... both  
popular and worthwhile."*

JACK GOULD, NEW YORK TIMES

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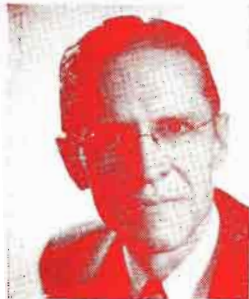
• **PAUL B. MOWREY** •



Few industry executives have done more to promote tele as an advertising and entertainment medium than ABC's fireball, Paul Mowrey. A "young old-timer" in his early 30's, Mowrey has spent a decade in the industry, broke in with CBS

as a lighting expert back in '38. Joined ABC in 1944, is now its national director of television.

• **J. R. DUNCAN** •



Actively engaged in television engineering since 1931, Duncan is acting director of television operations for the Crosley Broadcasting Corporation. Supervising activity at WLWT when it operated under the experimental tag of W8XCT, Duncan

expanded the station's sked from one program a week in July of '47 to 20 hours weekly in January.

• **GEORGE M. BURBACH** •



General manager of the St. Louis Post-Dispatch broadcasting stations KSD, KSD-TV and KSD-FM, Burbach is one of the industry's pioneers. His early and intense interest in the development of television resulted in the in-

auguration of KSD-TV as the nation's first completely post-war equipped television station on February 8, 1947. He was recently elected to the Board of TBA.

• **DR. LEON LEVY** •



Acknowledged industry leader for the past two decades, Levy heads activities at WCAU-TV (Phila.) as well as its AM, FM and facsimile interests. He and his brother, Isaac D. Levy sold their holdings in WCAU in '46, but remained as

operators for new owners, Philadelphia Record, and last year, The Bulletin. Born and bred in the Quaker City, he's a vet of both wars. Is on the CBS board.

• **ROGER W. CLIPP** •



One of the industry's top executives, Clipp runs a huge enterprise in the Quaker City for the Philadelphia Inquirer, including its video outlet, WFIL-TV. Influential in getting both national political conventions for Philadelphia in '48, Clipp is a live-wire broadcaster and businessman, enormously active in all

phases of industry. He's also a committee member of NAB, BMB, and a member of the stations planning and advisory committee of ABC.

• **DR. W. R. G. BAKER** •



Pioneer in the communications and electronics industry, he's vice president of General Electric. Joined the firm in 1917, helped set up its AM operations in Schenectady, Denver and Oakland, (Calif.), later joined

RCA-Victor to head radio engineering. Returned to GE in 1935, was elected a vice president six years later, now heads the electronics department in Syracuse.

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**HARRY R. LUBCKE**



Much of the history of television development on the west coast is a reprint of the career of Harry Lubcke, whose early work in the medium goes back to 1931 when he participated in reception of video images in an airplane. He established W6XAO almost 17 years ago. He's been director of the Don Lee television system ever since, and during the war was cited by the Army and Navy.

**JAMES L. CADDIGAN**



Manager of program planning for the Du Mont network as well as its key outlet, WABD, Caddigan is currently engaged in building programs, and an adequate staff to handle an increasingly expanded schedule. He is a firm believer in diversifi-

ed video fare and its important to a well-rounded station operation. Caddigan was a Paramount Pictures executive for 15 years.

**J. LEONARD REINSCH**



Widely - known in industry circles, more recently as radio adviser to President Truman, Reinsch began his career in Chicago in 1924, served with many top stations. Named managing director of the Cox radio properties in '42, Reinsch supervises

activities of three stations, including all television activities which will get under way this year.

**GEORGE MOSKOVICS**



Commercial manager, CBS television, Moskovics was named to the newly - created post of commercial manager at CBS Television in June of 1945. Since then, the list of sponsors at WCBS-TV has increased to a point where, in 1947, approximately 50 per cent of the programming was commercial. Moskovics, with CBS for 12 years, is a veteran ad sales exec.

**JAMES C. HANRAHAN**



General manager of WEWS, the Scripps-Howard FM-TV stations in Cleveland. He entered radio in 1932. In 1935 he helped organize Scripps-Howard Radio, Inc. of which he is now a vice-president, two years ago came to Cleveland to set up WEWS. Hanrahan was also instrumental in establishing the Scripps-Howard AM stations in Cincinnati and Knoxville.

**HAROLD C. BURKE**



One of several top broadcasting execs whose career stems from association with newspaper advertising and editorial work, Burke has been a station man since 1930. He joined WISN, Milwaukee at that time, later became manager of the outlet. He's been in radio on the Coast and joined WBAL, Baltimore in 1938. Burke is now general manager of the station, including tele.

• **LEONARD HOLE** •



Associate director, CBS Television, Hole currently supervises network station relations, sales promotion and advertising, plus numerous other important assignments. He made the first official announcement of CBS' web tele plans

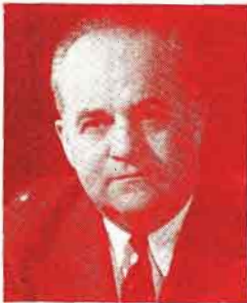
last November before the Radio Executives Club in New York, described working agreements with stations in Washington and Baltimore.

• **IRVING R. ROSENHAUS** •



Guiding force of WATV, New Jersey's first television station, Rosenhaus is president and general manager of Bremer Broadcasting Corp., owner-operator of the outlet. Sound and experienced broadcaster, he's managed the firm's AM and FM operations with conspicuous success, was an early enthusiast of video as a major force. Rosenhaus is a firm believer in tele's sales power.

• **FRANK M. RUSSELL** •



Vice prexy of NBC in charge of the network's Washington (D. C.) office, "Scoop" Russell has a long career in radio and newspaper work, helped to establish first radio news service in a government department—

the Agriculture section. Importantly concerned with early development of tele in Washington with the network's owned-and-operated station, WNBW.

• **KENNETH H. BERKELEY** •



Washington (D. C.) industry official, is vice president and general manager of The Evening Star Broadcasting Company, operator of WMAL-TV and WMAL, both ABC network affiliates. Managed WRC-WMAL for 12 years when both were NBC outlets, has headed latter station since '42 when it lined up with the old Blue Network. Berkeley's influence had made itself felt in Capital TV circles.

• **THEODORE C. STREIBERT** •



Sound and influential business exec, he's been a strong factor in the growth of WOR and establishment of the Mutual network, is currently president of the N. Y. station which will be on the air with tele this year. Formerly Assistant Dean of the Harvard Business School and a motion picture executive for many years, Streibert joined WOR in '33, became its chief in 1945

merly Assistant Dean of the Harvard Business School and a motion picture executive for many years, Streibert joined WOR in '33, became its chief in 1945

• **W. C. SWARTLEY** •



Management and operation of four mediums of radio in WBZ's imposing new Radio and Television Center in Boston is in the hands of an experienced veteran of Westinghouse broadcasting operation — Bill Swartley. He joined the company's outlet WOW, Fort Wayne, (Ind.) in '38, after an active period in various key posts, two years later assumed his present duties.



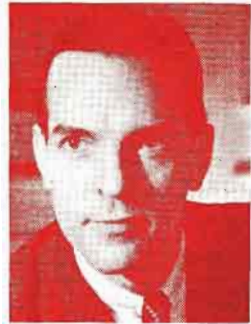
**EWELL K. JETT**



Director of radio and television activities for the Baltimore Sun, which operates WMAR-TV, and an FCC Commissioner from 1944 to 1948, Jett is one of the best-known men in the industry. He was chairman of the FCC after James L. Fly, Paul A. Porter, was chief engineer for the Commission when he resigned.

later was succeeded by

**DOUGLAS A. DAY**



Vice president of Buchanan and Co., and one of the first agency execs to become actively involved with the merchandising of tele to the public as well as the advertiser. Since 1943 he has been concerned with the Allen B. Du Mont account, and to the extent

that the latter was among the first to receive advertisers Day is rightfully included among the early-birds of TV.

**LEE COOLEY**



Lee Cooley, director of television at McCann-Erickson, Inc., joined the agency in November of 1946 after six years at Ruthrauff & Ryan as director of daytime radio and television. Prior to that he was an Assistant Director at Paramount Pictures

and also in charge of program production at Don Lee Television in Hollywood. He has been an industry exec since 1930.

**RALPH B. AUSTRIAN**



One of the top motion picture executives to recognize the early potentialities of television, Austrian was for four years an RKO Pictures official, later became president of its television corporation. Firm believer in the use of films

in television programming and advertising, and a sound advertising exec, he's vice president in charge of television for Foote, Cone & Belding (N. Y.).

**CHARLES J. DURBAN**



Influential and enthusiastic tele executive, Durban is assistant director of advertising for one of the medium's earliest and most active sponsors — U. S. Rubber. Two years ago, when the rubber company began using video, Durban

wrote, directed and produced all its programs, later undertook the creation of a staff to handle its ever-widening activity.

**RICHARD W. HUBBELL**



Television management consultant to several broadcasters, he's been in the business since the mid-thirties when he joined CBS as a producer. He's been production manager at WLW and consultant to the Crosley operations, writer-director, and author of two books on the subject. Moderated two video sessions sponsored by the Radio Executives Club.

**WILL BALTIM**



Secretary-treasurer of the Television Broadcasters Association, since its inception in 1944, Baltin was first program manager of the Du Mont station WABD from June, 1940 to December, 1944. Among his television "firsts"

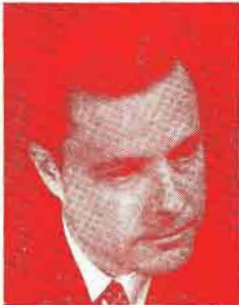
was the transmission of Missing Persons Bureau photographs and descriptions in cooperation with the N. Y. Police.

**HARVEY MARLOWE**



One of the most active young men in the industry, Marlowe currently heads up programming activities for WPIX, the Daily News station in New York. A veteran thespian, he was an important factor in the early development of video for ABC. He's expected to help make WPIX a dominant outlet within a short period.

**WILLIAM E. FORBES**



Manager of the tele department of Young & Rubicam, Forbes is one of the young industry's alert and able execs, has been the agency's video topper since 1944. Veteran network and station exec, serving with CBS for several years in New

York and Hollywood, and before that general manager of WCCO, Minneapolis, he's had a well-rounded background in all phases of advertising and broadcasting.

**WALTER CRAIG**



Experienced advertising and station executive, Benton & Bowles' tele-radio chief has had a wide and varied career, much of it in show business. As vice president of both activities as the agency, Craig supervises video activity of all clients, including time-buying, creation, and production of programs, etc. One time headed own radio producing firm, built shows for several of the nation's top advertisers.

**KENNETH YOUNG**



Agency executive who doubles in brass as director of television and radio activities for Campbell-Ewald in New York. Although associated with the medium only since his return from service, Young's been identified with some of the top

shows presented on NBC and Du Mont networks during the past two years. He's supervised U. S. Rubber programs, several special events and sports shows.

**WILLIAM J. MORRIS**



Head of the television and motion picture department of BBD&O. Morris is a veteran advertising executive, has worked on several major national accounts during his agency career, including Ford Motor Company's "Parade of Sports" TV schedule. His motion picture background dates back to 1923, since which time he's held key posts.

# **Television Organizations**

## **... personnel—functions**

### **Television Broadcasters Assn. Inc.**

500 FIFTH AVE., NEW YORK 18, N. Y.  
Lackawanna 4-4788

#### **OFFICERS**

President.....Jack R. Poppele      Secretary-Treasurer .....Will Baltin  
Vice-President.....John F. Royal      Asst. Sec.-Treasurer...Paul Raibourn

#### **DIRECTORS**

Dr. Allen B. DuMont, Allen B. DuMont Laboratories, Inc.; F. J. Bingley, Philco Corp.; Curtis W. Mason, Earle C. Anthony, Inc.; John F. Royal, NBC; Jack R. Poppele, WOR, New York; Frank P. Schreiber, WGN, Inc.; Paul Raibourn, Television Productions, Inc.; Lawrence W. Lowman, CBS; G. Emerson Markham, General Electric Company.

#### **FUNCTIONS**

Founded January, 1944, as a non-profit organization of television broadcasters and others engaged in any business directly connected with television broadcasting. Objects are to foster and promote the development of the art of television broadcasting; to protect its members in every lawful and proper manner; to foster, encourage and promote laws, rules, regulations, customs and practices which will be in the best interest of the public; to protect the interests of the members of the Association by opposing the enactment or adoption of any laws, rules, regulations, customs or practices which would discriminate against or in any way injure the members of this Association.

### **American Television Society**

415 LEXINGTON AVE., NEW YORK 17, N. Y.  
Vanderbilt 6-2144

#### **OFFICERS**

President.....Don McClure      Treasurer.....Archibald U. Braunfeld  
Vice-President.....Herbert Taylor      Secretary.....Dian Dincin

#### **DIRECTORS**

Charles Alicoate      Jack Levine      George Shupert  
Charles Durban      Paul Mowrey      Ed Sobol  
Ed Stasheff

#### **FUNCTIONS**

American Television Society is a non-profit group organized to foster the study, understanding and appreciation of television as a cultural, educational entertainment and advertising medium. It provides its members with an intelligence center and clearing house for information pertaining to television and its development; a forum for the exchange of ideas and discussion of mutual problems relating to or affecting television; a television library; special meetings for the dissemination of television information; the opportunity to view and study television technique.

# FILMS IN TELEVISION

By JIM OWENS, Associate Editor Radio Daily and Television Daily

**A** QUESTION, important and compelling as any in the formative stage of television's expansion during this, the third year of its post-war development, is the role films will play as an entertainment device and as a tool of effective selling.

Their place in the over-all structure of the medium was the subject of wide and vigorous discussion in 1947 and one on which segments of the industry were not always in accord. Already widely used as a vehicle of news and entertainment on many of the stations on the air last year, celluloid fare was becoming, at the year-end, a more imposing factor since it represented, in the opinion of several key executives, an appreciable reduction in the cost of reaching the public with a quality video presentation. For the broadcaster, films were an additional if not entirely satisfactory source of program material that offered many of the advantages of live production without the sometimes prohibitive cost; for the advertiser it represented a streamlined method of airing his sales message with economy, together with the invaluable advantage of repetitive consistency.

Films played an ironic role in television in 1947. Because of their physical affinity to the medium, they made up a significant portion of the broadcaster's schedule, in some cases as high as 25 to 30 per cent. Program material on celluloid ranged widely in scope, from travelogues to Hollywood features—reclaimed somewhat reluctantly from the archives—to individually-produced newsreels. The latter was later to become one of the most important phases of tele to be provided by films.

