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Televiser MONTHLY

JOURNAL OF TELEVISION

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Television Institute and Industry Trade Show

April 19, 20, 21

Hotel New Yorker

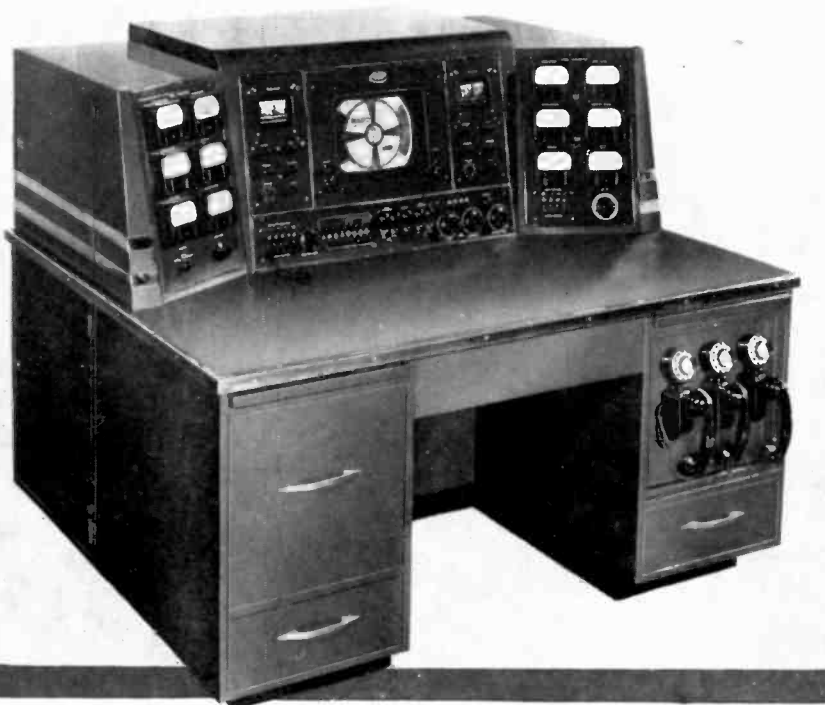
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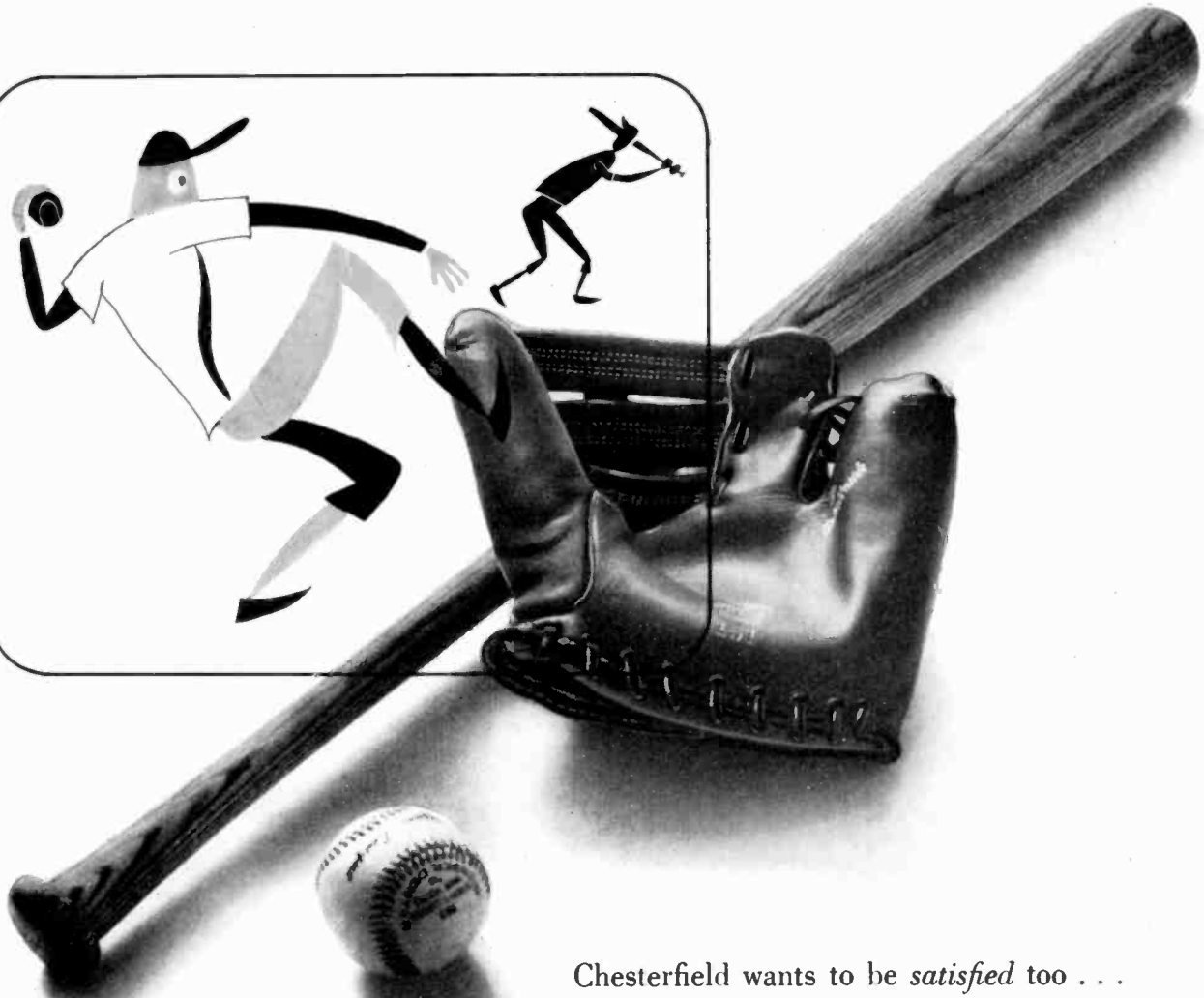
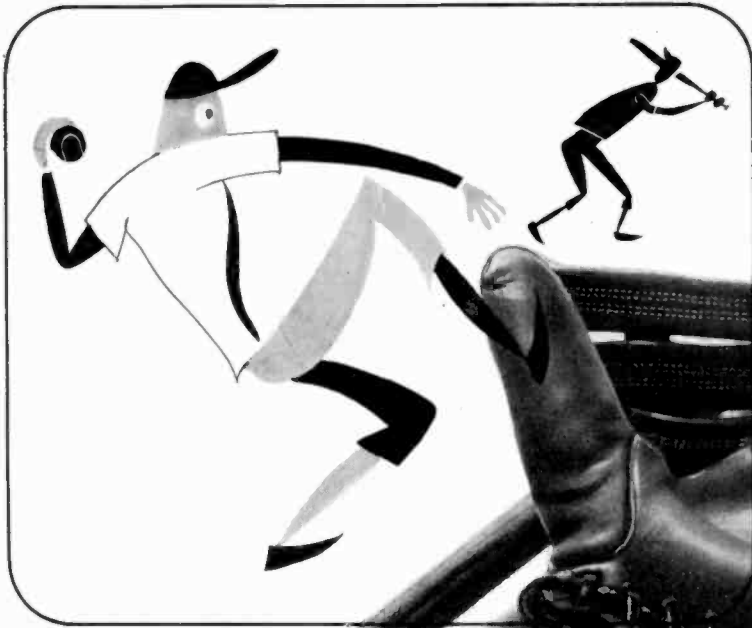
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Jay Williams, Television Director
1600 BROADWAY
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Letters to the Editor . . .

SIRS: Our intention is to set up a complete organization on French territory, able to service the American Television "Newsreel" departments with news, features and documentaries either in 16 or 35mm film.

Our prices are calculated per day's work but not per story, for one cameraman operating at your complete disposal, with the technical means he needs as follows:

1. News, features and documentaries coverage in Paris radius., 12,000 francs per day.
2. News features and documentaries coverage out of Paris, 12,000 francs per day.
(For any additional cameraman our price is per day: 6,000 francs.)

3. News, features and documentaries coverage for one cameraman and for one month, 150,000 francs.

4. Concerning the rights of EXCLUSIVITY, our proposal is: We do not guarantee any exclusivity on typical "News" stories except a priority in the choice of means of action for the orders that came in first. The professional secret will be, in all occasions, strictly kept. The absolute exclusivity will be guaranteed. on the contrary, for all ideas of your own in news features or documentaries.

5. We shall be glad to study any other proposals you might desire to make and, in any case, will endeavor to improve our technical means and possibilities to give you the most efficient and fast possible service. We intend, in the near future, to develop a cameramen network all over the country, so that our stories could be covered more quickly and the transportation expenses could be in most cases avoided.

HENRY FABIANI,
20 Rue de Tournon, Paris (60)
Tel.: Odeon 1579

Applause . . .

SIRS: Comments all this week have been very enthusiastic and quite complimentary about the Pittsburgh Television Institute. Already they're asking about the next one! So our thanks to TELEVISER for a successful meeting and will you pass along our appreciation to your fellow "Instituters"?

T. J. MACWILLIAMS
Smith, Taylor & Jenkins, Inc.
Pittsburgh, Pa.

SIRS: Comment has run most complimentary following our session, and I trust that next year's Institute will be as profitable.

CARL M. DOZER
Pittsburgh Radio & Television Club
Pittsburgh, Pa.

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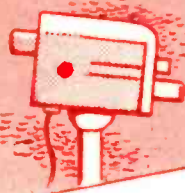
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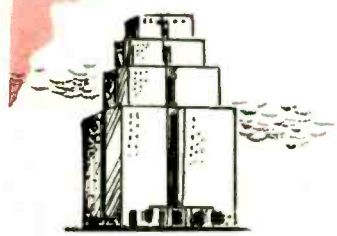
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Television Institute
 and INDUSTRY TRADE SHOW
 April 19, 20, 21
 HOTEL NEW YORKER



Hear...

The newest in television;
 How to cut studio costs;
 How to solve film problems;
 Television's future plans.

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Two floors of television
 receivers, equipment, etc.

Meet...

America's leading tele-
 vision personalities
 from all parts of the
 U. S. A. . . . the people
 you read and hear
 about daily.

Enjoy...

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 12 Panels;
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with powerful New Selling Force

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With a tower 737 feet above the street, the highest structure in the city, WCAU-TV has a combination of supreme height and power thus assuring advertisers top reception for their sales messages in America's third largest market.

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THIS GREAT NEW SELLING FORCE TO WORK FOR YOU.

WCAU-TV
CHANNEL 10

The Philadelphia Bulletin Television Station



April 15,
1948

Televiser

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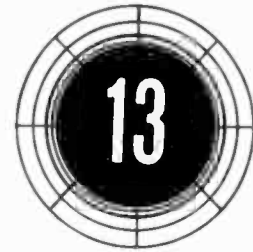
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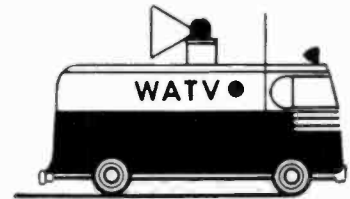
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the WATV Test-Pattern is now being telecast daily in the New York area on Channel 13.



the new WATV Mobile Unit will begin remote operations in April.



WATV main Television Studio, world's largest, (84' x 82'), is rapidly nearing completion.

WATV

CHANNEL 13

TELEVISION CENTER
NEWARK, NEW JERSEY

serving New Jersey and Metropolitan New York

Television Scannings

by Joel Peterson

IS THE TELEVISION DOOR SHUT to small independent broadcasters whose original investment in radio equipment is a sparse fraction of needs for video? Q: "How much will you spend on television?" A: "About a quarter of a million." This was the answer of a cross-section of such applicants. Q: "Where are you getting the money?" After the usual fish-eye appraisal, answers boiled down to this: Fat war-year earnings, plus loans on existing capital assets which banks are delighted to negotiate since television is one of the surest risks in our economic history.