While their degree of importance in the programming future of television was a matter of diversified opinion, and usually stemmed from the financial position of the individual user, it was generally agreed during the past 12 months that films would play a role not too dissimilar, in many respects, to the electrical transcription in radio. Live programs and live commercials, while superior in principal because of their spontaneity—the very essence of television—were admittedly costly and perishable after one performance, economically speaking. Filmed-programs or commercials, on the other hand, remained

available for limitless use, could quickly amortize the initial investment for the producer.

Although broadcasters depended upon film material to a significant degree, and as such were an important source of revenue to the celluloid industry, exorbitant costs prevented their becoming an even more important segment of programming. Hollywood productions available to tele were conspicuously inferior, of ancient vintage and of questionable entertainment value. As such, broadcasters were loathe to use them with as much regularity as would have been possible if the opposite were true. The film capital's ban on use of their products by video, until they had exhausted other markets, had begun to make itself felt with sharper resentment as the number of stations increased. It was a curious interpretation of the law of supply and demand. Here was a new and vital market ready to absorb the residue of the motion picture industry but denied one of the ingredients with which it could rapidly mature.

There were, however, certain obscure signs of relief as the industry approached the new year. The film industry's attitude toward tele, once openly hostile, changed to one of interest, was later to become one of active association. Paramount Pictures, first of the major Hollywood companies to align itself with the new medium, with two stations plus a financial interest in an eastern network, developed a process of filming programs off the air which held promise of major importance to the advertiser as well as the broadcaster. NBC and Jerry Fairbanks Productions, a specialty film outfit, made the first official working agreement between the two industries with a long-term agreement by which the movie company would provide the network's entire celluloid video requirements, including newsreels. The trend was given further impetus when Twentieth Century-Fox Film Corp. became the first film outfit to provide a daily newsreel for television.

These developments came with sudden and agreeable surprise to the video industry, and were looked upon as indications that both industries had approached the point of economic juncture.

# ***Television Awards For 1947***

## **Television Broadcasters Association AWARDS FOR 1947**

To Dr. Frank G. Back, for outstanding technical improvement to television programming for the development of the Zoomar Lens, which makes possible instantaneous following of action by the camera.

To William C. Eddy, director of television station WBKB, Chicago, for outstanding application of a technical improvement to television programming for the application of existing microwave equipment to a relay between South Bend, Ind., and Chicago, thereby bringing to the Chicago television audience the Notre Dame football games.

To Paul M. Hahn, executive vice-president, American Tobacco Company, for contributions to commercial television programming, for the skillful application of commercial technique to television broadcasting.

To Ben R. Donaldson, in charge of passenger car advertising, Ford Motor Company, for contributions to commercial television programming, for the extensive experimentation with and support of commercial television in diverse market areas during the past year.

The Committee also made honorable mention and praise for the work of John H. Platt, vice-president in charge of advertising, Kraft Food Company, for the conception and execution of a series of highly entertaining and commercially successful dramatic telecasts.

## **American Television Society AWARDS FOR 1947**

To the Electric Association, Chicago (Felix Van Cleef, president) for organizing and co-ordinating a television committee made up of set and transmitter manufacturers, broadcasters, suppliers of power and transmitter facilities, retail distributors, and advertising agencies.

To the dramatists Guild of the Authors eague of America, Victor Wolfson, secretary, for "outstanding contribution to television programming."

To John R. Poppele, president of TBA, and vice-president and chief engineer of WOR, for his efforts in submitting a graduated programming schedule to the FCC which would bring relief to commercial television stations faced with the problem of 28 hours per week minimum operation; encouragement of the nation's television broadcasters to adopt a self-imposed code of ethics to forestall imposed censorship from without; rescinding of a proposed 20 per cent amusement tax on television receivers in public places and the spearheading of a TBA committee in overcoming objections to apartment house television antenna installations.

To George Shupert, eastern representative of Television Productions, Paramount station's KTLA, Los Angeles, and WBKB, Chicago, for his "unselfish efforts" on behalf of the Society.

# VIDEO STUMBLING BLOCKS

By RICHARD W. HUBBELL, of Richard W. Hubbell and Associates

THERE is a reason why advice to the love-lorn has been standardized in newspaper columns in the form of questions and answers. So universal a subject defies the general and theoretical approach.

Television likewise.

This article is therefore limited to a list of questions and answers. They cover stumbling blocks which we usually encounter in the analysis of many television operations. They are fundamental to any master plan for television.

*Question #1—A station owner asks:*

*Should we swing into television?*

*Can we ride along without it?*

*Answer:* At different times in different markets and under different circumstances there will come a time when radio broadcasting as we know it now will be unprofitable. Survival as a general advertising medium requires a shift to television. Every indication of popular interest shows the mass audience is shifting this way.

*Question #2—A general manager asks:*

*What should we plan to do with our AM and FM operations? Liquidate them over a period of years? If so, what period?*

*Answer:* Plan ahead for AM and FM operation for at least fifteen years. Sound radio should continue to be profitable—but on an entirely different basis from present operations. Sound broadcasting seems headed toward a service operation, a principal feature of which will be the distribution of vital public messages. Sound receivers will eventually develop electronic memory for the retention of these messages, in which a visual record is not necessary. This will entail an entirely different method of organization, entirely different circulation, entirely different techniques of obtaining revenue.

*Question #3—An investment syndicate asks:*

*We have applied for a television construction permit and license. What are our chances of getting it?*

*Answer:* Your Washington lawyer or con-



Hubbell

sulting engineer can advise you—but be sure you can support your claim that you can really operate a television station. Be sure also that your plans are so developed that you can actually produce results after the CP is granted. Make no mistake—many CPs will be lost, because licensees do not act aggressively enough to stand up against fierce competition, whose aim is to secure that coveted franchise for itself.

*Question #4—A bank president asks:*

*Will profits in television approach those of radio? Be less? Or greater?*

*Answer:* The most careful economic analysis we can make indicates profits will be far greater in television than in old-fashioned, "blind" radio. Within ten years the character of stations will have completely changed. The broadcasting industry is moving from simple, uniform broadcasting service to complex, consolidated services which will play an enormous part in the social and economic life of the nation and every community therein. Capital investment will be six to ten times as great; capital turnover somewhat slower; gross income many times larger; ratio of profits to gross income somewhat smaller; actual dollar profits many times as large. We are headed for bigger, more stable, more diversified operation.

As a result of this trend, the capital structure of most broadcasting organizations will change. One feature of this change should logically be broader stock ownership—more shares and more stockholders—per station. This should prove to be one of the major rewards to the television pioneer: the increase in capital value of stock holdings which can be realized through subsequent sale of shares.

*Question #5—A regional network executive asks:*

*How should we finance our investment in television?*

*Answer:* First, re-examine your capital structure. In many cases the issuance of preferred stock provides the best solution. This permits the expansion of the business, providing the larger operating capital now necessary and assuring continued dividend payments out of AM radio profits during the transition period.

Small, and even medium-sized broadcasters who plunge into television with expectancy of paying for equipment and deficit operations out of AM radio profits are in for a rude shock.

# WEST COAST TELE PICTURE

By RALPH WILK, *West Coast Representative, Radio Daily*

AT THIS writing, KFI-TV is slated to be the third television station in Southern California and it is expected to start operations in the spring of his year. Its RCA transmitter has been installed atop Mt. Wilson and the equipment for the transmitter building represents a cost of more than \$500,000.

NBC expects to have its video station, KNBH, in operation July 1 of this year. Its RCA transmitter will be located on Mt. Wilson and a two-story building has been erected at a cost of \$150,000. The Otto K. Olesen building, north of NBC headquarters on Vine Street, Hollywood, will be converted into a studio for the television activities.

NBC's outlay for equipment and buildings will total \$1,300,000. Hal Bock is in charge of NBC's Western division video plans.

The Los Angeles Times-Mirror Company, which will operate KTTV, is hopeful of having its station telecasting by the end of 1948. Its RCA transmitter will be installed on its site on Mt. Wilson, while at this writing the site for the studio is yet to be selected.

The Times-Mirror will work closely in co-operation with the Pasadena Community Playhouse and a room in the Pasadena building has already been converted into a training studio. A potential staff is expected to be created and some of the Playhouse talent may be used in future programming on KTTV. R. A. Montfort, who was with NBC in the East, heads the Times-Mirror active video plans.

KTLA, which was formerly W6XYZ and which is owned and operated by Television Productions, a subsidiary of Paramount Pictures, has been on the air commercially since Jan. 22, 1947. It is offering 40 to 50 hours of programming weekly, with a little more than 20 hours sponsored.

KTLA has been televising the feature race of each Saturday's program of the 1948 ten-week season at the Santa Anita racetrack. The Union Oil Company has been sponsoring the televising of the event. Klaus Landsberg has been in charge of Television Productions' video operations since their inception.

Construction of three new units on Don Lee's W6XAO transmitter atop Mt. Lee has been completed. Result is a heavy increase in signal strength and it provides

sharp reception from Malibu to San Diego and from the Sierra Madre coastal mountain range to Catalina Island.

Harry R. Lubcke, who is still in charge of television for Don Lee, organized the Thomas S. Lee television system in November, 1930. The initial televised image on W6XAO, transmitted through equipment Lubcke built and in many instances invented and manufactured himself, was a short motion picture film, the subject a wagon rolling across western plains.

The first full hour program presented on the station was on Dec. 23, 1931 and the first regular program services was begun March 10, 1933. An important move was the purchase of a Hollywood mountain, right in the heart of the city, and the erection there of the first built-for-television studios in the world.

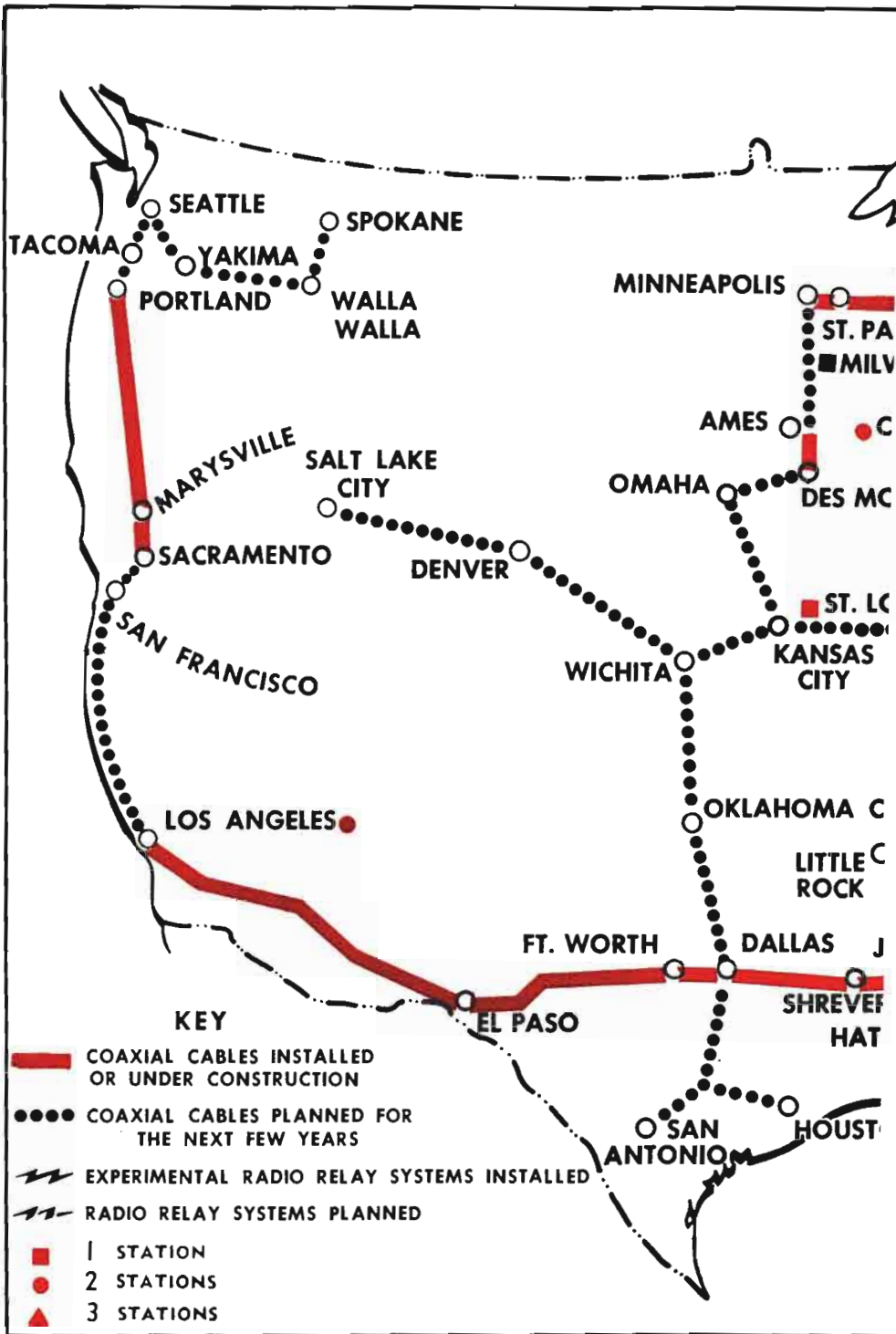
KLAC, Los Angeles, has ordered an RCA transmitter and expects to be operating KLAC-TV late in 1948. Its site for its transmitter building is on Mt. Wilson. KLAC's sister station, KYA, San Francisco, also has permission to telecast, but its video activities will not get underway until KLAC-TV becomes active.

ABC, which operates KECA, Los Angeles, and KGO, San Francisco, is making active video plans and expects to launch television stations in both cities simultaneously by the end of 1948 or early part of 1949.