A SENSIBLE BREATHER for new TV stations was suggested when TBA asked FCC to amend its regulations providing for a weekly 28-hour on-the-air minimum after the third year of licensed operation. The present practice of a 28-hour program schedule for many stations is a budget-taxing task.

LESS COMPLAINTS come from people who know nothing about radio than those who do, the Transvision Co. reports about those who build their own television sets. This paradox is understandable, since the laity follow instructions without recourse to "short-cuts" gained from previous experience.

PETRILLO'S HEADPATting of the TV fledgling anent "letting" the industry use musicians, drew jubilant headlines in the press. In one hand, the exalted one holds a trumpet; in the other, perhaps, an axe -- waiting for the TV bird to grow a little fatter. Stripped of all flimsy flummery, this one is complete except for the bushy eyebrows.

LEAVE THEM ALONE. Modern, super-efficient maintenance schedules demand that vacuum tubes be yanked out of sockets, tested, and jarred back into equipment again. All this to prevent outages. Yet, this rough, out-of-socket treatment causes a higher tube mortality than if they were left alone, according

to WRGB, Schenectady. They have some tubes that have been in sockets for eight years!

TELEVISION'S TOP NEED is a satisfactory receiving system that will pick up signals anywhere within the primary coverage. Apartment houses are toughest problem. Can the signal be piped around via the electric or telephone wiring; the gas, water or steam pipes? These facilities are already installed ...a good technical trick which uses one of them may be the answer.

BACKDOOR ENTRANCE to the vast microwave region may be possible with a new vacuum tube theory first propounded by an Italian mathematician. It has great potential significance for television. Whereas microwave generators have become increasingly costly and complex, the new theory may enable scientists to revert back to the conventional garden variety type tubes to generate what is sometimes referred to as the "color" frequencies.

THE KNIFE. Recently, a columnist in one of the New York dailies wrote a piece which is the kind of thing that can do serious damage to television progress. Before his installation was complete, this critic described the funny distorted pictures on his set. Some, reading the column, might surmise that TV is not ready yet, thus prospective set purchasers are scared off.

\$700,000 PER ONE-SHOT HOUR on a New York television station would be the charge when the N. Y. market is tele-saturated, if the present rate per installed sets were to be used. Station rates will continue to rise -- justifiably, but zooming set installation will bring cost-per-thousand within competitive range of other media. One method of analysis shows rough N. Y. station cost of about \$11,500 per hour at television receiver saturation. See article on station rates this issue.

NOW IN OPERATION

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first in Virginia

NBC affiliate

CHANNEL 6 RICHMOND, VIRGINIA

THE TELEVISION PICTURE OVER WTVR

- TELEVISION RECEIVER SALES—
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In Addition to Film and Test Pat-
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Virginia's First and Only Televis-
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A service of radio station WMBG

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TELEVISION *at a Glance*

WBEN-TV, Buffalo Evening News television station, is now on the air with test pattern Monday through Friday for a total of five and a half hours. Inauguration of regular programming is expected to take place during May.

COST OF FILM production of 35mm news, commercial and entertainment subjects will be materially reduced if the new union ruling for tele film cameramen is adopted. Proposal is to establish a tele category permitting one cameraman at \$150 a week to shoot video films (news, commercials, entertainment). Heretofore, 35mm required a cameraman at \$250 a week and a helper at \$100.

MRS. STANLEY KATCHER, a housewife six days a week, is the producer of "Charade Quiz," an adaptation of the parlor game, heard Thursday nights at 8:30 P. M. on WABD. The mail pull on this half hour television show has been estimated to be 7,000 to 9,000 weekly. As producer of a big time television show, Mrs. Katcher's duties are manifold. She has to dream up ten to twelve charades from the thousands of letters she receives. She must arrange for guest stars on the show as well as arrange for the different gifts that are given away to everyone who stumps the experts. She likes most of all to go shopping for the gifts.

NATIONAL ADVERTISERS are becoming interested in film shows, and live productions for network coverage. American Tobacco has purchased a mystery series; automobile companies are looking into video shows now that most sports events are signed up.

ADVERTISERS are again sponsoring TV shows to stake out time segment claims on television. Case in point is Firestone which recently brought Americana Quiz on NBC, Wednesday night at 8:00 P. M., over a five station network. Cost for the half-hour high school quiz according to trade sources is \$4,500, including time.

BOB EMERY OF WABD, key outlet of the DuMont television network in New

York, has signed a long term contract with his station. In addition to his present shows, "Small Fry Club," planned for children of grade-school age, and "Rainbow House," a teenage variety program, Emery will be in charge of developing new youth programs for the Dumont network.

U. S. GOLF ASSOCIATION COMPETITIONS will be telecast exclusively by the National Broadcasting Company. First competition to be covered will be the National Open Championship at the Riviera Country Club, in Los Angeles, June 10, 11 and 12. NBC sportscaster Bill Stern will announce; regarded as the top golfing event of the year. Television coverage will be filmed until network facilities have reached tournament locations, which are now beyond reach of NBC's East Coast network.

THIS MONTH'S BOX-SCORE

(As of April 1, 1948)

Stations-on-Air	20
Construction Permits	73
Applications	177

CHEVROLET sponsored Telenews-INS-
INP weekly newsreel topped list of all news and newsreel shows in recent Hooper survey among New York viewers.

PERSONS MISSING AND WANTED for crime will be telecast by KTLA, Los Angeles, as a public service through arrangements made by Los Angeles Police Department and Klaus Landsberg, West Coast Director of Paramount Television Productions. This new important use of the video medium is expected to prove one of the most effective aids towards crime prevention. Format used by KTLA will be a five-minute daily televising photographs and descriptions.

TRIPLE CROWN OF HORSE-RACING has been slated exclusively for CBS-TV. "The Preakness" and "The Belmont" will be telecast while they are being run; the derby will be covered by film because of the lack of direct transmission facilities from the Kentucky track.

RCA VICTOR TOOK STEP toward introducing television receivers to Missouri market, when representatives of the RCA Home Instrument Department met with 75 Kansas City dealers to discuss merchandising problems, local television problems and activities, methods of attracting trade to the store, point-of-sale identification and how to link receiver sales to advertising activities.

SPORTS COVERAGE AWARD by Variety's 15th Annual Survey of Show-management cited the remote crew of WCBS-TV for "setting the pace in remote airings of sports shows on video." The station was described as having "successfully developed a formula and technique for providing a clear, showmanly presentation of all sports televised."

WBZ-TV, BOSTON, first station to bring television to New England, will telecast Boston's First Annual Electric Show, featuring large-scale video demonstrations of pick-ups and viewing by intramural methods on April 3-10.

TELEVISION ENCYCLOPEDIA, first non-technical reference book compiled on television has just been published by the Fairchild Publishing Company. (A Review of Television Encyclopedia will appear in May issue.)

WGN-TV'S MARIONETTE SHOW will be directed by Arthur Nelson, internationally known puppeteer. Marionettes will be made by Nelson and his father, Nicholas Nelson, who built dolls used in Chicago's famous Kunasholm Restaurant, and will be manipulated by both Nelsons and Mrs. Arthur Nelson.

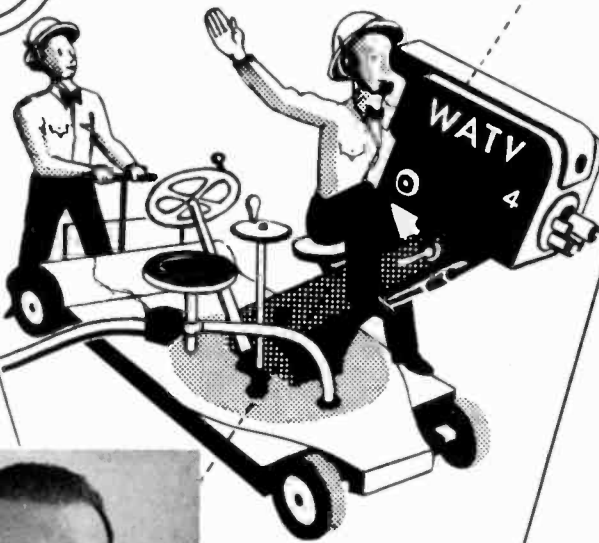
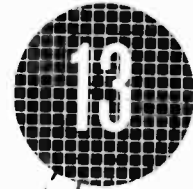
MADISON SQUARE GARDEN TELE RIGHTS go to CBS-TV for third consecutive year. Events on 1948-49 schedule are collegiate basketball, track meets, the Rodeo, the Circus, Horse Show, Westminster Kennel Club Show and special benefits with Broadway and Hollywood stars.

(Continued on Page 25)

THE TELEVISER



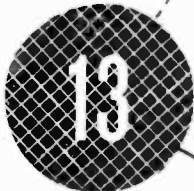
Robert Paskow
WATV Film Supervisor



James McNaughton
WATV Production Director

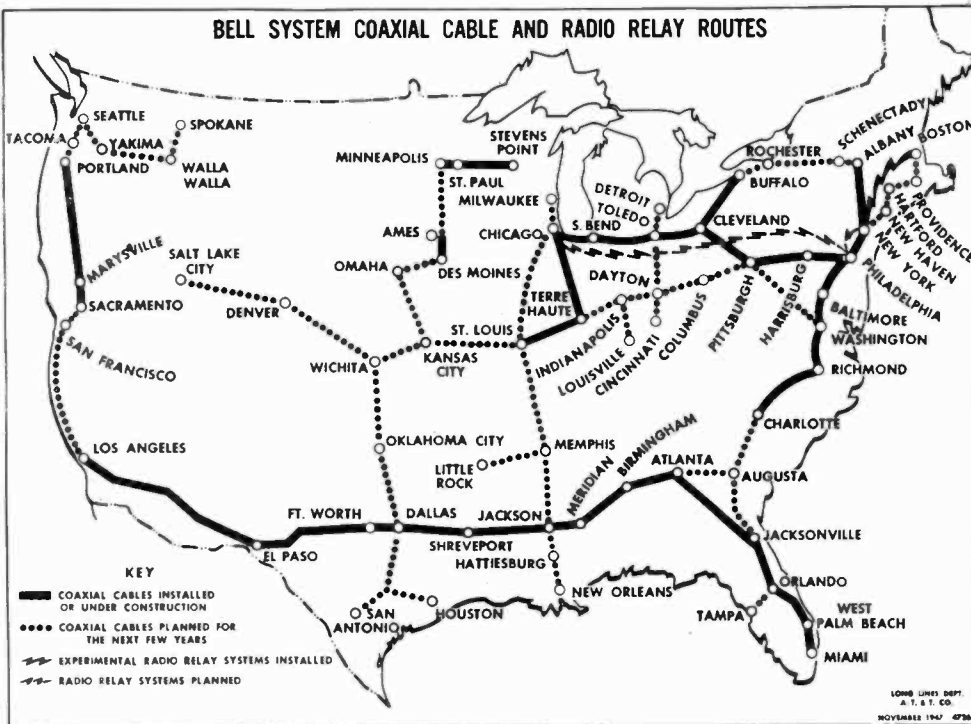
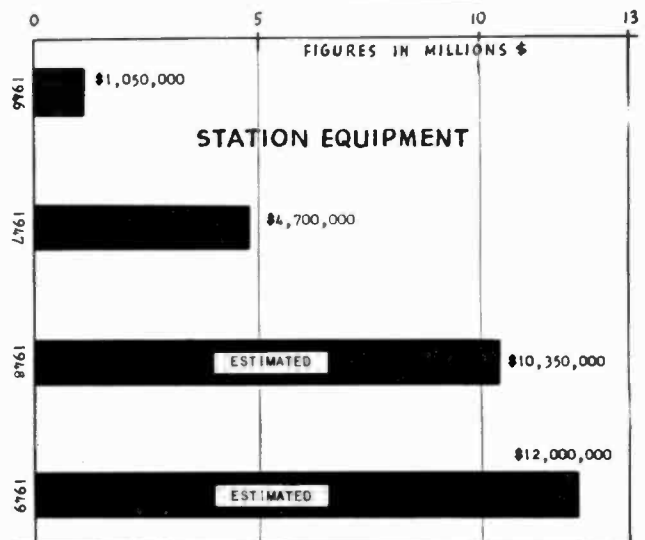
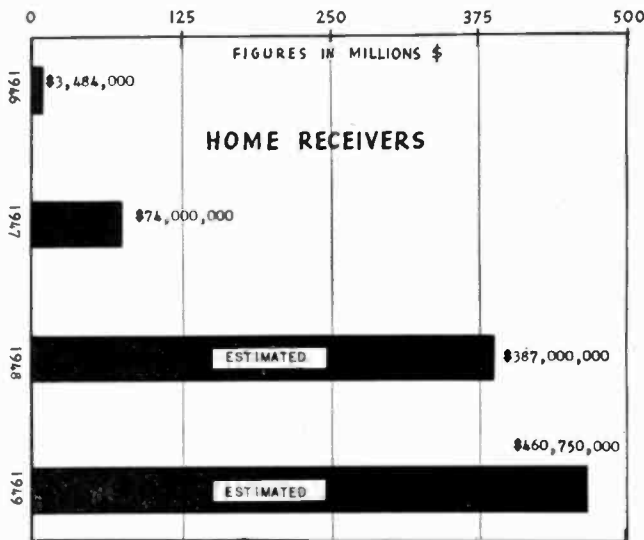
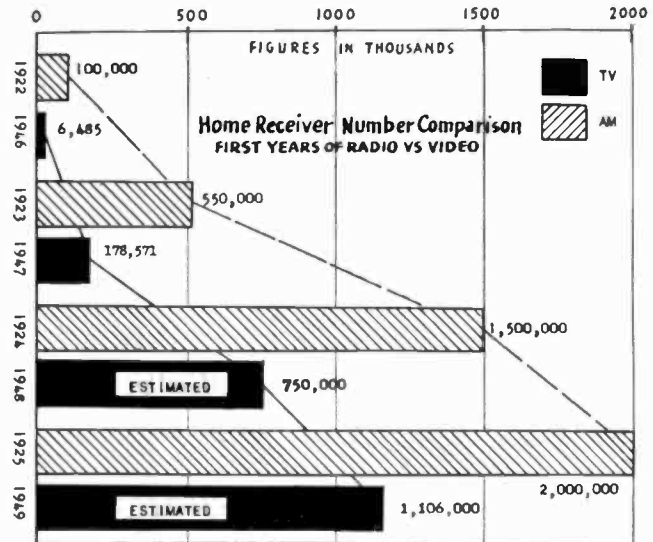
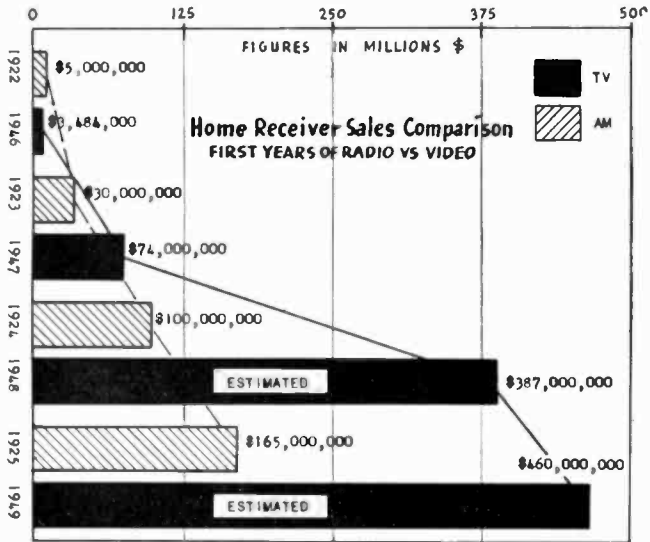


Paul Belanger
WATV Program Director



WATV

CHANNEL 13 TELEVISION CENTER, NEWARK, NEW JERSEY
Serving New Jersey and Metropolitan New York



TELEVISION PROGRESS

as charted by the
Television Broadcasters Assoc.

The map and charts were presented as exhibits by J. R. Poppele, TBA president, before the House of Representatives Committee on Interstate and Foreign Commerce on Mar. 31, 1948, in arguments against Rep. Lemke's resolution to assign a portion of the 44 to 50 mc channel No. 1 to frequency modulation services.

Power Programs Prestige



In sports WMAL-TV brings top attractions and top sportsmen into your home. Jim Gibbons (seated, center) welcomes Jim Castiglia, Redskins star, and A. L. Ebersole, Nat. Bowling Council Chairman, to his popular "Sports Cartoon-a-quiz" with Cartoonist Bill Willison to sketch the clues.



Wherever things of top interest are taking place, WMAL-TV's Mobile Units and Image-Orthicon Cameras are on the scene. And Burke Crotty, WMAL-TV Director of Television, with more "television firsts" than any man in the industry, is on hand to direct top-flight production and entertainment.



"On Wings of Thought" stars Robert L. Friend, master mentalist (in white jacket), who amazes all Washington with his unbelievable feats of mentalism, mind reading, and thought projection. He can project "Buying Impulses," too!



Nearly half-a-million dollars worth of the newest and finest television equipment provides WMAL-TV's expert staff the means of bringing the finest in television entertainment into the homes of this vast market, every night in 1948!

Towering high above everything in Washington, WMAL-TV's ultra-modern Six-Bay Super-Turnstile Antenna is the highest point in the entire Nation's Capital! Just one of the reasons why WMAL-TV is Washington's most powerful TV station. Popularity? One of the reasons is that WMAL-TV was the first to meet Washingtonians' demand for top television programs seven nights a week. And The Evening Star's 96 years of

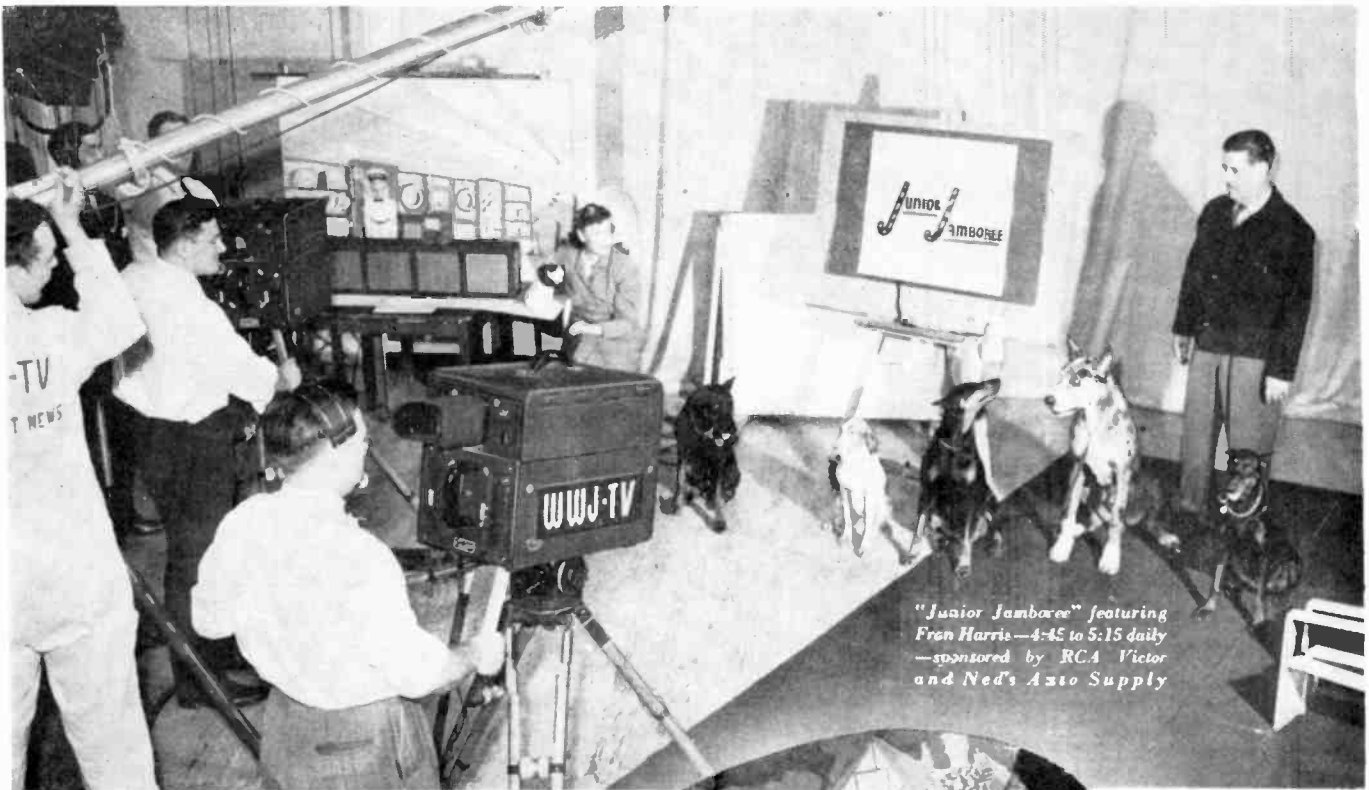
predominance in Washington makes The Evening Star Television Station the most ACCEPTED in Washington homes.

THE EVENING STAR TELEVISION STATION

WMAL-TV

Washington's Most Powerful—and
First Seven-Night-a-Week Television Station
Represented Nationally by ABC SPOT SALES

New York • Chicago • Detroit • San Francisco • Hollywood



*"Junior Jamboree" featuring
Fren Harris—4:45 to 5:15 daily
—sponsored by RCA Victor
and Ned's Auto Supply*

**once upon
a time...**



*"Playtime" featuring
Ruth Noyes—5:15 to
5:30, 4 days weekly
—sustaining feature.*



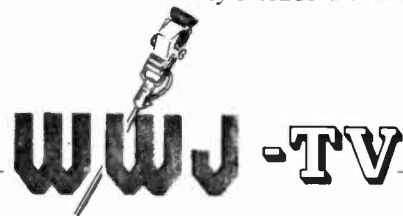
*"Fun and Fables" featuring
Jane Durrell, storyteller
—5:30 to 6 daily—sponsored
by PHILCO Distributors.*

... children's radio programs were heard, but not seen. Today, in Detroit, they're both SEEN and LISTENED-TO by a wide-eyed audience of thousands, in their own homes, through WWJ-TV, Detroit's only television station. For 75 minutes daily, WWJ-TV caters to "kids", whose enjoyment of these programs has been expressed through thousands of letters received from children and their parents. Naturally,

WWJ-TV is proud to add this success to its long list of program accomplishments during its first year of operation.

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



Associate FM Station: WWJ-FM
Associate AM Station: WWJ



Representing the four major networks, Mark Woods, ABC pres., discusses new contract with James C. Petrillo, AFM pres., on ABC's "Headline Edition" program.

Lifting of Petrillo Ban Spurs Plans for Musical Programs

THE agreement signed last month between the American Federation of Musicians and the networks represents at long last the hurdle of a needless snag in a snag-ridden industry. Inadequate programming, a bitter pill recognized by many as necessary medicine in the weaning stages of television, will now progress to greater variety in video fare with the addition of live music. Increased sale of receivers is the most important eventual outcome expected from the lifting of the three-year ban.

Thus for three long makeshift years, television programs struggled along with only recorded music. During all this time, the need for live music on TV was painfully apparent. Yet Petrillo first made this discovery only recently. Commenting on the contract, he said, "The musicians want to aid television's growth, just as we did in the early days of standard broadcasting. We were determined from the outset that we would go all out to assist in the development of an art which has great educational and entertainment possibilities for the public."

Negotiations

The networks were represented by Mark Woods, ABC president; Frank E. Mullen, NBC executive v.p.; Joseph H. Ream, CBS executive v.p. and Theodore C. Streibert, WOR president (Mutual). The following extracts of the settlement apply to television:

In the field of television broadcasting, both parties agree to cooperate fully in making the services of musicians available for television.