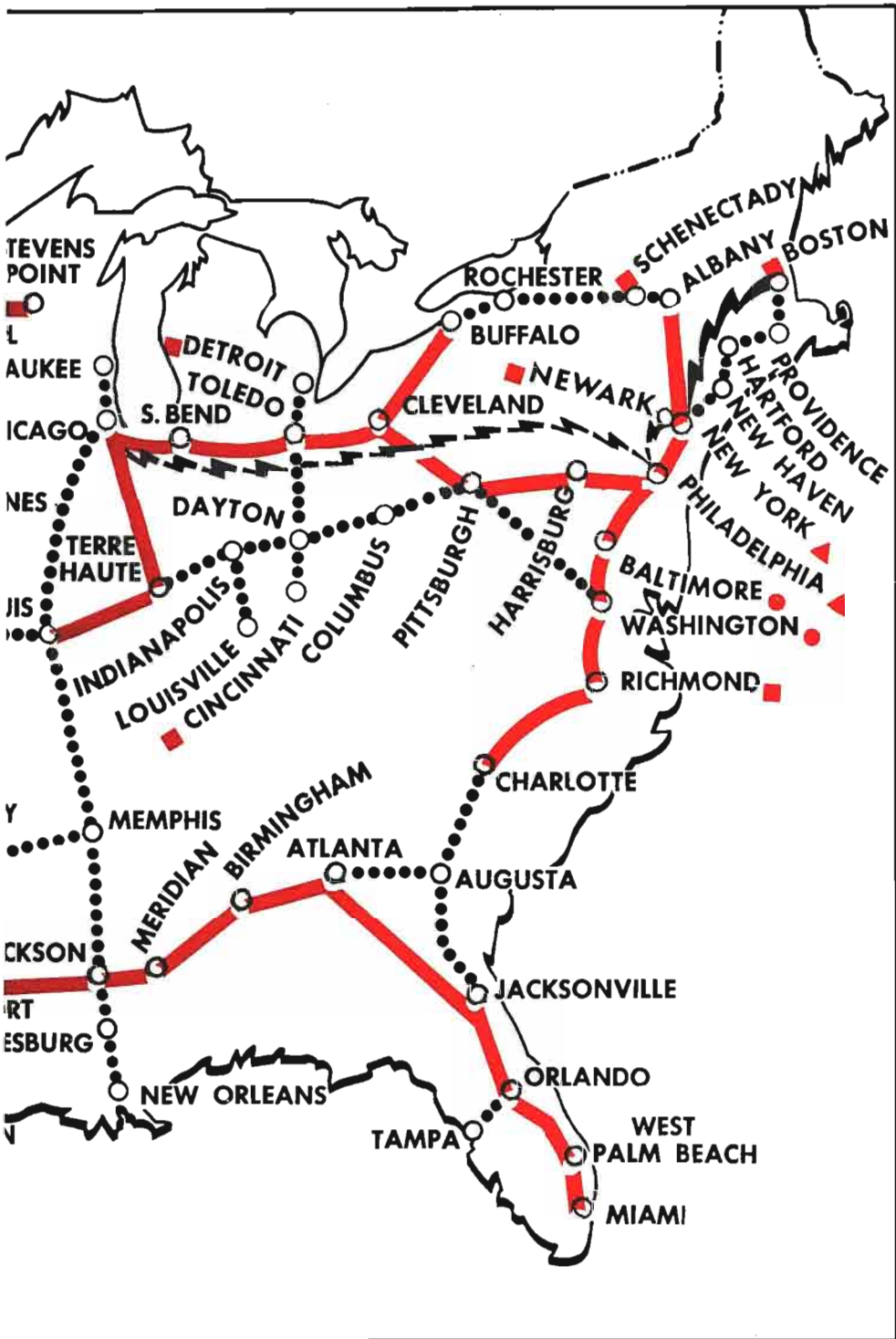
KECA has a transmitter site on Mt. Wilson, and \$1,000,000 has been earmarked for a transmitter, field equipment, studios and offices.

Telecasters estimate that 200,000 receivers will be in use in Southern California by the end of this year, with five spectators for each set. The threat of video to theatre grosses has circuit and independent exhibitors in this area giving serious thought to the blending of television into normal theatre operation.

Exhibitors showed keen interest in the video demonstration of the New Year's Day Pasadena Rose parade and Rose Bowl football game, which grossed an estimated \$9,000 at the Shrine auditorium, Los Angeles. The demonstration was arranged by Bert D'Orsay, local custom receiver maker. At this writing, Rodeny Pantages, owner-operator of the Hollywood Pantages, has been experimenting with large screen tele in his theater.







# TELEVISION TALK

## A MODERN GLOSSARY

(Courtesy Caldwell-Clements, Inc.)

### A

**AMPLITUDE**—The magnitude of any quantity, particularly voltage or current.

**AMPLITUDE MODULATION**—The periodic variation of the voltage or current amplitude in a circuit in accordance with some signal transmitted. Used for television picture.

**ANTENNA**—An electrical circuit for radiating or receiving electromagnetic waves (radio).

**ASPECT RATIO**—The ratio of picture width to picture height. Now 4:3.

**AUDIO**—(I hear.) A term applied to any part of a radio or electrical system handling frequencies in the audible range.

### B

**BAND-PASS FILTER**—An electric circuit which will transmit frequencies between two limits and reject others outside those limits.

**BANDWIDTH**—The arithmetical difference between the maximum and minimum frequencies required to convey the information being transmitted, either visual or aural.

**BLACKER-THAN-BLACK**—A portion of the television signal devoted to synchronizing. These synchronizing signals are transmitted at a higher power than the blackest part of the picture, so that they will not appear on the screen.

**BLANKING**—The process of cutting off the cathode ray during the time it is not forming a part of the picture. This occurs when the spot returns from the far right to begin the next line and from the bottom to the top of the picture.

**BLOCKING OSCILLATOR**—A type of oscillator which generates a saw-tooth shaped signal used for scanning in a cathode ray tube.

**BLOOM**—The condition of overall bright illumination of the picture tube obscuring any picture detail.

**BOOSTER ANODE**—A conductive coating placed inside a cathode-ray tube near the screen. Because of a high positive voltage applied, it causes a brighter picture.

**BRIGHTNESS CONTROL**—A control on the receiver for regulating the overall brightness of the picture.

### C

**CAMERA TUBE**—The electron tube used to translate a scene into electrical impulses.

**CARRIER**—The term applied to the high frequency radio wave which is modulated by the audio and video signals.

**CATHODE**—The electrode in a tube from which electrons are obtained, usually by heating or by photoelectric effects.

**CATHODE RAY TUBE**—An electron tube in which streams of electrons from a cathode are formed into a pencil-like beam and directed by means of electric or magnetic fields over a target, usually a fluorescent screen which glows wherever the beam strikes.

**CHARACTERISTIC IMPEDANCE**—The input impedance of a transmission line infinitely long or a short line terminated in its characteristic impedance. The impedance is independent of length and depends on size of conductor and spacing.

**CLIPPER**—A circuit used to separate signals of different amplitudes. In television these circuits are used to separate the synchronizing pulses from the video signal.

**COAXIAL CABLE**—A particular type of cable capable of passing a wide range of frequencies without the usual prohibitive losses. Such a cable in its simplest form consists of a hollow metallic conductor with a single wire accurately confined along the center of the hollow conductor.

**CONTRAST**—This refers to the ratio of black to white portions of a picture. Pictures having high contrast have very deep blacks and brilliant whites, while a picture with low contrast has an overall gray appearance.

**CONTRAST CONTROL**—A control on the receiver which regulates the video signal strength. This has the effect of changing the ratio of the black and white portions of the picture. It corresponds to the volume control in an aural receiver.

**CONTROL ROOM**—Studio facilities from which television cameras, lighting, shading and mixing is performed.

**CYCLE**—One complete set of values in any series of phenomena which repeats periodically. In radio this usually refers to one complete range of values for either voltage or current.

## D

**DAMPING CIRCUITS**—These circuits are used to prevent high voltages from being induced in the deflection coils when the current changes suddenly.

**DC RESTORER**—This circuit regulates the average brightness of the television picture tube to correspond with the average brightness of the scene being transmitted.

**DC TRANSMISSION**—This term applies to circuits which will pass zero frequency—that is, direct current.

**DEFLECTION**—The movement of the cathode ray beam by electric or magnetic fields.

**DEFLECTION YOKE**—The combination of coils used to direct the cathode ray up-and-down and right-and-left to form the image.

**DELAY SCREEN**—A fluorescent screen used in cathode ray tubes, which has the property of phosphorescence. The light intensity of any particular spot dies out gradually after the ray moves to a new position when this material is used.

**DIFFERENTIATING CIRCUITS**—These circuits respond to the rate of change of a pulse and are used in synchronizing the receiver scanning.

**DIODE**—A vacuum tube having two elements, one of which emits electrons (the cathode) and the other the anode which attracts electrons. It is used for rectification (detection), that is the conversion of alternating currents into direct currents.

**DIPOLE ANTENNA**—An antenna consisting of two conductors, usually of equal length extending in the same straight line, with a pair of lead or feeder wires connected at or near the inner ends. For television the physical dimensions are such that self-supporting metal rods or tubes can be used.

**DIRECTOR**—A section of an antenna used to increase the pick-up from the side on which the director is placed.

**DISSECTOR TUBE**—The special type of television tube used in the pick-up camera in the Farnsworth system.

**DISTORTION**—Any change in the original frequency, amplitude or phase of a radio signal.

**DIVERGENCE**—The spreading of a cathode ray stream due primarily to the mutual repulsion between the electrons that compose it. The function of the focusing arrangement in the tube is to counteract this effect.

**DOLLY**—The movable stand upon which the television camera is mounted.

**DOUBLE SIDE BAND**—When a carrier is modulated by a plurality of signal frequencies, two new, distinct bands of frequencies appear, of frequencies higher and lower than the carrier frequency.

## E

**ELECTRODE**—A metallic conductor introduced into a vacuum tube for a specific purpose. It must be electrically connected to the external circuit. In general each electrode is referred to by its specific use, such a cathode, grid, anode, etc.

**ELECTROMAGNETIC FOCUSING**—A system in which magnetic fields parallel to the motion of the electrons are used to confine them to a narrow beam.

**ELECTRON GUN**—That part of a cathode ray tube in which the electrons are emitted, formed into a beam and deflected.

**ELECTRON LENS**—A systematic arrangement of electromagnetic or electrostatic fields, having symmetry about the axis of a cathode ray tube, as to their radial components, established for the purpose of controlling the divergence and convergence of the electron ray.

**ELECTRON MULTIPLIER**—An evacuated amplified tube in which one or more anodes have photoelectric surfaces which are exceedingly active as to secondary emission. The original electron emission is cascaded by the secondary effects.

**ELECTRON TUBE**—A device employing a cathode, an anode and possibly additional electrodes for controlling the volume and direction of flow of electrons which constitute electric current.

**ELECTROSTATIC FOCUSING**—A system in which electric fields are employed to confine the electrons into a thin stream.

**EMISSION**—The continuous liberation of electrically charged particles, either ions or electrons, into space (usually evacuated) from a surface. The most important case practically is where these particles are negatively charged, i.e., electrons.

**EQUALIZING PULSES**—These are signals transmitted after each vertical synchronizing pulse to insure correct start of horizontal sweep circuit.

## F

**FACSIMILE TRANSMISSION**—The electrical transmission over wires or radio circuits of printed records and pictures. While this term originally referred to black-and-white line reproductions only, it is now considered to include processes producing halftone and shaded effects as well.

**FADE-OUT**—A camera technique in which a scene is gradually dimmed from view.

**FIDELITY**—The faithfulness with which a system reproduces audio or video signals.

**FIELD**—This term refers to one set of scanning lines making up a part of the final picture. In present standards, pictures are transmitted in two fields of 262½ lines which are interlaced to form 30 complete frames per second.

**FLUORESCENT SCREEN**—A chemical coating on the inside of a cathode ray tube which emits light at the point where a cathode ray beam strikes.

**FLYBACK**—In scanning, the spot is moved across the screen at a definite rate in one direction for each scanning line. It is necessary to restore it to the start of the next line in a very short interval of time, say three or four millionths of a second. This return time is termed flyback, and the voltage to accomplish it is called flyback voltage.

**FOCUS**—In a cathode ray tube this refers to the size of spot of light on the screen. The tube is said to be focused when the spot is smallest. This term also refers to the optical focusing of the camera lenses.

**FRAME**—One of a series of complete pictures that are successively viewed so as to simulate moving scenes. In television, thirty are sent each second.

**FRAME FREQUENCY**—The rate at which frames are sent each second in the various moving picture and television applications.

**FRAMING CONTROL**—This control on a receiver adjusts the picture repeat rate to that of the transmitter. It is also called the vertical hold control.

**FREQUENCY**—A term applied to the rate of repetition of voltage or current or other periodic functions.

**FREQUENCY MODULATION**—A process by which the carrier frequency is modulated in accordance with the information to be transmitted. Used for television sound.

**FUNDAMENTAL**—The basic frequency of a wave or sound. It is sometimes referred to as the "first" harmonic.

## G

**GAS-FILLED TRIODE**—A type of vacuum tube in which the elements operate in an atmosphere of gas, such as mercury, argon, helium, etc.

**GHOST**—A secondary picture formed on a television receiver because the signal from the transmitter reaches the antenna by more than one path. Ghosts are often caused by the radio signal being reflected from objects within approximately one mile of the receiver antenna.

## H

**HALATION**—The ring of illumination which surrounds the point at which the electron beam strikes the fluorescent screen.

**HALFTONE**—A method whereby photographs having various degrees of lights and shadows can be reproduced in ordinary printing, using a system of dots which are substantially undistinguishable to the unaided eye. However, the dots are graded as to size or density so as to produce the highlights and shadows of the pictures.

**HARMONICS**—In electrical and radio circuits the fundamental current waves are usually accompanied by others whose frequencies are equal to some whole number multiple of that fundamental. These multiples are called harmonics.

**HEAVISIDE LAYER**—The ionosphere. A region of ionized air some fifty miles above the surface of the earth. Its lower boundary acts as a reflective surface or "mirror" for radio waves. Rapid changes in the height of this lower boundary and its contour causes much of the radio interference and fading.

**HETERODYNING**—The process of changing frequency by combining the received signals with the output of an oscillator tube in the receiver.

**HORIZONTAL CENTERING**—The position of the picture with respect to the axis of the cathode ray tube. This is accomplished by a control on the receiver.

**HORIZONTAL HOLD CONTROL**—A control on the receiver for adjusting the number of lines per second to correspond with that of the transmitter.

I

**ICONOSCOPE**—A designation used by RCA for a particular type of cathode ray tube developed for the purpose of picking up the scenes to be televised. It is the essential part of a studio camera.

**IMAGE DISSECTOR**—A television camera tube developed by P. T. Farnsworth in which the photoelectrons are moved past pickup aperture by deflection circuits.

**IMPEDANCE**—A combination of electrical resistance and reactance, analogous to mechanical friction and inertia.

**INTEGRATING CIRCUITS**—Circuits used to add up the energy of a number of repeated pulses. These circuits are used in the receiver for synchronization.

**INTERFERENCE**—Random electrical signals which cause noise in the audio system and disrupt the picture in television. This includes automobile-ignition impulses, some diathermy apparatus, neon signs, FM and short wave stations, etc.

**INTERLACING**—A system whereby the odd numbered lines and the even numbered lines of a picture are sent as two separate fields and superimposed to create one frame or complete picture.

**ION SPOT**—A discoloration on the center of the screen of a cathode ray tube caused by heavy negative ions striking it.

K

**KERR CELL**—A chemical solution which changes its light transmission characteristics when electric fields are applied to the solution. An early form of a television reproducer system no longer used.

**KEYSTONE EFFECT**—A distorted field or background noticed in some cases with television pictures, where the opposite edges are not parallel.

**KINESCOPE**—A name applied to the cathode ray tubes used in the television receivers built by RCA.

L

**LENS**—A radial field (electrostatic or magnetic) applied concentric with a cathode ray to concentrate the diverging electrons into a single slender beam, is called a lens.

**LINE**—The path covered by the moving electron spot. The intensity of the spot along this path is altered to create that portion of the picture. In present system 525 lines make up the complete picture.

**LINEARITY**—A term used to refer to the straightness of a characteristic curve, or a portion of that curve, that shows the relation between two quantities or circuit factors. The uniformity of distribution of a regular pattern on a picture tube.

**LINE FREQUENCY**—The number of lines scanned each second. In any system it is equal to the number of scanning lines per frame, multiplied by the framing frequency.

**LINE OF SIGHT**—A straight, unobstructed path between two points.

**LIVE TALENT**—"On-the-spot" televising of events and people in contrast to transmission of film material.

**LUMEN**—A lumen is a unit of light flux. A foot-candle is equal to the illumination that falls on a screen that is placed one foot away from a standard candlepower. One foot-candle is equal to the lumen per square foot of surface.

M

**MEGACYCLE**—A total of one million cycles.

**MICROPHONE BOOM**—The arm which carries the microphone above the area being televised.

**MICROWAVE**—This term generally refers to radio waves having a wavelength of less than one meter, that is, one having a frequency greater than 300 megacycles.

**MODULATION**—A process of altering the amplitude, phase or frequency of a radio carrier in accordance with the information to be transmitted.

**MODULATION GRID**—An electrode interposed between the cathode and focusing electrodes in a cathode ray tube, to control the amount of emission and thereby the brilliance of the spot. This controlling effect is produced by altering the voltage of this grid with respect to the cathode.

**MONITORING**—The technique of controlling, at the transmitter, the picture shading, and other factors involved in the transmission of both the scene and the accompanying sound.

**MONOSCOPE**—A television camera tube which contains a simple picture or pattern used for test purposes.

**MOSAIC**—The screen used in an Iconoscope so called due to its similarity to that form of art wherein a great many bits of colored tile are combined so as to form a picture.

**MULTIPATH TRANSMISSION**—The condition in which the radio signal from the transmitter travels by more than one route to a receiver antenna usually because of reflections from obstacles. This condition usually results in ghost pictures.

## N

**NEGATIVE GHOSTS**—Ghost pictures in which the black and white areas are opposite to those of the real picture.

**NEGATIVE TRANSMISSION**—This has to do with the polarity of transmission of a television signal, or the direction of modulation to produce the light and dark parts of the picture. In negative transmission a white area corresponds to a decrease in the carrier amplitude. This is the present U. S. method.

## O

**ORTHICONOSCOPE**—A television camera tube combining some of the features of the image dissector and Iconoscope.

## P

**PANNING**—(From panorama). A camera technique in which a large arc of the scene is shown by swinging the camera around a central point.

**PEAKING**—A technique of increasing the response of amplifiers at some particular range of frequencies. Also applied to certain sweep voltage wave shape characteristics.

**PEDESTAL**—A portion of the television video used to blank out the cathode ray beam as it flies back from the right edge of the picture to the left.

**PHASE**—A term used to designate the time relation between the maximum points of two recurrent electrical quantities such as voltage, current, etc. It is expressed in degrees of a circle, one complete revolution of which represents one cycle of one of the waves.

**PHASE SHIFT**—Any change in the phase relations of current or voltage.

**PHOTOELECTRIC EMISSION**—The phenomena of electrons being emitted from certain materials when they are exposed to light.

**PHOTOELECTRIC TUBE**—A tube in which electrons can flow to a charged anode when light falls on the tube causing emission.

**PICTURE ELEMENT**—A small section of a given scene as reproduced by the cathode ray spot at any instant.

**PICTURE NOISE**—Interference signals causing spots of light and other irregular patterns on the received picture.

**POLARIZATION**—A term usually applied to the position of the transmitting antenna, that is horizontal or vertical. The receiver antenna should correspond in most instances to that of the transmitter. At the present time horizontal polarization is standard.

**POSITIVE TRANSMISSION**—A television system in which maximum radiated power from the transmitter corresponds to maximum white area in the picture. Not used in this country.

## R

**RADIO CHANNEL**—The "space" in the frequency spectrum allotted to each transmitting station. In present television standards the channel is 6 megacycles.

**RASTER**—A term applied to the group of lines appearing on the cathode ray tube in the absence of an incoming video signal.

**REFLECTOR**—A part of an antenna system used to prevent pick-up of signals in one direction and increase it in the opposite direction.

**RELAXATION OSCILLATOR**—A type of circuit which oscillates periodically. Used to generate scanning voltages.

**RETURN TRACE**—The lines on the cathode ray screen formed as the cathode ray beam moves back to its starting position. Not visible when a signal received.

S

**SAW-TOOTH**—A voltage or current whose variation with time follows a saw-tooth outline. This is the basic wave shape used to sweep the spot over the cathode ray tube screen.

**SCANNING**—The process of forming a picture by a spot of light of changing intensity moving at high speed from left to right and in a sequence of rows or lines from top to bottom.

**SCANNING LINE**—One line from left to right of a picture being transmitted.

**SENSITIVITY**—A measure of the ability of a receiver or other device to produce a given output for a given input.

**SHADING**—The process of correcting the light distribution of the image produced by the television camera. This is a part of the station monitoring job.

**SIDE BANDS**—The groups of frequencies higher and lower than the carrier which contain the information being transmitted and produced by the process of modulation.

**SIGNAL**—The electrical impulses which represent the sound or picture elements being transmitted.

**SPECTRUM**—A band or range of frequencies.

**SPOT**—The light produced by the slender beam of electrons on the fluorescent screen.

**SWEEP**—The uniform motion of the electron beam across the face of the cathode ray tube.

**SYNCHRONIZATION**—The process of keeping the moving beam of electrons at the picture tube in the exact relative position with the scanning process at the transmitter.

T

**TELEVISION**—Literally, seeing at a distance. A system of transmitting a scene by dividing it, by a scanning process, into a great number of elemental areas and representing each area by an electrical signal. The electrical signals are received and used to control the intensity of a spot of light to correspond to the light and shade of each original picture area as the spot is moved over a screen, in synchronism with the scanning at the transmitter.

**TELEVISION CAMERA TUBE**—A cathode ray tube used to convert light and shade portions of a scene into electrical signals.

**TELEVISION PICTURE TUBE**—A cathode ray tube in which a picture being transmitted is recreated by a moving beam of electrons.

**TEST PATTERN**—A drawing containing a group of lines and circles, etc. transmitted for receiver and transmitter test purposes.

**TRAP**—A circuit used to reject unwanted signals.

**TRIMMER**—A device which permits a resonant circuit to be tuned over a limited frequency range.

V

**VESTIGIAL SIDE BAND TRANSMISSION**—A method of suppressing part of one side band to limit bandwidth requirements.

**VERTICAL CENTERING**—The control which regulates the position of the picture vertically on the screen.

**VERTICAL HOLD**—A control on the receiver to adjust the field rate of the scanning to that of the transmitter.

**VIDEO**—(I see.) The portion of the television signal which contains the picture information.

**VIEWING MIRROR**—A mirror used to reflect the image formed on the picture tube at a convenient viewing angle.

Y

**YOKE**—A set of coils used around the neck of a cathode ray tube to produce horizontal and vertical deflection of the electron beam.

# LOOKING BACK — AND AHEAD

by **LEONARD CRAMER**, Executive Vice President, Allen B. DuMont Laboratories

MANY times an individual, a business organization or an industry welcomes a new year because it represents a clean slate. Resolutions are lofty and the year behind is forgotten. The resolutions of the past year are rarely examined in the light of what was actually accomplished during that year because the accomplishments seldom come up to the resolutions.

Strange as it may seem our youthful television industry dares to look back with a feeling of pride in its accomplishments during 1947.



CRAMER

Television began 1947 with a mere 12,000 receivers in the hands of the public. Various estimates were made 12 months ago of the number of receivers which would be manufactured and sold during 1947. Only Du Mont and RCA were actually in production at the beginning of the year but the consensus of opinion indicated approximately 300,000 receivers by the end of 1947. Among others Philco, General Electric, Crossley and Andrea entered the field to add receivers to meet the total estimate and while the production figures picked up by RMA amount to between 175,000 and 200,000 the production of other manufacturers not reporting should swell this total to better than 250,000 for the year. This is an accomplishment to which the industry can point with pride. Manufacturing television receivers in large quantities is a tough trick at best and even tougher without sufficient "know-how" and trained personnel to go around, but we rose to the occasion. This measure of success is indicative of much more than just meeting a forecast. It proves that 1948 can and will be much bigger. The industry has acquired "know-how" and has trained personnel. Its initial success is attracting much attention and as a result new talent and financing.

1948 will see practically every major established radio company and many new and smaller ones in production on television receivers.

Many industry estimates put the goal for 1948 at 750,000 receivers to be installed in American homes and I will go along with this figure. The manufacturing end of television has donned its first long pants and is starting its climb to its rightful position among the great industries of the world.

What about the broadcasting end of television?

At the beginning of 1947 only 9 stations were operating regularly but by the end of this year this total will have reached 18. There is no reason to believe that we cannot double this figure again in 1948. Throughout the industry there is a feeling of optimism. Just under the surface there is a ripple of excitement. Great days lie ahead. For years we have stared at ever increasing budgets with little more than an idea, a hope, a prayer and faith to go on. But that's behind us. We've taken the bumps, or most of them; the road ahead should be smooth and fast.

The established television broadcasters have done some heavy pioneering over the years and in 1947 great strides were made in operations and programming. These broadcasters have made it easier and less costly for those about to enter the field. They have established procedures through trial and error, they have trained personnel and they have field tested the equipment and contributed ideas for improvement. Today the prospective broadcaster can buy proved equipment and begin operations on a budget within reason. Never again will the unusual opportunities of 1948 be available to those desiring to enter this promising new business.

Television is the number one candidate for public popularity. We're building an industry that will make a profound impression on the economic and social life of the world. Let's continue to build it on a sound basis.



# Commercial Television Programs—1947

Following is a list of commercial television programs on leading stations during the year ending Dec. 31, 1947. Listing is alphabetically by program title, and giving the sponsor, product, type of program, station and advertising agency handling the account. Abbreviations: L, Live Talent; F, Film.

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Adventure Serial	Philco		KTLA	Cecil Noble Adv. Agcy.
All For Fun	Philco		KTLA	Cecil Noble Adv. Agcy.
All Men Are Created Amadee Quiz	Muller's Macaroni Reardon Co.	Live Cartoons Quiz	WABD KSD	Duane Jones Co., Inc. Oakleigh R. French
Amateur Show	Michaelis Brothers	Live	WABD	Direct
America Goes Bowling	American Bowling & Billiard Corp.	Sports	WCBS	Direct
The American Home	U. S. Rubber Co.	Film	WNBT (NBC Network)	Campbell-Ewald Co., Inc.
Announcements	Botany Ties Men's Neckwear	Announcements	KSD	Silberstein-Goldsmith
Announcements	Bulova Watch Watches	Announcements	KSD	Biow Co.
Announcements	Eigin Watch Watches	Announcements	KSD	J. Walter Thompson
Announcements	Lucky Strike Cigarettes	Announcements	KSD	Foote-Cone & Belding
Announcements	Seven Up Soft Drink	Announcements	KSD	Oakleigh R. French
Announcements	Walco Lens Television Lens	Announcements	KSD	Oakleigh R. French
Army-Notre Dame Game Film	American Tobacco Co.	Film	WNBT (NBC Network)	N. W. Ayer & Son, Inc.
At Home With Tex & Jinx	Bristol-Myers Co.	Live	WNBT (NBC Network)	Young & Rubicam, Inc.
The Author Meets the Critics	General Foods Corp.	Live	WNBT	Benton & Bowles, Inc. Young & Rubicam, Inc.

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Balto Colts Games	American Oil Co.	Sports	WNBW	The Joseph Katz Co.
Barn Dance	New Era Potato Chip Sales Corp. Potato Chips	Studio Variety	WBKB	Tom Schroeder
Baseball	Atlantic Refining Automotive Products	Sports	WPTZ	N. W. Ayer
Baseball	Commonwealth Edison Co. Institutional	Sports	WBKB	J. R. Pershall
Baseball	Ford Motors Autos	Sports	KSD	J. Walter Thompson
Baseball	Ford Motor Co. Automobiles	Sports	WBKB	J. Walter Thompson
Baseball	Gaebel Brewing Co. Beer	Sports	WWJ	Brooke, Smith, French & Dorrance
Baseball	Philco Distributors, Inc. Electrical Appliances	Sports	WPTZ	Direct
Baseball	Furity Bakeries Bread	Baseball	KSD	Young & Rubicam
Baseball	Schulte Motor Autos	Baseball	KSD	Jerrold & Assoc.
Baseball (Dodgers)	Ford Motor Co. Autos	Sports (L)	WCBS	J. Walter Thompson
Baseball (Dodgers)	General Foods (Post Cereals)	Sports (L)	WCBS	Benton & Bowles Young & Rubicam
Baseball (World Series)	Ford Motor Co.	Remote	WNBT (NBC Network)	J. Walter Thompson Co.
Basketball	Atlantic Refining Co. Automotive Products	Sports	WPTZ	N. W. Ayer
Basketball	General Electric Supply Corp. GE Television Sets	Sports	WWJ	Simons-Miichelson
Basketball	Shell Oil Gas and Oil	Sports	KSD	J. W. Thompson
Basketball (College)	Brown Williamson Tobacco Co. Kool Cigarettes	Sports	WBKB	Russel M. Seeds