... musical programs broadcast on AM networks may also be broadcast on television simultaneously; and the musicians employed under the AM contracts also will be subject to assignment for independent television programming.

Television pick-ups of public events, including live music, such as parades, activities at stadiums and arenas and the like, may also be picked up via television; and use of filmed transcriptions of television shows for the purpose of making such broadcasts available to the affiliates of the originating stations will also be permitted.

When Petrillo blew on the trumpet signifying the happy note in these terms, the television world responded gratefully as follows:

Mr. Petrillo has "put the orchestra in the pit" for television. "Now the curtain can go up on what will inevitably be the greatest show on earth." — FRANK E. MULLEN, *NBC exec. v.p.*

"... it marks a major new achievement in the expanding service of television." — WILLIAM S. PALEY, *CBS chairman of Board.*

"After many trials and tribulations, I believe the agreement reached by the four networks with Mr. Petrillo and his associates means that stability has come to the highly important aspect of musical presentation by the radio industry.

"ABC's television plans call for extensive use of live music. We are arranging to televise the Metropolitan Opera performances which will make available for the first time to millions of people, the

opportunity of seeing the great Metropolitan singers perform. We also plan to televise the orchestras, whose music is carried over our standard band facilities. In addition, ABC's plans for entertainment and dramatic features on television can be improved through the addition of live music." — MARK WOODS, *ABC president.*

"The agreement will give television a tremendous lift." J. R. POPPELE, *TBA president and WOR v.p.*

"Canned music will be replaced with live as soon as possible." — DON MCCLURE, *television head, N. W. Ayer.*

"Television has "at last been freed. . ." — WALTER CRAIG, *tele director, Benton & Bowles.*

"We're contemplating musicals . . ." — CARL STANTON, *tele director, Dancer Fitzgerald & Sample.*

"Opens up completely new vistas for musical shows." — HARVEY MARLOWE, *mgr. of programs, WPIX.*

"Live music will add immeasurably to our program schedule." — JAMES CADDIGAN, *DuMont net program chief.*

"It will be a tremendous boon to television." — W. E. FORBES, *tele head, Young & Rubicam.*

Spurs New Programs

As a result of the settlement simultaneous televising and broadcasting got off to a flying start as both NBC and CBS inaugurated the musical service that is

expected to be video's biggest programming shot in the arm to date. Only two days after the signing of the three-year contract by the AFM and the networks, CBS televised Eugene Ormandy and the Phila. Symphony, while NBC commenced its new service with an all-Wagnerian program played by the NBC Symphony under the direction of Arturo Toscanini.

The hour-long NBC Symphony was preceded by a brief address from David Sarnoff, President of the Radio Corp. of America. Said Sarnoff: "If all the people who had witnessed this program from the studio were totalled for the ten years that the program has been on the air, they would comprise less than ten per

cent of the audience that is viewing it over television on this one night."

For some independent stations, however, the lifting of the ban means increased program costs. Midwest stations report that audiences now demand more musical programs since the settlement between AFM and the stations.

Over in Britain meanwhile, the long anticipated break between the musicians and BBC Television occurred at almost the same time repairs were made here. The British ban on union members in television takes effect May 31, although negotiations may still save the situation.

Construction Begins on Third DuMont Station

Television station WDTV, Pittsburgh outlet of the DuMont television network, will be on the air with test pattern by the middle of September and will be carrying a full program schedule by December 1.

WDTV will be the third station owned and operated by the DuMont network; the other two are WABD, the net's pioneer station in New York, and WTTG in Washington. Applications are pending before the Federal Communications Commission for additional DuMont stations in Cincinnati and Cleveland.

Planned Home for WAAM, Baltimore . . .



WAAM'S studio-transmitter site in Baltimore outskirts in line with modern station trend to vacate congested city areas. The new station is scheduled to go on the air some time in July on channel no. 4. It will be the third station to serve Baltimore's 1,306,040 population. Other stations are WMAR-TV and WBAL-TV on channels two and eleven respectively.

Greyhound?—No, WLWT's Remotes Unit . . .



This unit can carry 22 remote crew and all necessary remote equipment. It is 35 ft. long and weighs 23,000 lbs.; air-conditioned for summer; has hot water heat for winter; has fluorescent lighting. Was used as WLWT's first studio relaying its originations to Carew Tower in Cincinnati.



TOM HOWARD, of KSD-TV, now WPIX Chief Engineer.



OTIS FREEMAN, of WABD, now WPIX Operations Engineer.



RODNEY CHIPP, of ABC and NBC, now Ass't Chief Eng. DuMont Net.

station news . . .

Chicago Tribune Station, WGN-TV. Begins Telecasting

The Chicago Tribune station WGN-TV went on the air during the early part of this month with four to six hours of telecast per day. Frank P. Schreiber, general manager of WGN, Inc., said that "every facility of the WGN organization programwise and productionwise is behind WGN-TV." The antenna is located on competitor Daily News Building at 400 Madison Street pending completion of construction on the Tribune Tower. The antenna is 420 feet above the street and will radiate an effective visual power of thirty kw.

The new station has been broadcasting test patterns on a regular schedule since February 16 to enable servicemen to make the necessary adjustments on installed receivers and also to help the dealers sell more sets. The transmitter frequency is on the high end of the band, but clear pictures are reported to a radius of 45 miles.

Afternoon programming runs from 2 to 3 and from 5 to 6, which surrounds the two afternoon hours now occupied by station WBKB. Evening telecasts start at 7:30 p. m. and end at ten or later depending on the program.

Baseball Rights Secured

Rights have been secured to telecast the baseball games of the Chicago White Sox and the Chicago Cubs. Twenty-one of the games will be played at night when most television sets are turned on.

The newsreel department is producing daily newsreels of local events. Camera-men in various parts of the country including Los Angeles keep the station posted on the latest happenings in the news. Newsreel films from video stations on the East Coast will be used as well as films made outside the U. S.

"There are certain WGN radio programs which particularly lend themselves to television," said Schreiber. "There are programs like *R. F. D. America*—informative, entertaining and sightly—which we are including in our television program schedule. We are going to telecast *Your Right to Say It*," WGN'S debate series with prominent national figures."

On premiere night (April 5), WGN-TV inaugurated service with its first regularly scheduled program "WGN-TV Salute to Chicago." The station's mobile unit relayed the entire premiere program from WGN in Tribune Tower to WGN-TV temporary television studios in the Daily News Building. Vernon Brooks is coordinator of operations. Ted Mills, formerly of NBC, is program coordinator.

Salt Lake City's KDYL, On Air Experimentally

KDYL's experimental television station W6XIS, began regularly scheduled telecasts on April 19th. S. S. Fox, president and general manager of the Inter-mountain Broadcasting Corp., said that three 45-minute programs per week including a variety of films and live talent will be telecast on Mondays, Wednesdays and Fridays.

The campaign is planned to acquaint television servicemen and dealers with all phases of operation to enable them to properly install video units. Dealers report that their stores are jammed with interested spectators during the test period.

WTVR Signing Sponsors

Extension of the East Coast television network as far south as Richmond, Va., is expected momentarily as WTVR, video outlet in that city, falls in the line of operating stations.

Wilbur M. Havens, general manager of WTVR, announced that contracts had been signed with International News Photos to furnish pictures and accompanying news of national and international scope. Arrangements were also made with one of Richmond's largest photographic firms to furnish daily pictures of local happenings and personalities.

Last month promotion-minded WTVR entertained approximately one hundred Philco dealers at a special meeting arranged to enable Philco officials to talk about future plans. Meetings with other set manufacturers and dealers will follow later.

Havens welcomed the dealers and introduced Fred Ogilby, sales manager, and Ray George, promotion manager, both of Philco. Ogilby urged the dealers to begin groundwork immediately and enter the set sales campaign with competitive vigor. George gave them the details on an aggressive promotional drive for 1948.

Full page ads in local newspapers showing Philco sets were timed to coincide with the meeting. Two table models and two projection sets were featured.

WTVR presented an elaborate two-hour program for the dealers to view on ten or more Philco receivers at vantage positions throughout the studios. A full hour live production featuring local talent and an hour of films comprised the schedule.

KSTP-TV Joins NBC Network

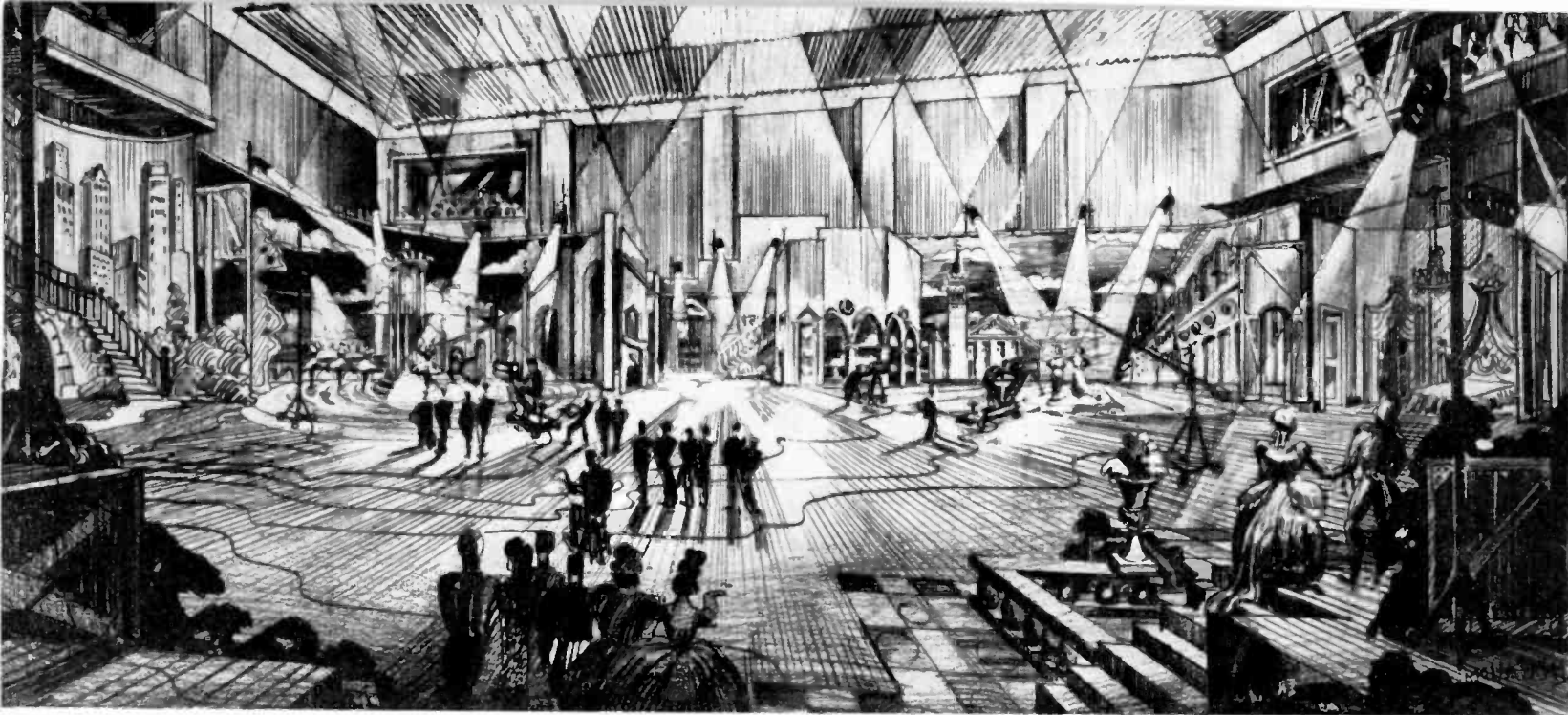
KSTP-TV, St. Paul-Minneapolis, has contracted to telecast all unsponsored NBC video net programs and available sponsored programs effective immediately. The contract was signed by Frank E. Mullen, executive vice president of NBC, and Stanley Hubbard, president and general manager of KSTP-TV. Mullen explained that until relay or coaxial facilities are available to the midwest, NBC Television will provide program service on film as well as by script.

NBC is now operating a five-station network on the East Coast and is providing television service to four mid-western outlets. Preliminary operations are under way to extend the network to Boston in the North and to Richmond, Va. in the South. By the end of 1948, it is expected that the East Coast network will be connected with Chicago. Mullen predicted that coast-to-coast operations would be in force by 1950 when NBC will tie up with San Francisco.

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produced to your specifications**

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Columbus 5-7621 —**

**DEPICTO FILMS, Inc.
245 W. 55th St., N. Y. 19, N. Y.**



James McNaughton, WATV, Production Director, envisions set placement in mammoth studio in Television Center, Newark, N. J.

WATV—Newark's First Station on Channel 13, Lays Plans For May Opening

AN independent, 1-kw radio station without newspaper affiliation, without manufacturing facilities—completely on its own—is investing over \$500,000 in television equipment. The station is WAAT, Bremer Broadcasting Corp., of which Irving R. Rosenhaus is president and general manager. The new video station, also owned by Bremer Broadcasting, is New Jersey's first tele outlet and will serve New York's seven million people and East Jersey's three and one half million with the fourth television station on the air in the New York metropolitan area.

WATV has been telecasting a test pattern at the very top of the television spectrum—Channel No. 13. No other TV station is operating in this frequency region (210-216 mc), so WATV must learn the peculiarities of high channel operation strictly from its own experiences. The transmitter site in the Watchung Mountains, West Orange, N. J., utilizes RCA's first video transmitter designed for this channel.

Studio Facilities

The television studios, and eventually the entire Bremer Broadcasting facilities including AM, FM and facsimile, will be located in the six-floor Television Center Building purchased five years ago in anticipation of television expansion.

This spacious building provides ample room for present needs as well as space for future expansion for many years to come.

The main studio, 84 by 82 ft. and two floors high is large enough to accommodate from eight to ten TV sets. More than adequate scenery space and carpenter shop facilities are located conveniently nearby. The main studio is a reconverted ballroom, so that the existing hardwood dance floor is ideal for movement of camera dollies and other heavy gear. The second and third studios are 65 by 45 and 31 by 13 feet, respectively.

Surrounding the main studio on both the floor level and the mezzanine, will be offices, dressing rooms, equipment bays, film storage and projection rooms, etc. A glass-enclosed balcony with a seating capacity of 200 will allow visitors to observe productions as they are telecast.

New Type Control Room

The control room is situated on the mezzanine of the main studio space and extends out over the floor to provide an all inclusive view of the working area. Special needs of the WATV studios dictate the manufacture of equipment in accordance with its own design specifications. This special set-up will allow rehearsal from one studio while another is on the air. Viewing the control board

from the director's chair, the following will be seen from left to right: Three video panels with a switching panel for cameras one, two and three respectively; a master monitor; the fourth and fifth video panels with a switching panel for films. Above and center is the on-the-air screen.

Here is a brief description of how the rehearsal and the on-the-air telecast can be done at the same time. While the on-the-air director uses one switching panel, the rehearsal director uses the other. The only special requirement for the rehearsal director is that he wear a pair of headphones to lock out the on-the-air directors comments as well as to hear his own show, uninterrupted by the other. If cameras 1 and 2 are on the air, 3 and 4 may be used for rehearsal. In the latter case, the rehearsal director uses the monitor screen rather than the on-the-air screen to view what would normally be telecast.

New Lighting System

A new lighting design is planned for the WATV studios which will be something in the way of an experiment and an intelligent guess of how the studio image orthicons will behave. The lighting ratio will be 60% fluorescent and 40% incandescent. An array of 430 Thin-line 8-ft. tubes hang five feet below the

25-ft. ceiling in the main studio. Switching facilities allow any one or more of six banks to illuminate parts of the studio depending on where the light is needed. Four 5-kw and ten 750-watt outlets are available at various points in the studio into which floods and spots may be plugged. No incandescent lights will be mounted on catwalks or piping until it is proved that the general fluorescent lighting is inadequate for this purpose. This ratio of fluorescent to incandescent will go a long way in keeping down the studio temperature. In addition, a \$35,000 refrigeration air conditioning system is designed to prevent temperatures in excess of 72 degrees when all lights are on and when the outside temperature is 85 degrees.

Programming

Like most other TV stations, WATV personnel tested equipment and learned operating techniques by shooting out the window to street scenes below. Program Director Paul Belanger teams up with James McNaughton, Production Director, both formerly of WCBS-TV, in the planning of a program schedule in keeping with the radio record of affiliate station WAAT. With the assistance of Fred Pressburger, former Hollywood producer-director, the McNaughton-Belanger team will co-plan distinctive sets involving the use of highly imaginative special effects for which both have already earned television awards.

In producing television shows, every effort will be made to allow the viewers to participate in the action. Sets, for example, will be arranged as the four walls of a room, and the cameras will be placed in the center. The object is to give the viewer the feeling he is within the room with the actors.

On opening night, tele viewers will get a glimpse of what can be expected for a weekly schedule. Hour and half-hour shows will be presented in concentrated form running from ten to fifteen minutes each. The skits will include remotes, films, fashions, kitchen, variety and other types which will reflect the composition of WATV's television schedule.

Following a pattern set by most new video stations, the first WATV programs will be special events and sports games. Don Hallman, former studio director of WCBS-TV, is Director of Remotes. Hallman plans to take full advantage of the great industrial center in and around

Newark. Programs combining informational entertainment and human interest angles will form a substantial portion of the remote schedule.

The WATV audience will be taken right into manufacturing plants where it can see production lines, machinery as well as the people who help make many thousands of industrial and household items. These remotes will differ from the usual sports pickups where there is no production control over performers. Research, programming and pre-air rehearsal will be standard production procedure prior to many of the station's away-from-studio pickups.

Film Programming

Robert Paskow, Film Director, formerly of Warner Brothers, outlined some of the WATV plans concerning film activities. The film department will produce a 5-minute daily newsreel of local events from opening day. A department for the production of film commercials will be available for the advertiser who needs it.

Several sources for feature film have been contracted for on an exclusive basis. These film telecasts include westerns and other major features which were produced between 1940 and 1945. Old pictures will not be shown except for special issues. A library of stock shots, shorts and features is available for daily programming. Day-to-day serials in chapters of about twenty minutes each will be part

of the daily film fare. Film facilities include a film library, a film screening room (two 35mm and one 16mm projectors), a film rehearsal room (one 16mm projector) a film storage room and a film projection (two film projection camera chains, two 35mm, two 16mm, and two slide projectors.)

High Channel is Different

Strange things happen at the top of the video spectrum, according to Frank Bremer, v.p., Bremer Broadcasting Corp. Somewhere between the transmitter and the six-bay super-turnstile antenna, one kw of power was lost, and it wasn't until after many hours of operation before it was found again.

Problems are not the only thing that the high channel brings. Bremer said that letters and cards from expert television viewers report that WATV test transmissions show less ghosts and fading than do the lower channels. This is the old multiple path problem wherein a signal either repeats itself on the television screen or fades altogether. Some signal shadow is expected on the other side of the Manhattan skyline to the East. But again, high power operation will mitigate this effect. With full 50-kw power television coverage is expected to extend to Middletown, N. Y. in the North, Point Pleasant, N. J. in the South, Easton, Pennsylvania in the West and Bayshore, L. I. in the East.



L. to R.: P. Belanger, D. Kerr, F. Pressburger, F. Bremer; Up: J. McNaughton, D. Hallman, R. Paskow

sponsor news . . .

RCA Sponsors

John B. Kennedy

The RCA Victor Eye-Witness Newscast will be a new type of radio newscast which stems directly from television. Mr. Kennedy explained that he will look to television to help him prepare more graphic accounts for integration into his radio copy. He said that the new medium provides a truthful and direct means of communication which is an asset in avoiding censorship.

The fifteen minute news summary will be broadcast over WFIL, Philadelphia at 6:30 p.m.

\$2½ Million Power Drive

Motorola will spend in excess of \$2,500,000 in 1948 in an advertising campaign which will be the biggest in the Chicago company's history. A large slice of the budget is earmarked for television advertising.

Currently Motorola is sponsoring weekly two hour telecasts over Station WBKB Chicago, and a weekly one-quarter hour telecast on NBC's five station Eastern television network. The program, titled *The Nature of Things*, will feature Dr. Roy Marshall of Franklin Institute presenting a 26 week series of actual scientific and mechanical demonstrations.

Meanwhile, powerful promotion will be behind Motorola's latest achievement, a television set to be produced at a retail price which average income families can afford. In addition to its price and performance appeal, advertising and promotional emphasis on Motorola's \$179.95 television set will point out that its light weight — 26¾ pounds — enables users to move it easily from room to room where antenna connections are provided.

Joint Sponsorship

WTMJ-TV, Milwaukee started its first television participating program on Sunday, March 21. It is a weekly one hour live variety show featuring local talent. Six sponsors have signed contracts for one minute spots on the program. They are: Stuarts Inc., a women's apparel shop; Stenz Building Company, Droekamp Appliance and Heating Company (Gus Marx Agency), Good Housekeeping Stores (Berry-Mitchell Agency) Ische Brothers Radio Company (Gus Marx

Agency) and Video Sales Company advertising Walco lens.

The new program is titled "Man About Town" and is broadcast on WTMJ-TV Sundays at 9:00 P.M. Features on the first program will include festivities that accompany a typical Polish wedding in Milwaukee and Polish folk dancing, a hobby club demonstration how pottery is made, and music and magic acts.

Schenley's Makes Video Bow

Marking the first multi-city television advertising campaign for any wine, Schenley's Cresta Blanca wines is now featured over eight television stations for 52 weeks, according to Milton Gurwitz, advertising and sales promotion manager for Cresta Blanca. The stations are located in New York City, Baltimore, Washington, Philadelphia, Chicago, Detroit, St. Louis and Los Angeles.

Format of the program will be keyed to Schenley's famous rooster.

An intensive sales promotion program is being prepared to assist retailers merchandising Cresta Blanca wines by means of the television shows.

Hudson Dealers on WABD

The New York Metropolitan dealers of Hudson Sales Corporation have contracted for a series of spot announcements on WABD, key outlet of the DuMont television network.

The contract which provides for five spots a week started March 1 and will continue for 13 weeks. The contract marks Hudson's debut in television. Pace-maker Advertising is the agency.

Ronson-Spot Television

The Ronson Art Metal Works, Inc., has contracted for a spot announcement campaign on Paramount Stations KTLA, Los Angeles, and WBKB, Chicago.

The 20-second time announcements have been produced for Ronson on film and will feature the entire line of Ronson pocket and table lighters.

Contract arrangements for two spots weekly for 26 weeks on both KTLA and WBKB were handled by Cecil and Presbrey, Inc., agency for Ronson, and Cris Rashbaum of Paramount's New York Television Department.

Lucky Strike Buys Mystery

"Barney Blake, Police Reporter," a half-hour mystery adventure series, has been bought for television by The American Tobacco Company for Lucky Strike cigarettes.

N. W. Ayer, the agency expects the series to make its video debut the latter part of this month. The show, which will have a regular cast of approximately ten people, is an Ayer-conceived program and will be produced in cooperation with Wynn Wright Associates.

Sports Sold on WTMJ-TV

WTMJ-TV has sold ten-minute dugout interview programs to be presented before home baseball games of the Milwaukee Brewers to two sponsors. The Otto L. Kuehn Company, Milwaukee food brokers, and the Broadway House of Music will alternate in presenting the broadcasts on the 65 days that the Brewers are scheduled at home. The Kramer-Crasselt Agency of Milwaukee is handling the Broadway House of Music account. The Kuehn account has no agency.