Basketball (High School)	Broadway House of Music Radio-Television Sets	Sports (L)	WTMJ	None
Basketball (Marquette Univ.)	Wadham's Div. Socony-Vacuum Oil Co. Gas and Oil	Sports (L)	MTMJ	Scott-Telander
Basketball (Phila. Warriors)	Trilling Montague Norge Distributors	Sports	WFIL	Campbell-Ewald
Basketball (Wash. Capitol)	National Brewing Co. Beer	Sports	WTTG	Owen & Chappell, N. Y.
Bendix Home Laundry Clinic	Southern Wholesalers Instruction	Instruction	WNBW	Henry J. Kaufman & Associates
Betty and Bill	Aluminum Ore Institutional	Musical	KSD	Direct
Billiards	Brunswick-Balke-Collender Co.	Sports	WCBS	Direct
Birds Eye Open House	General Foods Corp.	Live	WNBT	Young & Rubicam, Inc.
The Borden Show	The Borden Co.	Live	WNBT (NBC Network)	Kenyon & Eckhardt, Inc.
Boston Relay Dedication	American Telephone & Telegraph Co.	Opening Ceremony	WCBS	N. W. Ayer
Boxing	Globe Brewing Co. Arrow Beer	Sports (L)	WMAL	Joseph Katz Co.
Boxing	Ned's Auto Supply Appliances	Sports	WWJ	Garrish Albert
Boxing	Perma-Stone Corp. Building Material	Sports (L)	WTMJ	None
Boxing	Winston Radio & Television Corp.	Remote	WABD	Sternfield Godley
Boxing	Ford Motor Co.		KTLA	J. Walter Thompson
Boxing (Amateur)	Atlas Brewing Co. Beer	Sports	WBKB	Olian Adv. Co.
Boxing (Amateur)	Kedley Brewing Co. Beer	Sports	WBKB	Malcolm Howard
Boxing (Professional)	Motorola Television Receivers	Sports	WBKB	Malcolm Howard
Boxing from Jamaica Arena	American Shops	Remote	WABD	Wm. N. Scheer Adv. Agency
Boys Week	The Borden Co.	Live	WNBT (NBC Network)	Kenyon & Eckhardt, Inc.
Bubble Gum Contest	Bowman Gum Co.	Live	WPTZ	Foote Cone & Belding

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Campus Hoopla	U. S. Rubber Co.	Live	WNBT (NBC Network)	Campbell-Ewald Co., Inc.
Catch The Act	Gilbar Sales Co.	Remote	KTLA	Cecil Noble Adv. Agcy.
Cavalcade of Sports (World Series)	Gillette Safety Razor Co.	Remote	WNBT (NBC Network)	Maxon, Inc.
Christmas Day	Hamilton Watch Co.	Remote	WNBT (NBC Network)	Bairon, Barton, Durstine & Osborn, Inc.
The Christmas Dream	U. S. Rubber Co.	Film	WNBT (NBC Network)	Campbell-Ewald Co., Inc.
Circle "C" Ranch	L. K. Ward Stores	Live	KTLA	Cecil Noble Adv. Agcy.
Clown Alley	The Borden Co.	Live	WNBT (NBC Network)	Kenyon & Eckhardt, Inc.
CBS Television News	Gulf Oil Corp.	News	WCBS	Young & Rubicam
Walter Compton & the News	General Electric Supply Corp. Radio and Tub Sales	News	WTTG	M. Beumont Ver Standing
Counter Talk	Trimfoot Mfg. Co. Sales	Fashion	KSD	Gardner Adv.
Dancing on Air	Standard Brands, Inc.	Live	WNBT	J. Walter Thompson Co.
Face to Face	Standard Brands, Inc.	Live	WNBT	J. Walter Thompson Co.
Far Better Sports	Mort Farr Appliances	Sports	WFL	Edward Shapiro
Fashion Revue	Klines Women's Wear	Fashions	KSD	Direct
Feature Film	Southern Wholesalers	Film	WNBW	Henry J. Kaufman & Associates
Film Fun	George's Radio Electrical Appliances	Film	WMAL	Robert J. Enders
Film	Monsanto Chemical Institutional	Film	KSD	Gardner Adv.
Film	U. S. Rubber Co. Tires	Film	WWJ	Campbell-Ewald

Film Trailers	Universal Pictures Co., Inc.	Film	WNBT (NBC Network)	Monroe Greenthal Co., Inc.
Financial News Service	Bache & Co.	News	WABD	Direct
The Florist Shop	The Borden Co.	Live	WNBT (NBC Network)	Kenyon & Eckhardt, Inc.
Food for Thought	St. L. Independent Packing Meats	Film	KSD	Gardner
Jane Foster Comes to Call	Commonwealth Edison Co. Electrical Appliances	Cooking School	WBKB	J. R. Pershall
Fun and Fables	RCA-Victor Distributing Co. RCA Television Sets	Children's Show	WWJ	William I. Denman, Inc.
Fun at Four	Southern Wholesalers	Variety	WNBW	Henry J. Kaufman & Associates
Funtime	Dazey Mfg. Co. Kitchenware	Audience Participation	KSD	Gardner
Football	American Oil Co. Petroleum Products	Sports (L)	WMAL	Joseph Katz Co.
Football	Columbia Wholesalers & Good Housekeeping Stores Petrol Products	Sports (L)	WMAL	Kal. Ehrlich & Merrick
Football	Atlantic Refining Co. Automotive Products	Sports	WPTZ	N. W. Ayer
Football	Broadwood Hotel Hotel Facilities	Sports	WPTZ	Deane Klein Davidson
Football	Philco Distributors, Inc. Electrical Appliances	Sports	WPTZ	Direct
Football	Pontiac Dealers Assoc. Pontiac Cars	Sports	WPTZ	Direct
Football (College)	American Tobacco Co. Lucky Strike	Sports	WBKB	N. W. Ayer
Football (College)	American Tobacco Co.	Remote	WNBT (NBC Network)	N. W. Ayer & Son, Inc.
Football (Professional—Bears)	Canadian Ace Brewing Co. Beer	Sports	WBKB	Direct
Football (Professional—Cardinals)	Atlas Brewing Co. Beer	Sports	WBKB	Olian Adv. Co.
Football (Professional—N. Y. Giants)	Pabst Sales Co.	Remote	WNBT	Warwick & Legler, Inc.

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Football (Professional—Rockets)	Keeley Brewing Co. Beer	Sports	WBKB	Malcolm Howard
Football (Columbia U.)	Knox The Hatter	Sports (L)	WCBS	Geyer, Newell & Ganger
Football (U. of Detroit)	General Electric Supply Corp. GE Television Sets	Sports	WWJ	Simons-Michelson
Football (U. of Mich.)	Odsmobile Automobiles	Sports	WWJ	D. P. Brother
Football (Yankee)	Spring Mills	Remote	WABD	Direct
Football Preview	Globe Brewing Co.	Commentary	WNBW	The Joseph Katz Co.
Frozen Freshness (American Business on Parade)	Frigidaire Div.—General Motors	Film	WNBT (NBC Network)	Foote, Cone & Belding
/				
The Gentle Art of Meat Cookery (American Business on Parade)	Armour & Co.	Film	WNBT	Foote, Cone & Belding
Gimbel's Views the News	Gimbel's Department Store Dept. Store	Newsteel (F)	WTMJ	None
Glamorous Christmas Morning	James McCreery & Co.		WNBT	Direct
Golden Gloves Amateur Boxing Tournament	The Hecht Co.	Sports	WTTG	Harwood Martin
/				
Handy Man	Gimbel Brothers Department Store Products	Live	WPTZ	Direct
Harness Racing	Peter Fox Brewing Co. Beer	Sports	WBKB	Jones-Frankel
Hecht Co., Silver Spring Store Opening	The Hecht Co.	Variety	WNBW	Harwood Martin Adv.
High School Basketball	Southern Wholesalers	Sports	WNBW	Henry J. Kaufman & Associates
Hockey	Emergency Radio App. Television Receivers	Sports	WBKB	Direct
Hockey	Norge Appliances	Sports	WWJ	Campbell-Ewald

Hockey	Philco Distributors Television Receivers	Sports	WBKB	Direct
Home Economics	Philco Distributor		KTLA	Cecil Noble Adv. Agcy.
Horse Races	Grissom Chevrolet Dealer	Sports	WWJ	DuMahaut
Horse Racing	Canadian Ace Brewing Co. Beer	Sports	WBKB	Critchfield Adv. Agency
The Hourglass	Standard Brands, Inc.	Live	WNBT	J. Walter Thompson Co.
Hudson Shad Fishing	King of the Sea	Live & Film	WABD	Loewry Associates
<b>I</b>				
I Love To Eat	The Borden Co.	Live	WNBT (NBC Network)	Young & Rubicam, Inc.
Illustrated News	Arcade Pontiac Inc.	News	WNBW	Kal, Ehrlich & Merrick Adv.
In the Kelvinator Kitchen	Kelvinator Div.—Nash Kelvinator Corp.	Live	WNBT (NBC Network)	Geyer, Newell & Ganger, Inc.
INS Television News	Good House Stores, Inc. Household Appliances	News	WPTZ	Julian Pollock
INS Television News	Philco Distributors, Inc. Electric Appliances	News	WPTZ	Julian Pollock
INS Television News	Superfine Appliances Co. Household Appliances	News	WPTZ	Solis S. Cantor
INS Television News	Wilf Brothers Appliances Household Appliances	News	WPTZ	Philip Klein
<b>J</b>				
Junior Jamboree	RCA Victor Television Receivers	Studio Children's Show	WBKB	J. Walter Thompson
Junior Jamboree	RCA-Victor Distributing Co. RCA TV Sets	Children's Show	WWJ	J. Walter Thompson Co.
Juvenile Jury	General Foods Corp.	Live	WNBT	Benton & Bowles, Inc.
<b>K</b>				
Mary Kay & Johnny	Jay, Jay, Jr., Inc.	Live	WABD	Direct
King's Party Line	Bristol-Myers Co. Ipana, Vitalls	Audience-Participation	WCBS	Doherty, Clifford & Shenfield

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Know Your New York	Bonded Auto Sales	Live	WABD	Wm. Warren Agency
Kraft Television Theatre	Kraft Foods Co.	Live	WNBT	J. Walter Thompson Co.
Leave It To The Girls	General Foods Corp.	Live	WNBT	Benton & Bowles, Inc.
Let's Face It	Terman Television Sales Television Receivers	Studio Quiz	WBKB	Direct
Let's Learn to Dance	George's Radio & Tv. Co.	Instruction	WNBW	Robert J. Enders Adv.
Let's Pop the Question	Bartel's Appliances	Quiz	WFIL	Edward Shapiro
Life at the Boston Store	The Boston Store Department Store	Instructional	WTMJ	Maik Mauthner & Berman, Inc.
Local Crowd	Southern Wholesalers	Live	WNBW	Henry J. Kaufman & Associates
Look Upon a Star	Comet Candies, Inc.	Live	WABD	Direct
Lucky Strike Spots	American Tobacco Co.	Film	WCBS	Foote, Cone & Belding
Mad. Sq. Garden	Ford Motor Co.	Sports (L)	WCBS	J. Walter Thompson
Mad. Sq. Garden	General Foods Maxwell House (Coffee)	Sports (L)	WCBS	Benton & Bowles
Mad. Sq. Garden	Knox The Hatter	Sports (L)	WCBS	Geyer, Newell & Ganger
Magic Carpet	Alexander Carpet Co.	Live & Film	WABD	Anderson, Davis & Platte
Man on the Street	Harry Suffrin Clothing	Live	WWJ	Simons-Michelson
Mayorality Campaign	Democratic Campaign Committee Dilworth for Mayor	Live	WPTZ	Thomas J. LaBrum & Assoc.
Mayorality Campaign	Republican Campaign Committee Samuel for Mayor	Film	WPTZ	Benjamin Eshelman
Meat and Romance	American Packing Meats	Film	KSD	Foote, Cone & Belding
Meet Me Under the Tree	Lacey's Electrical Appliances	Interview	WMAL	Kal, Ehrlich & Merrick
Meet Your Neighbor	Sams, Inc. Department Store	Live	WWJ	Stockwell & Marcuse



Miracle In The Rain	The Borden Co.	Live	WNBT (NBC Network)	Young & Rubicam, Inc.
Miss Television of Philadelphia	Max Rusoff, Inc. Furrers	Live	WPTZ	Solis S. Cantor
Missus Goes A-Shopping	B. T. Babbitt, Inc. Bab-O	Audience Participation	WCBS	Duane Jones
Missus Goes A-Shopping	Coburn Farm Products Sondra Brand Mdse.	Audience Participation	WCBS	Modern Merchandising Bureau
Missus Goes A-Shopping	Manhattan Soap Co. Sweetheart Soap	Audience Participation	WCBS	Duane Jones
Missus Goes A-Shopping	C. F. Mueller Co. Macaroni, Spaghetti & Egg Noodles	Audience Participation	WCBS	Duane Jones
Money At Work	Merrill Lynch, Pierce, Fenner & Beane	Film	WCBS	Direct
Mummers Parade	Sears, Roebuck Co. Household Furnishings	Parade	WPTZ	Benjamin Eshelman
Music Room	Philco Distributor		KTLA	Cecil Noble Adv. Agcy.

## N

Nat'l Amateur Tennis Matches	Lacey's	Sports	WNBW	Henry J. Kaufman Associates
Navy Day Celebration	George's Radio & Tv. Co.	Variety	WNBW	Robert J. Enders Adv.
New Year's Eve from Time Square	Hamilton Watch Co.	Remote	WNBT (NBC Network)	Batten, Barton, Durstine & Osborn, Inc.
News	Detroit Edison Public Utility	News	WWJ	Campbell-Ewald
News	Norge Div.—Borg Warner Appliances	News	WWJ	Campbell-Ewald
News	Reed Candy Co. Candy	Studio	WBKB	Reineke, Meyer & Finn
News	Television Specialists Television Receivers	Studio	WBKB	Direct
News Reel	U. S. Rubber	Newsreel (F)	WMAL	Campbell Ewald
News Roundup	Peake Motor Co.	Commentary	WNBW	Henry J. Kaufman & Associates

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Olympic Winter Games	Chevrolet		KTLA	Campbell-Ewald
On The Town	Television Distributors of Southern Calif.		KTLA	J. Walter Thompson
Opening of Boston Link	American Tel & Tel	Remote	WNBT (NBC Network)	N. W. Ayer & Son, Inc.
Our Lady's Juggler	U. S. Rubber Co.	Film	WNBT (NBC Network)	Campbell-Ewald Co., Inc.
<b>P</b>				
Pantomime Quiz Time	General Electric		KTLA	Ross, Gardner & White
Paper	Bemis Bros. Bags	Film	KSD	Gardner
Party Line	Bristol-Myers Co.	Live	WNBT (NBC Network)	Doherty, Clifford & Shenfield, Inc.
Phila.—A Great City	Philip Klein Advertising Agency	Studio	WFIL	Philip Klein
Philco News & Views	Radio Specialty Co. (Philco) Radio—Television Sets	News	WTMJ	Gustav Marx Adv. Agency
Polly Parker Party	Arnold Contable Co.	Fashion Show (L)	WNBT	Direct
Allen Prescott—The Wife Saver	General Foods Corp.	Live	WNBT	Young & Rubicam, Inc.
Presentation by ABC	American Broadcasting Co.	Variety (L)	WPTZ	Direct
Pro Tennis Championships	U. S. Rubber Co.	Sports (L)	WCBS	Campbell-Ewald
<b>R</b>				
R. U. R.	MKT Railroad Institutional	Mystery Play	KSD	Direct
Rhythm Steps	Johnson Shoe Shoes	Fashion	KSD	Gardner
Royal Wedding	Chevrolet	Film	WMAL	Campbell-Ewald
<b>S</b>				
St. Albans Naval Hospital Show	Hamilton Watch Co.	Live	WNBT (NBC Network)	Batten, Barton, Durstine & Osborn, Inc.