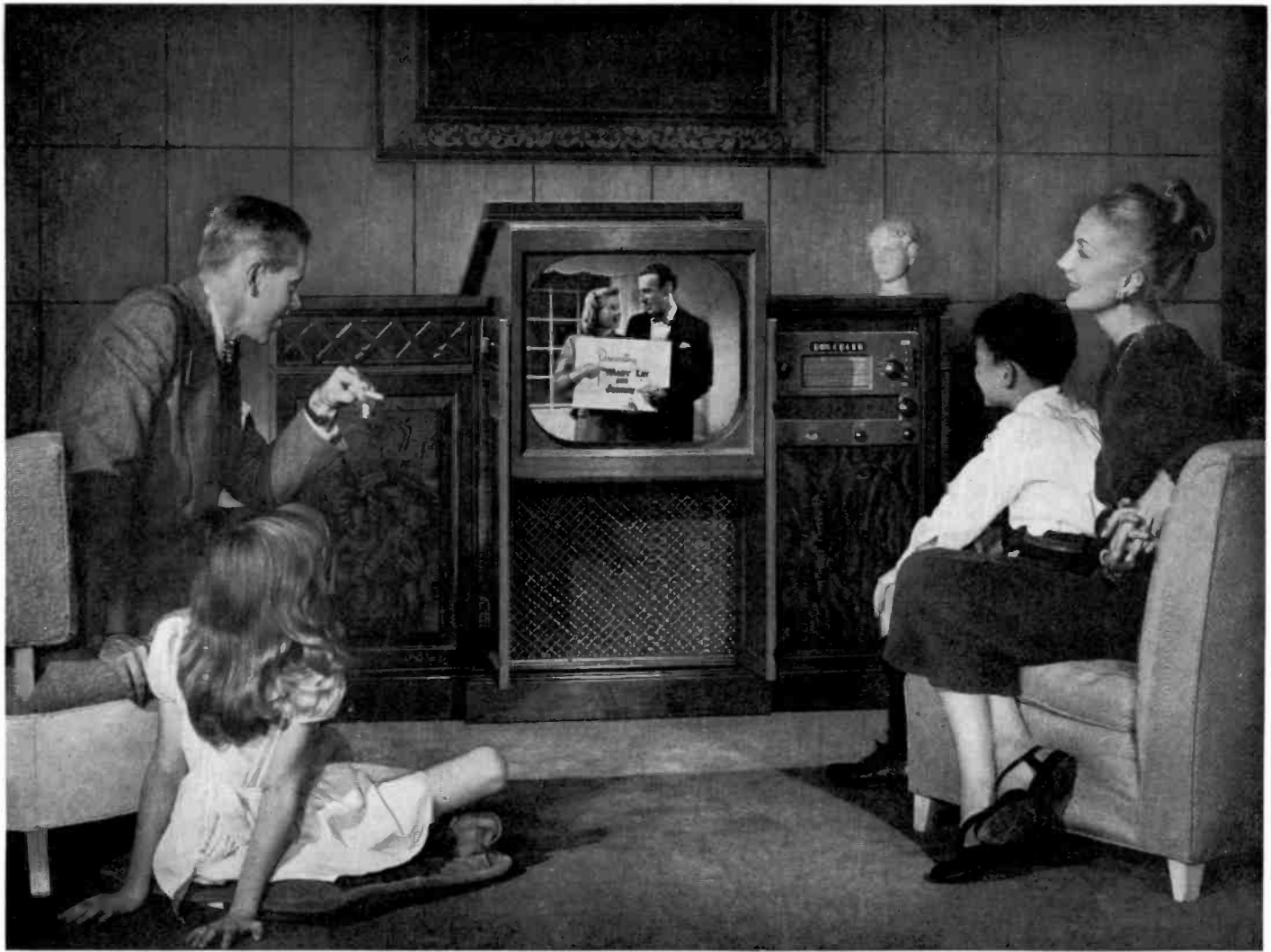
The Ford Motor Company and Ford dealers in the Milwaukee areas are sponsoring television broadcasts of all 77 home games of the Milwaukee Brewers during the 1948 season on WTMJ-TV. The Brewers play their first game at home April 27 when they meet the Toledo Mud Hens at Borchert Field.

Finance on Video

A new program, known as "Leaders of Industry" is the first television show sponsored by a member of the New York Stock Exchange. It is televised from 8:00 to 8:15 Tuesday nights on Philco television station WPTZ under the sponsorship of Reynolds & Co., leading local investment concern.

In pioneering on television, Reynolds & Co. will offer viewers studio interviews on current topics, featuring well-known figures in industry and business. Featured in succeeding weeks will be Walter D. Fuller, president of Curtis Publishing Company; John Stevenson, president of Penn Mutual Life Insurance Company; and other celebrities of the business world.

JOEL PETERSON, editor of *Televiser Magazine*, is taking up an opportunity to enter into a manufacturing partnership. He leaves a short but successful tour with *Televiser*, and the entire staff wishes him success in his new venture. His address is Hotel Ambassador, Los Angeles.



Anything you want to tell the family?

TELEVISION
DUMONT
 NETWORK

Key Stations

WABD—Channel 5 New York, N. Y.	WTTG—Channel 5 Washington, D. C.
WDTV—Channel 3 Pittsburgh, Pa.	

Maybe you haven't realized it yet but there's a revolution taking place in American family life. When a television receiver comes into the home, the pattern of life changes. And new receivers are now going in at the rate of 40,000 homes per month. This revolution has been charted statistically under such headings as: Sets in Use; Hours per Day; Average Size of Audience; Percent of Product Identification. Here is brand new information on advertising's newest medium which every advertiser should have. Phone, wire or write for it today.

A Division of the Allen B. DuMont Laboratories, Inc. 515 Madison Ave., New York 22, N. Y.

BMI . . .

First in Television Music

BMI has long been ready for television. Since 1940 it has granted the unrestricted right to perform its music in television broadcasting.

At present BMI is the only major performing rights organization that serves or can serve television on the same basis as audio broadcasting.

An ever increasing BMI catalog — *widely diversified from classics to be-bops*—gives television broadcasters a complete service of music for every type of program.

In the future, too, BMI pledges all of its facilities and all of its cooperation in helping television pioneers, whether broadcasters or film producers, meet every musical need on the road ahead.

Consult BMI now for information concerning music in television.

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New York • Chicago • Hollywood

general news . . .

G.E. Conducts Television Seminar

TOP-FLIGHT television executives traced past achievements, present practices, and future trends of television at an intensive "Television Seminar" at Electronics Park, Syracuse, N. Y., held under the auspices of General Electric on March 16, 17 and 18. The meeting, attended by 125 engineering and management personnel of TV stations currently on the air or planning to be on the air soon was chaired by P. G. Caldwell, Manager of Sales, G.E. Transmitter Division. The meeting also provided participants with an opportunity to tour the new \$25,000,000 electronics headquarters plant at Syracuse, N. Y.

A wide variety of topics were considered by prominent officials who addressed the Conference. "How the Agency Buys Time" was discussed by M. F. Mahoney, Vice President of Maxon, Inc., New York. Jack Pegler of Jerry Fairbanks, Inc., New York spoke on the relationship of films and television.

"Eight Years of Television History at WRGB," a talk by W. R. Welpott, Assistant to the Station Manager, afforded the registrants an insight into past and present trends at WRGB. Programming problems, station operation, remotes and other station problems were skillfully dealt with by such experts as Al Zink, Supervisor of Programs, WRGB; Clark Jones, Supervisor of Productions, WRGB; James McLean, Commercial Manager, WPTZ, and Paul Wittlig, Supervisor of Technical Operations, WCBS-TV, New York.

TV Sales

How to interest a sponsor, the *angel* of television, was discussed by James D. McLean. There are, according to this speaker, two separate sets of conditions which govern time selling. One applies to a new station in its first few months of operation where both station and sponsor are testing the new medium to uncover its potentialities. On the other hand, there is the station which has passed its experimental stage and is facing keen competition from other stations.

In the first instance, advises Mr. McLean, you should endeavor to enlist those

organizations which have a real stake in television. He listed brewers, who will be interested in sports programs, and department stores who want programs on the air so that they can display their wares as likely examples. Station and sponsor will probably enter into cooperative arrangements with both, sharing the cost.

In order to facilitate the job of the television time salesman in Philadelphia, The Electrical Association has instituted a program of audience research. The members, manufacturers and distributors of electrical appliances, poll the TV distributors every three months to obtain the number of television sets installed. WPTZ regularly polls its listeners to ascertain what the audience preferences are.

To afford the time salesman answers to questions on the national and local status of television, WPTZ has developed a book of facts on TV. In loose-leaf form, it contains such essential information as the number of stations on the air, the total number of receivers; information on WPTZ (coverage broken down by receivers and audiences both in homes and public places); stories on successful selling jobs; a list of program packages; and finally rates, which can be amended and added easily.

Mr. McLean added one final precaution: "Once the sponsor has been enlisted to foot the bill, adequate programming must be scheduled to hold his interest in the station."

Programming

Creative ingenuity has been the keynote in WRGB programming, since the station is working under the disadvantage of having no mobile unit. Al Zink, Station Supervisor, says, "We have not been able to point a camera for two hours at a ballgame, but have had to sweat out every minute in creative undertakings, and we have found that there are many things you can do."

Among these, Station WRGB has found that audience participation rates very high. This takes the form of parlor games, quiz-programs and phone-in shows. Giant jig-saw puzzles, charades, skits, slides and dart boards, scales, historical presentations, music and person-

alities, anything about which a question may be asked or a contest conducted are shown on the screen. These are very inexpensive for the participants are free. Vaudeville, dramatic, how-to-do-it and home economics are others.

Directors' Problem

The mountain of planning and judgment that precedes a performance and which is the mainstay of the successful director is no small matter, but the result of years of experience, according to Clark R. Jones, Program Staff of WRGB.

One thing which denotes that the director has passed his apprenticeship, says Mr. Jones, is a wariness of trick shots. He knows that the home audience is best served by simple, unspectacular shots. It wants to first see an establishing long shot and then its interest turns to people, and it wants to see the people in close-up.

Another thing which the mature director knows is that distances and depths on the television screen seem much greater than they actually are. A normal size room appears tremendous to the viewing audience. Consequently, settings are made as small as possible and actors crowd together in order to televise normal distances and groupings.

Registrants viewed a special "House of Magic" Show following dinner on March 17, and a network television show relayed by GE from New York. On the third day, they wandered all over the WRGB studios where staff members conducted tours and answered questions.

250 CBS Executives Hold TV Clinic

At the first CBS Television Network Clinic (Mar. 31), 250 owners and key management executives of Columbia radio affiliates in every part of the United States gathered for an intensive all-day session at the Waldorf-Astoria in New York, where CBS staff officials discussed television trends.

"CBS feels there can be no half-way measures in building a network." Said Frank Stanton, CBS president, "We are driving under full power to the top with the rapidly expanding dimensions of television, there is no time for prospective broadcasters to delay."

William B. Lodge, Director of General Engineering, said there would be 100 to 120 television stations actually broadcasting by the end of 1949. He gave a comprehensive account of equipment and

costs for specific types of television stations.

"No one can accurately foretell at this time," he said, "the lowest population area that is feasible for a television station."

CBS Network Programs

Adrian Murphy, Vice President and General Executive of the company, told of Columbia-TV programs to be fed from key centers to the affiliates. He cited dozens of program exclusives, including sporting events at Madison Square Garden, children's programs, daily news broadcasts designed to take fullest advantage of the new medium's flexibility by synthesizing the best features of press, film, and radio reporting; fashion and cooking shows, audience participation series, and a host of CBS radio programs now being considered for live duplication on the television air.

George Moskovich, WCBS-TV Commercial Manager, said television will aid in "the giant-size selling job required to move the 150 billion dollars worth of merchandise which will be produced by the nation this year."

Presenting facts about television set owners in the New York area, he said that 25 per cent are in the topmost income brackets and 50 per cent in the next highest; 23 per cent in the next and only two per cent in the lowest income level.

The size of the average television family is 10 per cent higher than that of radio's average family. The average owner has friends in to see television three times a week and averages currently 17 hours of viewing time.

Sponsor Recognition

One rigid test which he cited showed a 77 per cent sponsor identification without a single incorrect answer. Advertisers using television have increased from 30 in January, 1947, to 210 in February, 1948. They are also increasing their time periods on television. There were 159 advertisers using 205 periods in November, 1947, compared with 210 advertisers using 375 periods in February, 1948.

William C. Gittinger, Vice President in Charge of Network Sales, said radio and television will grow together in a complementary way and not as competitors, with AM broadcasting providing the dollar-sinews to finance the early operations and expenses of television.

IV: Baltimore Television Executives

WMAR-TV



Ewell K. Jett
Vice President and Director



Ernest A. Lang
Sales Manager



Robert B. Cochrane
Program Director



Philip S. Heisler
Film Director

WBAL-TV



Harold Burke
General Manager



Kenneth Carter
Sales Manager



Harold P. See
TV Director



John J. Dickman
Program Manager

Television At A Glance . . . Cont'd from Page 10

WBEN-TV'S SEARCH FOR TALENT. Buffalo's first tele stations, scheduled to begin its programming in the late Spring, has invited all performers, from professional to amateur, from dancers to jugglers, to audition. Also included in the talent hunt are those capable of giving entertaining instruction in various fields of flying, cooking, fashions and photography.

WTMJ-TV EXPANDS SCHEDULE. Through the addition of two new studio cameras to WTMJ's present equipment of two field cameras and a film chain for all operations, the Milwaukee station has been able to expand from a 5-day to a 7-day schedule.

CINCINNATI REDS' TELE RIGHTS have been awarded to WLWT, Cincinnati, with permission to televise 32 home games played at Crosley Field. All games telecast will be sponsored by the Burger Brewing Company of Cincinnati, through Midland Advertising Agency.

WPIX SIGNS FIRST REMOTE show to telecast all fights and wrestling matches from Queensboro Arena in New York, this summer, two days after The News television station opens on June 15.

WFIL-TV NEWSREEL WINS HEADLINER'S AWARD for journalistic achievement, marking first time in the 14-year history of awards that a Headliner's Medal has been voted for a television news program. The award was made to The Philadelphia Inquirer's video outlet on the basis of general excellence in the daily presentation of news events occurring same day shown.

NEW \$150 RECEIVER. Teletone has released its new television set priced \$20 below any set now on market. The new set has 22 tubes and a 7-inch picture tube. Installation and a factory guarantee of one year costs an extra \$45.

CINEEFFECTS, INC.

Nathan Sobel, Pres.

1600 BROADWAY, NEW YORK 19

East Coast's Foremost Producer's Aid.

Special Effects, Titles, Animation,
Slide Films, Inserts, Trailers . . .

Kodachrome Duplications for
Slides & 16mm Novelty Song
Reels, Comic Reels, Merchandising
Trailers, Station
Breaks, etc.

CINEEFFECTS, INC.

1600 Broadway, NYC. • Circle 6-0951

Races for BBDO

Batten, Barton, Durstine & Osborne, Inc., has been appointed to handle the advertising and promotion of the Trotting races at Roosevelt Raceway, Westbury, Long Island and Maywood Park, Chicago, Illinois.

The Maywood Park campaign will start on opening day, May 10 and the Roosevelt Raceway campaign on its opening day, May 21.

the
practical
approach
to

television*

*Low-cost programming—
high grade showmanship

*Over 8½ years of experience in Television
programming

*44 tested Television programs ready for sponsorship

*Consistently high audience ratings

For complete details contact WRGB
or your nearest NBC Spot Sales Office

APRIL, 1948



Pioneer Television Station of the Great Northeast

WRGB

Schenectady, N. Y.

GENERAL  ELECTRIC

TELECAST FILMS, INCORPORATED

Now Serving Television Stations
Throughout the Country with Films
of 22 Distributors—On a Central
Procurement Basis . . .

Stations Served

KSD-TV

ST. LOUIS, MO.

WMAR

BALTIMORE, MD.

KTLA

LOS ANGELES, CAL.

WMAL

WASHINGTON, D. C.

WABD

NEW YORK CITY

WPTZ

PHILADELPHIA, PA.

WBKB

CHICAGO, ILL.

WLWT

CINCINNATI, O.

WEWS

CLEVELAND, O.

WRGB

SCHENECTADY, N. Y.

WFIL-TV

PHILADELPHIA, PA.

WTTG

WASHINGTON, D. C.

WGN-TV

CHICAGO, ILL.

WWJ-TV

DETROIT, MICH.

*Obtain our Catalogue of Films of 22 Film Distributors
Available Through Us*

WRITE OR WIRE

TELECAST FILMS, INC.

(BOB WORMHOUDT, Mgr.)

145 West 45th St. (Room 1014)

Longacre 4-3853

THE WORLD TODAY INC.

FILM PRODUCERS

*Greet the Annual
Television Institute*

Solve Cost
and
Production Problems

Make
Multi-Purpose
Information Films

For
Television and
Community Club
Education Circuits

with
The World Today

INCORPORATED
450 WEST 56th STREET
NEW YORK 19, N. Y.

Circle 5-5067

THE TELEVISER

Official Program

THE THIRD NATIONAL

Television Institute

and **INDUSTRY TRADE SHOW**

April 19, 20, 21

HOTEL NEW YORKER

SPONSORED ANNUALLY BY THE TELEVISER

SPEAKERS and SPECIAL GUESTS

ZWORYKIN • DuMONT • DeFOREST • POPPELE • COE • HOOPER
McLEAN • BELANGER • McNAUGHTON • MARLOWE • BRETZ • STOWMAN
PHILLIPS • LANGNER • WOODRUFF • KULESZA • de ROCHEMONT
DURBAN • FOSTER • STASHEFF • STREIBERT • SHUPERT • CARO
NELSON • MARKHAM • HUBBELL • GOLDSMITH • LOVEMAN • HAVERLIN
OBER • BALTIM • MacFARLAND • WRIGHT • LAWRENCE • CHIPP
WILD • and others

**12 PANELS • 3 LUNCHEONS
15 TELEVISION DISPLAYS AND
INDUSTRY EXHIBITS • STATION
TOURS • FILM SCREENINGS**



Registration Fee, \$15,
includes admission to all
panels, displays and 3
deluxe luncheons.

Program of Events ▶

Television Leaders and "Newcomers" to Explore Video's Problems at 3rd "Television Institute";



J. R. POPPELE
Pres., Television Broad. Assoc.
Luncheon Speaker



DR. ALLEN B. DUMONT
Pres., Allen B. DuMont Labs., Inc.
Luncheon Speaker



DR. LEE de FOREST
Vice-Pres., Amer. Tele. Labs.
Luncheon Guest

MONDAY, APRIL 19

(Registration, 9:10 a. m.)

Morning (10 a. m.-Noon)

I. STUDIO PRODUCTION (Grand Ballroom)—

Harvey Marlowe, Program Manager, WPIX, Chairman

1. REDUCING PRODUCTION COSTS — James McNaughton, Production Mgr., WATV-Newark, N. J.
2. ARE STUDIO SHOWS ESSENTIAL? — Paul Belanger, Program Mgr., WATV-Newark, N. J.
3. THEATRE GUILD ON TELEVISION — Warren Caro, Television Dir., The Theatre Guild, New York City
4. "HOOPERATING" TELEVISION — C. E. Hooper, Pres., C. E. Hooper, Inc., New York City
5. MUSIC IN TELEVISION — Carl Haverlin, Pres., Broadcast Music Incorporated, New York City

(Advisory Panel Members: Richard Goggin, ABC-Television; John Reed King, CBS-Television; Judy Dupuy Radio Events, Inc.; Peter Strand, Television Workshop).

II. STATION PROBLEMS—N. Ballroom)—

Dr. Alfred N. Goldsmith, Chairman

1. GETTING ON THE AIR — Bob Coe, Mgr., WPIX — New York City; Don McKay, WCAU-Philadelphia, Pa.
2. MEETING LOCAL NEEDS — James D. McLean, Commercial Mgr., WPTZ-Philadelphia
3. OPERATING COSTS VS. INCOME — G. Emerson Markham, Mgr., WRGB, Schenectady, N. Y.
4. SOME MANAGEMENT HEADACHES — Richard W. Hubbell, R. W. Hubbell & Associates
5. EQUIPMENT DEVELOPMENTS — A. F. Wild and Roy Jordan, G. E.; Walter Lawrence, RCA; and others.

III. LUNCHEON (Grand Ballroom)

Dr. A. N. Goldsmith, Toastmaster

"Guests of Honor"

- | | |
|---------------------|--------------------|
| Dr. V. W. Zworykin | Richard Hubbell |
| Dr. Allen B. DuMont | Paul Mowrey |
| Dr. Lee deForest | C. E. Hooper |
| Dr. Leon Levy | Lawrence Phillips |
| J. R. Poppele | G. Emerson Markham |
| Theodore Streibert | Robert L. Coe |
| E. B. Loveman | Will Baltin |
| Lawrence Langner | George Shupert |

Afternoon (2:15-4:30 p.m.)

IV. SPECIAL EVENTS AND REMOTES (N. Ballroom)

Rudy Bretz, Special Events Dept., WPIX, Chairman

1. COVERING NEWS AND SPECIAL EVENTS — Rudy Bretz, WPIX-New York
2. SPECIAL USES FOR REMOTES — Gustavus Ober, WMAR-Baltimore
3. EQUIPMENT FOR REMOTES — Walter Lawrence, RCA, Camden, N. J.

V. NETWORKING AND RELAYS (Grand Ballroom)—

Dr. A. N. Goldsmith, Chairman

1. NETWORKING PROGRESS REPORT — Dr. Alfred N. Goldsmith
2. NETWORKING THE NATIONAL CONVENTIONS — Paul Mowrey, ABC-Television
3. NETWORKING FACILITIES — F. R. MacFarland, A. T. & T.
4. REGIONAL NETWORKING — Rod Chipp,* DuMont Network
5. NETWORK PROBLEMS — Dick Rawls,* ABC-Television

* Subject to change.



DR. ALFRED N. GOLDSMITH
Consultant Television Engineer
Chairman, Man'gem't Panel



C. E. HOOPER
Audience Research Expert
Program Panel



HARVEY MARLOWE
Program Manager, WPIX
Production Panel

Industry Trade Show Section, With Displays of Leading Firms, Mezzanine, Hotel New Yorker



ERNEST B. LOVEMAN
V.P., Philco Tele. Broad. Corp.
Guest-of-honor



PAUL MOWREY
Nat'l Tele Dir., ABC-Television



GEORGE SHUPERT
Eastern Rep., KTLA
Film Report

TUESDAY, APRIL 20

Morning, (10 a. m.-Noon)

I. ADVERTISING SPONSORS (Grand Ballroom)—
Charles J. Durban, Chairman

1. HOW TO USE TELEVISION PROFITABLY — Ray Nelson, Nelson Productions, New York City
2. \$10,000,000 FOR TV ADVERTISEMENTS IN '48 — R. J. Smith, R. W. Hubbell & Associates
3. TV'S EFFECTIVENESS AS AN AD MEDIUM — Geo. Dreibert, V.P., J. Walter Thompson
4. PREPARING BETTER VISUAL COMMERCIALS — C. Kulesza, BBD&O, New York City
5. FACTS AND FIGURES FOR ADVERTISERS — Jose di Donato, Television Mgr., Petry Co.