School of Sports	Gunther Brewing Co.	Instruction	WNBW	Booth, Vickery & Schwinn
Scoreboard	Kass Clothiers Clothing	Studio	WBKB	Malcolm-Howard
Serving thru Science	U. S. Rubber	Live & Film	WABD	Campbell-Ewald Co.
Seven Arts Quiz	General Foods Corp.	Live	WNBT	Young & Rubicam, Inc.
Shoes	Melville Shoe Corp. Thom McAn Shoes	Film	WCBS	Neff-Rogow
Shopping At Home	Sears, Roebuck & Co.		KTLA	The Mayers Co.
Shopping At Home	The May Co.		KTLA	Milton Weinberg Agcy.
Shopping At Home	Sleep Shops		KTLA	Direct
Shopping At Home	Radio Corp. of America		KTLA	Direct
Shopping At Home	Park Camera Co.		KTLA	Direct
Shopping At Home	Schwabacher-Frey		KTLA	Direct
Shopping At Home	Hendan Shirts		KTLA	The Mayers Co.
Shows (Series of Life and Film)	General Foods Corp.	Live & Film	WNBT	Young & Rubicam, Inc.
Singing Smiths	Terman Television Sales Television Receivers	Studio	WBKB	Direct
Small Fry Club	American Pipe Cleaners	Film	WABD	Ruth Brooks Adv.
Small Fry Club	Fischer Baking Co.	Live	WABD	Scheck Adv. Agency
Small Fry Club	Various (Participating)	Spot	WTTG	Various
Soccer Game from Yankee Stadium	Goodman Products	Remote	WABD	Al Paul Lefton Co., Inc.
Sport Names to Remember	Austin Nichols	Slides	WABD	Alfred Lilly Co., Inc.
Sport News	Keystone Plating & Rust Proofing Corp.	News	WABD	Direct
Sports	Hyde Park Brew. Beer	Sports	KSD	Gardner
Sports	Philco Dealers Television Sets	Sports	KSD	Marjorie Wilten, Inc.
Sports Close-Ups	Griesedieck Bros. Beer	Sports	KSD	Ruthrauff & Ryan
Sports Commentary	George's Radio & Tv. Co.	Sports	WNBW	Robert J. Enders Adv.

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Sports Film	Lacey's Electrical Appliances	Sports (L)	WMAL	Henry J. Kaufman
Sports News	George's Radio & Tv. Co.	Commentary	WNBW	Robert J. Enders Adv.
Sports Parade	A. Gettelman Brewing Co. Beer	Sports (F)	WTMJ	Scott-Telander
Sportsmen's Show	U. S. Rubber Co.	Sports	WCBS	Campbell-Ewald
Spots	American Tobacco Co. Lucky Strike Cigarettes	Spot Announcements	WTTG	Foote, Cone & Belding
Spots	Automobile Club of Michigan Auto Insurance	Spots	WWJ	Stockwell & Marcuse
Spots	American Tobacco Co. Lucky Strikes	Spots	WWJ	Foote, Cone & Belding
Spots	Bulova Watch Co. Bulova Watches	Spots	WWJ	Biow & Co.
Spots	Allen B. DuMont Labs, Inc. Du Mont Televisors	Spot Announcements	WTTG	Direct
Spots	Hat Research Hats	Spots	WWJ	Grey Adv.
Spots	Hot'N Kold Shops Appliances	Spots	WWJ	Gabriels
Spots	Tivoli Brewing Co. Beer	Spots	WWJ	McCann-Erickson
Star Views	Richards Radio		KTLA	Cecil Noble Adv. Agcy.
Stars Dressing Room	E-Z Thread., International Thread Co.	Live	WNBT	Redfield-Johnstone, Inc.
Streamliner Parade	Chicago Northwestern R.R. Transportation	Remote Interview	WBKB	The Caples Co.
Streamliner Parade	Union Pacific R.R. Transportation	Remote Interview	WBKB	The Caples Co.
Studio Show	J. L. Hudson Co. Department Store	Demonstration	WWJ	Wolfe, Jinkling, Dow & Conckey
Sunset Room	Philco		KTLA	Cecil Noble Adv. Agcy.
Sunshine Sportsmen's Show	Barbey's, Inc. Sunshine Beer	Sports (F)	WPTZ	Gray & Rogers

The Swift Home Service Club	Swift & Co.	Live	WNBT (NBC Network)	McCann-Erickson, Inc.
Swimming Meet (Central AAU)	American Television Lab. Training	Sports (L)	WBKB	Turner Adv.
Swing Into Golf	Wm. Perry Blouse, Inc.	Live & Film	WABD	Sterling Adv. Agcy.
Swiss Family Robinson	The Borden Co.	Live	WNBT (NBC Network)	Kenyon & Eckhardt, Inc.
<b>T</b>				
Telechats	The Fair Store Department Store	Studio	WBKB	J. R. Pershall
Telenews	Chevrolet Automobiles	Film	WBKB	Campbell-Ewald
Telequizcalls	Commonwealth Edison Electrical Appliances	Studio	WBKB	J. R. Pershall
Tele-Sports	Gunther Brewing Co.	Sports	WNBW	Booth, Vickery & Schwinn
Tele-Varieties	Bristol-Myers Co.	Live	WNBT (NBC Network)	Young & Rubicam, Inc.
Telenews Digest	Chevrolet Automobiles	News	WWJ	Campbell-Ewald
Telephone Hour	Southwestern Bell Institutional	Film	KSD	Direct
Telequizcalls	Union Electric Electric Appliances	Quiz Show	KSD	Gardner Adv.
Television Matinee	Philadelphia Electric Co. Utilities	Live & Film	WPTZ	Direct
Television Matinee	Philco Distributors Philco Television Sets	Live	WWJ	William I. Denman, Inc.
Television Party	Grinnell's Department Store	Live	WWJ	Simons-Michelson
Television Press Release	Holt-DeLand, Inc.	Slides & Commentary	WNBT	Miller Adv. Agcy., Inc.
Tennis Matches	U. S. Rubber Co.	Remote	WABD	Direct
Thanksgiving Day Parade	R. H. Macy & Co.	Remote	WNBT	Direct
Time Signals	Benrus Watch Co.		WNBT	J. D. Tarcher & Co., Inc.

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Time Signals	Bulova Watch Co.	Spots	WNBT	The Biow Co., Inc.
Time Signals	Bulova Watch Co.	Spots	WCBS	Biow Co.
Time Signals	Elgin National Watch Co.	Spots	WNBT	J. Walter Thompson Co.
Time Signals	Elgin National Watch Co.	Spots	WCBS	J. Walter Thompson
Time Signals	Gruen Watch Co.	Spots	WCBS	McCann-Erickson
Time Signals	Hanneil Food Products Popcorn Chips	Spots	WCBS	Raymond E. Nelson
Time Spot	Barr's Jewelry	Correct Time (F)	WPTZ	Edward Prager
Time Spot	Beneficial Saving Fund Bank	Correct Time (L)	WPTZ	Richard A. Foley
Time Spot	Broadwood Hotel Hotel Facilities	Correct Time (F)	WPTZ	Deane Klein Davidson
Time Spot	Dewco Tire Service Co. Tires	Correct Time (L)	WPTZ	Raymond E. Nelson
Time Spot	Elizabeth Davidson Home Furnishings	Correct Time (F)	WPTZ	Solis S. Cantor
Time Spot	Elgin Watch Co. Watches	Correct Time (F)	WPTZ	J. Walter Thompson
Time Spot	Marcus & Co. Printers	Correct Time & News	WPTZ	Ralph A. Hart
Time Spot	Philco Distributors, Inc. Electric Appliances	Correct Time (L)	WPTZ	Julian Pollock
Time Spot	David T. Robinson Plymouth-Dodge Cars	Correct Time (L)	WPTZ	Solis S. Cantor
Time Spot	Ryan's Army-Navy Store Men's Furnishings	Correct Time (L)	WPTZ	Stewart-Jordan
Tobaccoland U. S. A.	Liggitt & Myers Chestersfields	Film	WCBS	Newell-Emmett
Trader Horn	Better Cars, Inc.	Spot (L)	WCBS	Lester L. Wolff
Twelfth Night	The Borden Co.	Live	WNBT (NBC Network)	Kenyon & Eckhardt, Inc.

Uncle Phil Philco

KTLA

Cecil Noble Adv. Agcy.

Various	Crosley Co. Television Sets	Sports	KSD	M. Hirsch
Various	RCA Dealers Television Sets	Junior Jamboree	KSD	Direct
Various	RCA Dealers Television Sets	Man on the Street		Young & Rubicam
The Versatile Wool	International Wool Secretariat	Film	WCBS	Direct
Visi Quiz	Sears, Roebuck & Co. Household Furnishings	Audience Participation (L)	WPTZ	Raymond E. Nelson
Voice of Firestone	The Firestone Tire & Rubber Co.	Film	WNBT (NBC Network)	Sweeney & James Co.
Washington Home Show	Potomac Electric Power Co.	Exposition	WNBT	Henry J. Kaufman & Associates
Weather Forecasts	Brentwood Sportswear	Film	WNBT	John Falkner Arndt & Co., Inc.
Weather Reports	The B.V.D. Corp.		WNBT	Grey Adv. Agcy.
Weather Reports	B. V. D.		KTLA	Grey Adv. Agcy.
Weather Reports	Botany Mills		KTLA	Silverstein, Goldsmith
Weather Reports	Botany Worsted Mills		WNBT	Alfred J. Silberstein-Bert Goldsmith, Inc.
Weather Spot	Botany Mills Woolen Goods	Weather Forecast (F)	WPTZ	Silverstein-Goldsmith
Weather Spot	Brentwood Men's Sportswear	Weather Forecast (F)	WPTZ	John Falkner Arndt
Weather Spot	M. Buten & Sons Paints	Weather Forecast (L)	WPTZ	Philip Klein
Weather Spot	Canine Food & Products Co. Trim Dog Food	Weather Forecast (L)	WPTZ	Packard Adv.
Weather Spot	Chech Candy Co. Mints	Weather Forecast (F)	WPTZ	Solis S. Cantor
Weather Spot	Jiffy Products Zippy Starch	Weather Forecast (L)	WPTZ	Martin & Andrews
Weather Spot	Philco Distributors, Inc. Electric Appliances	Weather Forecast (L)	WPTZ	Julian Pollock

TITLE	SPONSOR-PRODUCT	TYPE	STATION	ADVERTISING AGENCY
Weather Spot	Superfine Fuels Co. Fuel	Weather Forecast (L)	WPTZ	Solis S. Cantor
Welcome Jeremiah	The Borden Co.	Live	WNBT (NBC Network)	Kenyon & Eckhardt, Inc.
Western Feature Film	Chevrolet	Film	WABD	Campbell-Ewald Co.
What's New in the Stores	Cluett-Peabody Sanitized	Fashion	KSD	Young & Rubicam
The Bob Wolff Show	Southern Venetian Blind Co. Venetian Blinds	Sports	WTTG	Direct
The World In Your Home	Radio Corp. of America	Film	WNBT (NBC Network)	J. Walter Thompson Co.
World Series	Ford Motor Co. &	Remote	WABD	J. Walter Thompson Maxon, Inc.
Wrestling	Gillette Safety Razor Co. Harry Alter Co. Crosley Television & Radio	Sports	WBKB	Malcolm Howard
Wrestling	Ford Motor Co.	Sports	KTLA	J. Walter Thompson
Wrestling	Ford Motor Co. Automobiles	Sports	WWJ	J. Walter Thompson
Wrestling	A. Gettelman Brewing Co. Beer	Sports (L)	WTMJ	Scott-Telander
Wrestling	Keeley Brewing Co. Beer	Sports	WBKB	Malcolm Howard
Wrestling	Teldisco, Inc.	Remote	WARD	Raymond Adv.
Wrestling Bouts	Scott & Grauer Ballentine Beer	Sports	WFIL	J. Walter Thompson
Wrestling from Jamaica Arena	American Shops	Remote	WABD	Wm. N. Scheer Adv. Agency
You Are An Artist	Gulf Oil Corp.	Live	WNBT (NBC Network)	Young & Rubicam, Inc.
You Should Ride a Hobby Horse	Arbee Food Products Co. Scrap Trap	Studio	WBKB	Direct
Your Esso Reporter	Standard Oil Co. of N. J.	Film	WNBT (NBC Network)	Marschalk & Pratt Co.
Your Television Shopper	Stern & Co. Department Store	Remote pickup	WPTZ	Direct



# COMMERCIAL TELEVISION STATIONS

PERSONNEL • FACILITIES

## WBAL—TV

BALTIMORE  
CHANNEL 11  
NBC

Power ..... 32 Kw.  
Owned-Operated By ..... Hearst Radio, Inc.  
Business and Studio Address ..... 2610 North  
Charles St.,  
Phone Number ..... Hopkins 3000  
Transmitter Location ..... Cottage and Violet Aves.  
Air Time ..... Variable  
News Service ..... AP; INS; UP  
Transcription Service ..... Thesaurus  
Representative ..... NBC  
General Manager ..... Harold C. Burke  
Director of Television ..... Harold P. See  
Commercial Manager ..... Harold W. Batchelder  
Production Manager ..... James S. McMurry  
Tele Operations Engineer ..... George G. Jacobs

## WMAR

BALTIMORE  
EST. 1947  
CHANNEL 2

Frequency ..... 54-60 mcs.; Power: 17.9 Kw  
Owned-Operated By ..... The A. S. Abell Co.  
Business and Studio Address ..... Baltimore  
and Charles Sts.  
Phone Number ..... LExington 7700  
Transmitter Location ..... O'Sullivan Bldg.,  
Baltimore and Light Sts.  
Air Time ..... Variable  
Transcription Service ..... Associated, Lang-Worth  
Service Accepted from ..... CBS, DuMont;  
ABC, WMAL, WFIL-TV, others.  
Executives-President ..... Paul Patterson,  
Neil H. Swanson.  
Commercial Manager ..... Ernest A. Lang  
Program Director ..... Robert B. Cochrane  
Chief Engineer ..... Carlton G. Nopper

## WBZ—TV

BOSTON  
EST. 1948  
NBC  
CHANNEL 4

Frequency ..... 66-72 mc.; Power: Aural—  
7.15 Kw., Visual—14.3 Kw.

Owned-Operated By ..... Westinghouse Radio  
Stations, Inc.

Business Address ..... WRS—1619 Walnut St.,  
Phila. 3, Pa.

Phone Number ..... Rittenhouse 6-6870

Station Address ..... 275 Tremon St., Boston;  
after June 1948: 1170 Soldiers Field Rd.,  
Allston 34, Mass.

Station Phone ..... Hancock 6-4261

Transmitter Location ..... 1170 Soldiers Field  
Rd., Allston.

Air Time ..... Variable

President ..... Walter Evans

Vice-President ..... Walter E. Benoit

General Manager ..... J. B. Conley

Station Manager ..... W. C. Swartley

Sales Manager ..... C. Herbert Massé

Asst. Sales Manager ..... Lynn Morrow

Program Manager ..... W. Gordon Swan

Production Manager ..... Stephen Burke

Publicity Representative ..... Wendell A. Davis

Chief Engineer ..... W. H. Hauser

## W9XZV—W9XZC

CHICAGO  
CHANNEL 1  
(Experimental)

Frequency: W9XZV, 54-60 mc.; W9XZC, 512-

528 mc. Power: Sight and Sound, 1000 Watts

Effective Radiated Signal ..... 1270

Owned-Operated By ..... Zenith Radio Corp.

Business-Studio Address ..... 6001 Dickens Ave.

Phone Number ..... Berkshire 7503

Transmitter & Antenna Location ..... 6001 Dickens

Ave.

Air Time ..... Unlimited license

President-General Mgr. .... E. F. McDonald, Jr.

Station Manager ..... J. E. Brown

## WBKB

CHICAGO  
EST. 1942  
CHANNEL 4

Frequency ..... 66-72 mc.; Power 13.7 Kw.

Owned-Operated By ..... Balaban & Katz Corp.

Business and Studio Address ..... 190 N. State St.

Phone Number ..... Franklin 6446

Transmitter Location ..... 190 N. State St.

Air Time ..... Variable Afternoon and Evening

News Service ..... AP; UP

Transcription Service ..... World

Membership ..... TBA  
 President ..... John Balaban  
 General Manager ..... William C. Eddy  
 Chief Engineer ..... A. H. Broly

## WGN-TV

CHICAGO

EST. 1948

MBS

Frequency: 186-192 Mc. .... Power: 18.4  
 Owned-Operated By ..... WGN, Inc.  
 Business Address ..... 441 N. Michigan Ave.  
 Phone Number ..... FINancial 0011  
 Transmitter Location ..... 400 W. Madison  
 News Service ..... AP, INS, Transradio, UP  
 Owner ..... Col. Robert R. McCormick  
 General Manager ..... Frank P. Schreiber  
 Director of Operations ..... Vern Brooks  
 Director Sales ..... Wm. A. McGuinness  
 Program Coordinator ..... Edwin Mills  
 Publicity Director ..... Bruce Dennis  
 Director of Engineering ..... C. J. Meyers  
 Form Editor ..... Hal Totten

## WLWT

CINCINNATI

EST. 1939

CHANNEL 4

Power ..... 500 Kw.  
 Owned-Operated By ..... Crosley Bcstg Corp.  
 Business Address ..... Cincinnati 2, Ohio  
 Phone Number ..... Cherry 1822  
 Studio Address ..... Chickasaw and Warner  
 Sts., Clifton Heights.  
 Transmitter Location ..... Carew Tower, Fifth  
 and Vine Sts.  
 Air Time ..... Average 19 hrs. weekly  
 President ..... James D. Shouse  
 Acting Director ..... J. R. Duncan  
 Chief Engineer ..... Howard Lepple

## WEWS

CLEVELAND

EST. 1947

CHANNEL 5

Frequency ..... 76-82 mc.; Power: 16.2 Kw  
 Visual, 8.1 Kw Oral; Antenna 642' effective  
 height.  
 Owned ..... Scripps-Howard Radio, Inc.  
 Business and Studio Address ..... The WEWS  
 Bldg., 1816 East 13th St.  
 Phone Number ..... Superior 6111  
 Transmitter Location ..... 7080 State Rd.,  
 Parma, Ohio.  
 Air Time ..... Varies  
 News Service ..... UP; Acme  
 Transcription Service ..... Associated  
 President (N. Y.) ..... Jack R. Howard  
 General Manager ..... James C. Hamrahan  
 Station Manager ..... J. Harrison Hartley  
 Commercial Manager ..... John R. Schmunk

Program Director ..... Patrick Crafton  
 Musical Director ..... Helen Lott  
 Chief Engineer ..... Joseph B. Epperson

## WWJ-TV

DETROIT

EST. 1947

Frequency ..... 66-72 mc.; Power: Video 5000,  
 Audio 2500.  
 Owned-Operated By ..... The Evening News  
 Association.  
 Business and Studio Address ..... 630 West  
 Lafayette.  
 Phone Number ..... Randolph 2000  
 Transmitter Location ..... Penobscot Tower  
 Air Time ..... Variable  
 News Service ..... AP; UP  
 Transcription Service ..... Lang-Worth; Standard  
 Representative ..... George P. Hollingsberry  
 Chief Executive ..... W. J. Scripps  
 General Manager ..... Harry Bannister  
 Assistant General Manager ..... Edwin K. Wheeler  
 Commercial Manager ..... Willard Walbridge  
 Sales Promotion Manager ..... Jack Albert  
 General Program Manager ..... Melvin Wissman  
 Production Supervisor ..... Robert P. Ritter  
 Production Manager ..... Thomas L. Riley  
 Publicity Director ..... Richard S. Spencer, Jr.  
 Chief Engineer ..... E. J. Love

## KTLA

EST. 1942

LOS ANGELES

CHANNEL 5

Frequency ..... 76-82 mc.; Power: 8 Kw.  
 Owned-Operated By ..... Television Productions,  
 Inc.  
 Business and Studio Address ..... Paramount  
 Studios, 5451 Marathon St., Hollywood 38  
 Phone Number ..... Hollywood 6363  
 Transmitter and Antenna Location ..... Mount Alta  
 Air Time ..... Variable Afternoon and Evening  
 News Service ..... UP  
 Transcription Service ..... World  
 Representative ..... George Shubert  
 Membership ..... TBA  
 President ..... Paul Raibourn  
 West Coast Dir.-Station Mgr. .... Klaus Landsberg  
 Sales Manager ..... George Shupert  
 Program Director ..... Philip Booth, Albert V. Cole  
 Production Manager ..... J. Gordon Wright  
 Publicity Director ..... Jonathan Rice  
 Chief Announcer ..... Keith Hetherington  
 Film Director ..... Leland Muller  
 Musical Dir. .... Rex Kepple  
 Engr. Supervisor ..... Raymond M. Moore

## W6XAO-(KTL)

LOS ANGELES (HOLLYWOOD)—

EST. 1931

CHANNEL 2

Frequency ..... 54-60 mc.; Power: 4 kw.  
 Effective Signal Radiated ..... 5600

• • • **COMMERCIAL TELEVISION STATIONS** • • •

Owned-Operated By . . . . . Don Lee Broadcasting System  
Business Address . . . . . 1313 N. Vine St.  
Phone Number . . . . . Hollywood 8255  
Transmitter & Antenna Location . . . . . 3800 Mount Lee Drive  
Air Time . . . . . Varied  
News Service . . . . . AP, INS, CNS, UP  
Transcription Service . . . . . World Representative  
Representative . . . . . John Blair  
Membership . . . . . TBA  
President . . . . . Thomas S. Lee  
Vice-President and General Manager . . . . . Lewis Allen Weiss  
Vice-President and Assistant General Manager . . . . . Willet H. Brown  
Director of Television . . . . . Harry R. Lubcke  
Program Director . . . . . Jack Stewart  
Producer . . . . . Stuart Phelps  
Publicity Relations Director . . . . . Mark Finley  
Chief Announcer . . . . . Ken Barton  
Stage Director . . . . . Ted Driscoll  
Chief Engineer . . . . . Harold Jury  
Film Director . . . . . Lois Prober  
Video Pickup Operator . . . . . Bob Fonarow

**WTMJ-TV**

**MILWAUKEE**  
EST. 1947  
CHANNEL 3

Frequency . . . . . 60-66 mc.; Power: Aural 17.0 Kw.; Visual 16.1 Kw.  
Owned-Operated By . . . . . The Journal Co.  
Business Address . . . . . 333 W. State St.  
Phone Number . . . . . Marquette 6000  
Transmitter Studio Location . . . . . 720 E. Capitol Drive  
Air Time . . . . . Wednesday's through Sunday's (Varies).  
News Service . . . . . AP  
Representative . . . . . Edward Petry  
General Manager . . . . . W. J. Damm  
Asst. General Manager . . . . . L. W. Herzog  
Station Commercial Mgr. . . . . R. G. Winnie  
Program Director . . . . . E. J. Robertson  
Publicity Director . . . . . R. B. Wallace  
Chief Engineer . . . . . Phil Laeser

**WABD**

**NEW YORK CITY**  
EST. 1941  
DU MONT TELEVISION NETWORK  
CHANNEL 5

Frequency . . . . . 76-82 mc.  
Power . . . video: 14.25 kw Effective radiated power; sound: 9.45 kw. Effective radiated power  
Owned By . . . . . Allen B. Du Mont Laboratories, Inc.

Operated By . . . . . Du Mont Television Network  
Business Address . . . . . 515 Madison Ave.  
Phone Number . . . . . Plaza 3-9800  
Studio Address . . . . . Wanamakers Studio Broadway & 9th  
Transmitter Location . . . . . 515 Madison Ave.  
Air Time . . . . . Approx. 35 hrs. weekly  
News Service . . . . . INS  
Transcription Service . . . . . Associated  
Membership . . . . . TBA  
President-Owner . . . . . Allen B. Du Mont  
Commercial Manager . . . . . John H. McNeil  
Sales Promotion Manager . . . . . Charlotte Stern  
Program Director . . . . . James Caddigan  
Chief Announcer . . . . . Don Roper  
Chief Engineer, Du Mont Television Network . . . . . Scott Helt  
WABD . . . . . S. R. Patremio

**WCBS-TV**

**NEW YORK CITY**  
EST. 1931  
CHANNEL 2

Frequency . . . . . 54-60 mc.  
Owned-Operated By . . . . . Columbia Broadcasting System  
Business & Studio Address . . . . . 15 Vanderbilt Ave.  
Phone Number . . . . . Murray Hill 6-6340  
Transmitter Location . . . . . Chrysler Tower  
Air Time . . . . . Minimum 12 hrs. weekly  
News Service . . . . . AP  
Representative . . . . . Radio Sales  
Vice-President . . . . . Lawrence W. Lowman  
Director of Television . . . . . Worthington C. Miner  
Assoc. Dir. of Tele. . . . . Leonard Hole  
Commercial Manager . . . . . George L. Moskovics  
Program Operations . . . . . Merritt H. Coleman  
Manager of Technical Operations . . . . . Paul Wittlig  
Manager of Press Information . . . . . James J. Kane  
Dir. of News — Special Events . . . . . Robert Bendick  
Film Manager . . . . . Ed Evans  
Sales Promotion Manager . . . . . Halsey Barrett

**WNBT**

**NEW YORK CITY**  
EST. 1941  
NBC  
CHANNEL 4

Frequency . . . . . 66-72 mc.  
Power . . . Sight, 5000 Watts; Sound, 3000 Watts  
Owned-Operated By . . . . . National Broadcasting Co.  
Business Address . . . . . 30 Rockefeller Plaza  
Phone Number . . . . . Circle 7-8300  
Studio Address . . . . . 30 Rockefeller Plaza  
Transmitter & Antenna Location . . . . . Empire State Bldg. Tower  
Air Time . . . . . Approx. 20-35 hrs. weekly

President (NBC) ..... Niles Trammell  
 Exec. V.P. (NBC) ..... Frank E. Mullen  
 V.-P. & Chief Engineer ..... O. B. Hanson  
 Dir. Tele. Engr. Operations. Robert E. Shelby  
 Dir. Tele. Operations ..... Noran E. Kersta  
 Executive Producer ..... Warren Wade  
 Television Press Editor ..... Allan H. Kalmus  
 Sales Manager ..... Reynold R. Kraft

Owned By ..... The Philadelphia Bulletin  
 Operated By ..... WCAU, Inc.  
 Business Address ..... 1622 Chestnut St.  
 Phone Number ..... Locust 7-7700  
 Transmitter Location ..... PSFS Bldg., 12 S. 12th St.  
 Air Time ..... Undetermined  
 News Service ..... AP, UP  
 General Manager ..... Leon Levy  
 Commercial Manager and  
 Program Director ..... G. Bennett Larson  
 Sales Promotion Manager ..... Robert N. Pryor  
 Production Manager ..... Roy Meredith  
 Publicity Director ..... J. J. "Chick" Kelly  
 Chief Engineer ..... J. G. Leitch

**WPIX**  
 NEW YORK CITY  
 EST. 1948

Frequency: ..... Channel No. 11, 198-204 mc.  
 Power: ..... Audio 8.17 kw.; Video 16.3 kw.  
 Owned-Operated By ..... News Syndicate Co., Inc.  
 Phone Number ..... Murray Hill 2-1234  
 Business-Studio Address ..... 220 East 42nd St.  
 Air Time ..... Undetermined  
 Transmitter Location ..... 220 East 42nd St.  
 News Service ..... Undetermined  
 Transcription Service ..... Undetermined  
 Membership ..... TBA  
 President and General Manager ..... F. M. Flynn  
 Station Manager ..... Robert L. Coe  
 Commercial Manager ..... B. O. Sullivan  
 Manager of News and  
 Special Events ..... Carl E. Warren  
 Program Director ..... Harvey Marlowe  
 Mgr. Research and  
 Development ..... Clifford E. Denton  
 Publicity ..... Frank Young  
 Chief Engineer ..... Thomas E. Howard

\* On the air on or about June 15, 1948.

**WATV**  
 NEWARK  
 EST. 1947

Frequency ..... 210-216 mc.  
 Owned-Operated By ..... Bremer Bcstg. Corp.  
 Business and Studio Address ..... 1020 Broad St.  
 Phone Number ..... Mitchell 2-6400; Rector 2-5878  
 Pleasant Avenues, West Orange, N. J.  
 Transmitter Location ..... Marcella and Mt.  
 Air Time ..... 24 hrs. weekly  
 News Service ..... AP  
 Membership ..... TBA  
 Pres., Gen. & Station Mgr. Irving R. Rosenhaus  
 Chief Engineer ..... Frank V. Bremer  
 Supervisor ..... Hank Dabrowski

**WCAU-TV**  
 PHILADELPHIA  
 EST. 1948  
 CBS-TV

Frequency: ..... Channel 10, 192-198 mc.  
 Power: ..... Aural 26.4 kw.; Visual 25 kw.

**WFIL-TV**  
 PHILADELPHIA  
 EST. 1947  
 CHANNEL 6

Frequency ..... 82-88 mc.; Power: Visual  
 18.1 Kw, Sound 10 Kw rad.  
 Owned-Operated By ..... Triangle Publications,  
 Philadelphia Inquirer Division.  
 Business and Studio Address ..... 46th and  
 Market Sts.  
 Phone Number ..... Evergreen 6-8090  
 Transmitter Location ..... Widener Bldg.  
 Air Time ..... Approximately 28 hrs. weekly  
 Representative ..... The Katz Agency  
 General Manager ..... Roger W. Clipp  
 Television Director ..... Kenneth W. Stowman  
 Sales Manager ..... John E. Surrick  
 Asst. to Sales Mgr. chg of Tele Sales  
 Max E. Solomon  
 Sales Promotion Manager ..... James T. Quirk  
 Publicity Director ..... George A. Koehler  
 Chief Engineer ..... Louis E. Littlejohn  
 Asst. Chief Engr. Chg of Tele. David J. Miller, Jr.

**WPTZ**  
 PHILADELPHIA  
 EST. 1941  
 NBC  
 CHANNEL 3

Frequency ..... 60-66 mc.;  
 Power: Visual 2280; Aural 2315.  
 Owned-Operated By ..... Philco  
 Television Broadcasting Corp.  
 Business and Studio Address ..... 1800 Architects  
 Bldg., 17th and Sansom Sts.  
 Phone Number ..... Locust 7-7136  
 Transmitter Location ..... 1300 E. Mermaid  
 Ave., Wyndmoor, Pa.  
 Transcription Service ..... Lang-Worth  
 Vice-Pres. & Gen. Mgr. .... Ernest B. Loveman  
 Asst. Gen. Manager ..... Rolland V. Tooke  
 Commercial Manager ..... James D. McLean  
 Program Manager ..... Ernest Walling  
 Chief Engineer ..... Raymond J. Bowley

## KSD-TV

ST. LOUIS  
EST. 1947  
NBC  
CHANNEL 5

Frequency... 76-82 mc.; Power: Video 20,000, Audio 10,000.  
Owned-Operated By... Pulitzer Publishing Co.  
Business and Studio Address... 1111 Olive St.  
Phone Number... Main 1111  
Transmitter Location... 1111 Olive St.  
Air Time... Approximately 20 hrs. weekly  
News Service... AP; NBC Tele NEWSREEL  
Transcription Service... Thesaurus, World  
Representative... Free & Peters  
Membership... TBA  
President... Joseph Pulitzer  
General Manager... George M. Burbach  
Sales Manager... Guy E. Yeldell  
Chief Engineer... Robt. L. Coe

## WRGB

SCHENECTADY, N. Y.  
NBC  
CHANNEL 4

Frequency... 66-72 mc.; Power: 18.25 kw. Visual, 9.125 kw. Aural  
40,000 Watts, Oral, 20,000 Watts  
Owned-Operated By... General Electric Co.  
Business Address... 60 Washington Ave.  
Phone Number... (Studio) 4-2211, Ext. 4926;  
Sales 3-2121, Ext. 44  
Transmitter & Antenna Location... New Scotland, N. Y.  
Air Time... Daily except Sat., Approx. 6:50 a.m.-10:30 p.m.  
News Service... INS, INP  
Transcription Service... Thesaurus, Lang-Worth  
Membership... NAB  
Vice President G. E. Adv., Publicity & Broadcasting... R. S. Peare  
Asst. Manager Adv., Publicity & Broadcasting... B. J. Rowan  
Station Manager... G. E. Markham  
Supervisor, Station Sales & Promotion... A. G. MacDonald  
Supervisor, Programs... A. G. Zink  
Supervisor, Music... A. O. Coggeshall  
Supervisor, Farm Programs... R. B. Child  
Chief Engineer... W. J. Purcell

## WMAL-TV

WASHINGTON, D. C.  
EST. 1947  
CHANNEL 7

Frequency... 174-180 mc.  
Owned-Operated By... The Evening Star Bcstg Co., Inc.  
Business Address... 724 14th St., N.W.  
Phone Number... National 5400  
Studio Address... 201 Commonwealth Bldg.

Transmitter Location... Campus American University, Nebraska and Mass Ave., N.W.  
Air Time... Variable  
News Service... AP; UP  
Membership... NAB  
President... S. H. Kauffmann  
General Manager... K. H. Berkeley  
Commercial Manager... Ben B. Baylor  
Director of Television... Burke Crotty  
Publicity Director... Tom Dolan  
Chief Engineer... Daniel Hunter  
Tele Operations Supervisor... Frank Harvey

## WTTG

WASHINGTON, D. C.  
EST. 1945  
DU MONT TELEVISION NETWORK  
CHANNEL 5

Frequency... 76-82 mc.  
Power... 5 video: kw.; audio: 2½ kw.  
Owned By... Allen B. Du Mont Laboratories, Inc.  
Operated By... Du Mont Television Network  
Business-Studio Address... 12th & "E" Sts., N. W.  
Phone Number... Republic 7816  
Transmitter Location... Hotel Harrington, 12th & "E" Sts., N.W.  
Air Time... 7 days a week; 5:45-11 p.m.  
News Service... Transradio  
Membership... TBA  
President-Owner... Allen B. Du Mont  
General Manager... Walter Compton  
Commercial Manager... H. E. Sheffers  
Production Manager... Roger Coelos  
Chief Announcer... Gordon Williamson  
Chief Engineer... Malcolm Burleson

## WNBW

WASHINGTON, D. C.  
EST. 1947  
NBC  
CHANNEL 4

Frequency... 66-72 mc.  
Power... 20.5 kw. (Effective radiated power)  
Owned-Operated By... National Broadcasting Company  
Business Address... 714-14th St., N.W.  
Phone Number... Republic 4000  
Studio-Transmitter Location... Wardman Park Hotel  
Air Time... Average 24 hrs. per week of Programs, plus 28 hrs. per week of Test Pattern  
News Service... AP  
Transcription Service... Thesaurus  
Membership... NAB  
V.P. Charge of NBC, Washington... Frank M. Russell  
Television Program Mgr... John E. Gaunt  
Commercial Manager... Mahlon Glascock  
Publicity Director... Jay Royen  
Chief Engineer... Donald Cooper

# TELEVISION PROGRAMMING

By LAWRENCE PHILLIPS, Director Du Mont Television Network

THERE is no longer any question but that television, as it develops, will become the most potent and effective means of mass communications so far devised by man; that it will soon exercise a profound influence upon the lives, habits and welfare of many millions of people.

A review of the variety and scope of television programming already achieved in the two years of operation, since the end of the war, indicates the endless panorama of entertainment, information and education which will in time be made available to more than 80% of the people of the United States—tomorrow's television audience.



Phillips

Drama, music, variety entertainment, movies and hundreds of original productions have formed the nucleus of television broadcasting schedules since the introduction of public service in 1939. Indoor and outdoor events of general public interest: boxing, wrestling, baseball, football, parades, circuses, etc., are already a mainstay in current television programming. The vast reservoirs of information and instruction: travel, art, public forums of debate, round-table discussions; political conventions, etc., are already being scanned by television cameras for the enjoyment and edification of thousands of viewers within the range of existing facilities in almost a dozen major cities in the United States.

To date, television broadcasting has been primarily a local operation. But now the time has come when networks must assume the responsibility of introducing and advancing the new art of sight-sound broadcasting and of making television program service available to independent stations that will be associated with their networks.

For it is only by the establishment of network service as quickly as is practicable, and the resulting distribution of costs, programs and experience over a number of stations—that television programs of network quality can be achieved and supported.

Experimental connections for networking are already available in television—between Boston, New York, Philadelphia, Baltimore, Washington, D. C., and Schenectady in the East, and between Chicago and South Bend in the middle West. These facilities will be expanded southwards to Richmond, Virginia sometime in 1948.

Television stations within range of these facilities are already finding it possible to exchange programs with other stations operating along these existing lines of communication.

But what about those television stations that are still within two to five years of network facilities? Stations in the south and middle west, for example. What do they do until the networks reach them?

It is our feeling at Du Mont, that here again the networks must take the responsibility and the initiative. In this connection, we are currently investigating details of a plan to make Du Mont Television Network affiliation—and Du Mont Network Program service available immediately to all stations regardless of their geographical location in the United States or their proximity to existing facilities.

Briefly: our service to these stations will begin with their own construction, if desired. It will include training of station personnel—technical, administrative, production, etc., in the intricacies of television station operation. It will extend to syndicated program service, surveys of local programming possibilities, sales surveys and audience and trade promotion assistance—as much or as little of such aid, assistance and cooperation as may be required to help independent stations get through the initial difficult period of operation with the least possible financial risk.

Having no other interests but television, and consequently no AM commitments, the Du Mont Television Network is in a position to offer such network service to any television station operator immediately. And it is our belief that by the end of 1948 we will have convinced enough stations throughout the country of the economic advisability of Du Mont Network affiliation, to have in efficient operating order regional networks along the Atlantic Coast, in the Mid-West and on the West Coast.

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# TELEVISION

## BROADCASTING STATIONS

*As of January 1, 1948*

### Construction Permits Granted for Commercial Tele Stations

#### CALIFORNIA

City	Applicant	Call Letters	Channel No.	Frequency (mc)	ERP Visual-Aural (kw)
Los Angeles	American Bcg. Co. Inc.	KECA-TV	7	174-180	4.5—2.7
Los Angeles	Earle C. Anthony, Inc.	KFI-TV	9	186-192	16.1—17
Los Angeles	National Broadcasting Co. Inc.	KNBH	4	66-72	15—8
Los Angeles	Dorothy S. Thackrey	KLAC-TV	13	210-216	16—16
Los Angeles	Times-Mirror Co.	KTTV	11	198-204	19.15—19.15
Riverside	The Bcg. Corp. of America	KARO	1	44-50	1—1
San Francisco	American Bcg. Co. Inc.	KGO-TV	7	174-180	5.4—2.7
San Francisco	Associated Broadcasters, Inc.	KWIS	5	76-82	23.6—12.6
San Francisco	The Chronicle Publishing Co.	KCPR	4	66-72	18-24—19-2
Stockton	E. F. Peffer	KGDM-TV	8	180-186	1.93—1.80

#### CONNECTICUT

New Haven	Elm City Bcg. Corp.	WNHC-TV	6	82-88	1.82—957
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#### DELAWARE

Wilmington	WDEL, Inc.	WDEL-TV	7	174-180	1—5
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#### DISTRICT OF COLUMBIA

Washington	Bamberger Bcg. Service, Inc.	WOIC	9	186-192	30.25—24.5
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#### FLORIDA

Miami	Southern Radio & Tele. Eqpt. Co.	WTVJ	4	66-72	1.57—786
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#### ILLINOIS

Chicago	American Bcg. Co. Inc.	WENR-TV	7	174-180	30—15
Chicago	National Bcg. Co. Inc.	WNBV	5	76-82	21.8—21.8

#### INDIANA

Bloomington	Sarkes & Mary Tarzian	WTTV	10	192-198	1—1
Indianapolis	Wm. H. Block Co.	WWHB	3	60-66	14.00—7.6

#### IOWA

Ames	Iowa State College of Agr. & Mech. Arts	WOI-TV	4	66-72	13—10-4
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#### KENTUCKY

Louisville	Courier-Journal & Louisville Times Co.	WHAS-TV	9	186-192	9.6—7.2
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#### LOUISIANA

New Orleans	Maison Blanche Co.	WRTV	4	66-72	13.6—7.2
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#### MARYLAND

Baltimore	Radio-Television of Baltimore, Inc.	WAAM	13	210-214	31.65—20
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● **OUTSTANDING CP'S FOR COMMERCIAL TV** ●

**MASSACHUSETTS**

<i>City</i>	<i>Applicant</i>	<i>Call Letters</i>	<i>Channel No.</i>	<i>Frequency (mc)</i>	<i>ERP Visual-Aural (kw)</i>
Boston	Yankee Network, Inc.	WNAC-TV	7	174-180	32.7—32.7
Waltham	Raytheon Mfg. Co.	WRTB	2	54-60	

**MICHIGAN**

Detroit	Fort Industry Co.	WTVO	2	54-60	14.26—7.51
Detroit	King-Trendle Bcg. Corp.	WDLT	7	174-180	32.1—16.7

**MINNESOTA**

Minneapolis	Minn. Bcg. Corp.	WTCN-TV	4	66-72	17.9—9.2
Saint Paul	KSTP, Inc.	KSTP-TV	5	76-82	13-68—6.48

**NEW JERSEY**

Newark

**NEW MEXICO**

Albuquerque	Albuquerque Bcg. Co.	KOB-TV	4	66-72	4.5—4.5
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**NEW YORK**

Buffalo	WBEN, Inc.	WBEN-TV	4	66-72	15—8
New York	American Bcg. Co. Inc.	WJZ-TV	7	174-180	16.25—8.25
New York	Bamberger Bcg. Service Inc.	WOR-TV	9	186-192	30-25—24.5
New York	News Syndicate Co., Inc.	WLTV	11	198-204	16.3—8.17

**OHIO**

Cleveland	Empire Coil Co. Inc.	WXEL	9	186-192	21—13
Cleveland	Nat'l Bcg. Co. Inc.	WNBK	4	66-72	18.8—9.6
Columbus	Crosley Bcg. Corp.	WLWL	3	60-66	15.5—5.25
Dayton	Crosley Bcg. Corp.	WLWD	5	76-82	30—25
Toledo	Fort Industry Co.	WTVT	13	210-216	27.4—14.4

**OREGON**

Portland	Oregonian Publ. Co.	KGWG	6	82-88	10—11.2
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**PENNSYLVANIA**

Johnstown	WJAC, Inc.	WJAC-TV	13	210-216	6.5—7
Philadelphia	Wm. Penn Bcg. Co.	WPEN-TV	10	192-198	25—26.4
Pittsburgh	Allen B. DuMont Labs. Inc.	WDTV	3	60-66	14.6—7.3

**RHODE ISLAND**

Providence	The Outlet Co.	WJAR-TV	11	198-204	50—50
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**TENNESSEE**

Memphis	Memphis Publ. Co.		4	66-72	13.6—7.12
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**TEXAS**

Dallas	KRLD Radio Corp.	KRLD-TV	4	66-72	46—TBD
Dallas	Lacy-Potter Tele. Bcg. Co.	KBTB	8	180-186	35—18.5
Fort Worth	Carter Publications, Inc.	KCPN	5	76-82	17.6—8.2

**UTAH**

Salt Lake City	Intermountain Bcg. Corp.	KDYL-TV	2	54-60	13.2—7
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**VIRGINIA**

Richmond	Havens & Martin, Inc.	WTVR	6	82-88	12.16—6.4
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**WASHINGTON**

Seattle	Radio Sales Corp.	KRSC-TV	5	76-82	18.95—9.79
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