II. FILMS FOR TELEVISION (N. Ballroom)—
Gustavus Ober, WMAR, Baltimore, Md.

1. 10 PROBLEMS IN FILM PROGRAMMING — Ed Woodruff, WPIX-New York
2. THE NEWSREELS STEAL A MARCH — Kenneth W. Stowman, WFIL-Philadelphia
3. FILM COMMERCIALS COME OF AGE — Kenneth Foster, Wm. Estey Co.; David Gudebrod, N. W. Ayer Co., New York
4. REPORTS ON FILM USAGE BY TV STATION EXECUTIVES
5. PRELIMINARY REPORT TELEVISION FILM COMMITTEE

III. LUNCHEON, 12:30-1:45 P. M. J R. Poppele,
Toastmaster

5-minute reports from Baltimore, Washington, Schenectady, Detroit, St. Louis, Philadelphia, Cleveland, Richmond, etc.

Afternoon (2:15-4:30 p.m.)

IV. THEATER AND HOTEL TELEVISION (North Ballroom)
Joel Petersen, Editor, Televiser

1. LARGE SCREEN VIDEO DEVELOPMENTS — (RCA speaker to be announced)
2. PROBLEMS OF THEATER TELEVISION — Ira Becker, Colonial Television, New York City
3. HOTEL TELEVISION — J. R. Winer, Hotelevision, Inc.
4. MULTIPLE VIEWING UNITS — Edward Hinck, Industrial Television Incorporated.

V. RECEIVERS AND ANTENNAS (Grand Ballroom)—
Bill Cone, Merchandising Mgr., Krisch-Radisco, Inc., Newark

1. RECEIVER REPORT — (RMA speaker to be announced)
2. RECEIVER MERCHANDISING — Norman M. Markwell (DuMont), Dan Halpin, RCA-Victor
3. THE ANTENNA PROBLEM — Irwin A. Shane, Televiser
4. INDOOR ANTENNAS AND MASTER ANTENNAS — Morton Sheraga, Engineer, DuMont Laboratories, Passaic, N. J.



LAWRENCE LANGNER
Executive Director
Theatre Guild



RICHARD de ROCHEMONT
"March-of-Time"
Film Report



LEE COOLEY
Tele Director, McCann-Erickson
Advertising Panel

Guests Registered from All Parts of U. S. A. for 12 Panels, 3 Luncheons, Video Displays, etc.



JOHN REED KING
"Missus Goes A Shopping"



RAYMOND E. NELSON
Nelson Productions, Inc.



G. BENNETT LARSON
Dir. of Tele., WCAU-TV, Philadelphia



RICHARD GOGGIN
Senior Producer, ABC-TV

WEDNESDAY, APRIL 21

Morning Sessions (10 a. m.-Noon)

I. FILM REPORT (Grand Ballroom)—

Robert Wormhoudt, Telecast Films, Inc., Chairman

1. FILM RENTAL PRACTICES
2. DISTRIBUTION METHODS
3. FILM BUDGETS
4. CLEARANCE RIGHTS
5. TECHNICAL STANDARDS



WILL BALTIN
Sec.-Treas., TBA

II. TRAINING PANEL (North Ballroom)—

Kenneth Bartlett, Syracuse University

1. CAREERS IN TELEVISION—Edward Stasheff, WNYE, New York
2. JOB OPPORTUNITIES REPORT—J. R. Poppele, Pres., TBA; V.P., WOR
3. TRAINING STANDARDS—U. A. Sinabria, Pres., American Television, Inc., Chicago, Ill.
4. TRAINING METHODS—Al Preisman, CREI, Washington, D. C.
5. FORUM PERIOD



RICHARD HUBBELL
R. W. Hubbell & Associates

III. LUNCHEON, 12:30-1:45 P. M.

Irwin A. Shane, Toastmaster

Five-minute reports on film activity and plans by George Shupert, Paramount Pictures, Inc.; Richard de Rochemont, March of Time, Inc.; Robert H. Reid, International News Service, others.



RICHARD RAWLS
Operations Mgr., ABC-TV

AFTERNOON 2:15-4:30 p.m.

IV. FILM REPORT (Cont'd) (Rooms F and G)—

Bob Paskow, WATV, Chairman

1. "UNFREEZING" FILMS FOR TELEVISION
2. REDUCING COSTS FOR COMMERCIALS
3. CODE OF PRACTICE PROPOSALS
4. DISCUSSION
5. RESOLUTIONS

V. DEMONSTRATION PANEL (Grand Ballroom)—

Peter Strand, Television Workshop, Chairman

1. DRAMATIC SKIT—
"Prelude—The Early Life of Tchaikovsky"
2. Scene from "I Pagliacci"
3. Scene from "Craig's Wife"
4. WHAT'S WRONG HERE?
5. QUESTIONS & ANSWERS



NORMAN M. MARKWELL
Receiver Pro. Mgr., DuMont Labs

All Phases of Studio Programming, Films, Field Pick-Ups, Advertising to be Reviewed by Experts;



DR. LEON LEVY
Pres. & Gen. Mgr., WCAU-Philadelphia
Guest-of-Honor



JAMES McLEAN
Commercial Mgr., WPTZ-Philadelphia



KENNETH STOWMAN
Dir. of Teles. Station WFIL-TV-Philadelphia



EDWARD WOODRUFF
Film Relations Dir., WPIX-New York City

ADVANCE REGISTRATION

J. Walter Thompson, 420 Lexington Ave., N. Y. C.
Howard Reilly, Anne C. Wright, Linnea Nelson
Television Ad Productions, Springfield, Mass.
F. Price Merrels
National Screen Svce., 630 Fifth Ave., N. Y. C.
Melvin L. Gold
Internat'l Film Foundation, 160 Broadway, N. Y. C.
R. E. Blackwell
William Esty Co., 100 E. 42nd St., N. Y. C.
Thomas D. Luckenbill, Kendall Foster, Wendell Adams
The Katz Agency, Inc., 500 Fifth Ave., N. Y. C.
Edward Codel
Paul H. Raymer Co., 366 Madison Ave., N. Y. C.
Paul H. Raymer, F. C. Brokaw
San Francisco Chronicle, San Francisco, Calif.
Charles Theriot, R. A. Isberg
Mort Farr, 119 S. 69th St., Upper Darby, Pa.
Mort F. Farr
Abbott Kimball Co., 250 Park Ave., N. Y. C.
P. B. Garrett
Station WPIX, 220 E. 42nd St., N. Y. C.
Alice Cook, Thomas Howard, James Pollak, B. O. Sullivan, Carl Waren, Ed Woodward, Frank Young
Mirror Plastics Co., 19 Spruce St., N. Y. C.
Matthew Spiegel
Newell Emmett Co., 40 E. 34th St., N. Y. C.
George Foley
Ft. Worth Star-Telegram, Fort Worth, Tex.
Amon G. Carter, Jr.
John F. Rider, Inc., 404 Fourth Ave., N. Y. C.
William J. Marcus
Station WLIB, 207 E. 30th St., N. Y. C.
Alexander Leftwich
Teddy Palmer, 547 Driggs Ave., N. Y. C.
Leland Powers School, 31 Evans Way, Boston, Mass.
Haven M. Powers
Michael Nidorf, 607 Fifth Ave., N. Y. C.
Radio Corp. of America, 745 Fifth Ave., N. Y. C.
N. F. Pensiero
Theodora Kane, 1927 University Ave., N. Y. C.
Lesley College, 139 Riverview Ave., Waltham, Mass.
Nina Wentworth
Sidney Ottenheimer, 291 Montgomery St., N. Y. C.
J. D. Tarcher & Co., Inc., 630 Fifth Ave., N. Y. C.
Len Tarcher, Robert Kelly
Leo Burnett Co., Inc., 743 Fifth Ave., N. Y. C.
Donough Prince, William McIlvain
Radio Station WSB, Atlanta, Ga.
J. Leonard Reinsch
American Broadcasting Co., 30 Rockefeller Plaza.
Paul B. Mowrey, Ernest Lee Jahnce
Armanac, Inc., 15 E. 40th St., N. Y. C.
A. Hourvitch
Eastman Kodak Co., Rochester, N. Y.
Kenneth Edwards
Sanft Television Features, 17 E. 42nd St., N. Y. C.
Sidney Sanft
Alvin Fixler, 826 So. Wabash Ave., Chicago, Ill.
Alvin Fixler
Mutual Broadcasting System, 1440 Bway., N. Y. C.
E. P. H. James
V. S. Becker Adv. Service, 562 Fifth Ave., N. Y. C.
Viola S. Becker
National Assoc. of Manufacturers, 14 W. 49th St.
G. W. Jonny Johnstone



G. EMERSON MARKHAM
Mgr., Station WRGB-Schenectady, N. Y.



ERNEST WALLING
Program Mgr., WPTZ-Philadelphia



CARL HAVERLIN
President, Broadcast Music, Incorporated



WARREN CARO
Tele Director, Theatre Guild

Working Directors, Producers, Advertisers & Technical Men to Preside Over Panel Discussions



AL ZINK
WRGB-Schenectady



DAVID GUDEBROD
N. W. Ayer Sons Co.



C. D. FORD
I. E. Nemours DuPont Co.



CHAS. J. DURBAN
U. S. Rubber Co.



C. W. KULESZA
B. B. D. & O.



HARRY MACKEY
U. S. Rubber Co.



PHIL NEWSOM
United Press



T. T. GOLDSMITH
DuMont Labs., Inc.



TOM HUTCHINSON
Swift Home Show



EDWARD STASHEFF
Station WNYE



PETER STRAND
Television Workshop



WALTER LAWRENCE
RCA-Victor



JUDY DUPUY
Radio Events



RUDY BRETZ
WPIX—New York



CLARA BURKE
Housewife-Viewer



THOS. A. WRIGHT
B. B. D. & O.



JOHN FLORY
Flory Films



IRWIN A. SHANE
Televiser

This is Televiser's Third National "Television Institute" . . . Held Each Year To Further Television's Rapid Progress by Providing Television's Only National Forum, Addressed by Television's Top-Ranking "Men-at-Work" from All Parts of the U.S.A.



In television... it's



INSTRUMENTS

TUBES

TRANSMITTERS

CAMERAS

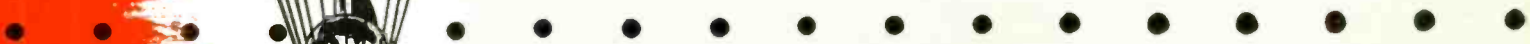
ANTENNAS

RELAY EQUIPMENT

STUDIO EQUIPMENT

SOUND EQUIPMENT

FILM EQUIPMENT





Brig. General David Sarnoff
President and Chairman of the Board
Radio Corporation of America

In television... it's **RCA** . . .

TELEVISION PROGRESS

TELEVISION, a fast growing new industry in the United States, is the spearhead of radio progress. So strong will be television's impact as a major economic and social force in 1948, that I believe it will make this new year one of the greatest in the history of radio, as a science, an art and an industry.

Scientifically, television reached a stage of development in 1947 where it provided highly satisfactory results. Favored by the American competitive system of private initiative and free enterprise, television in the United States leads the world in every phase of its development.

Industrially, television in 1947 established a firm base for accelerated manufacturing activities, and in the coming year production should expand substantially.

Economically, television—in addition to its importance in manufacturing and employment—is introducing new methods of merchandising and marketing. It is an advertising medium with an unparalleled appeal to a daily-increasing audience.

Culturally, television is creating new art forms for the presentation of entertainment, education and news. Its possibilities in these fields are unlimited.

Progressive radio men—scientists, industrialists and broadcasters alike—now think in terms of both sound-and-sight; they plan in sound-and-sight. Television charts their future—it will be the dominant factor in the Radio of Tomorrow.

Factors creating the promising outlook for television in 1948 include: an increasing number of television stations throughout the country; a vastly enlarged audience; the establishment of cable and radio relay facilities linking stations into inter-city networks; the general improve-

ment of programs; increased advertising support; and vigorous competition, as the new industry takes form on a nation-wide scale.

There are now 18 stations on the air with regular television programs. In 1948, it is estimated that there will be approximately 50 television stations in operation; there may be more.

A television network now links Washington, Baltimore, Philadelphia, New York and Schenectady. In November, a radio relay link was opened between Boston and New York, so that programs can be picked up along that route. Congress and the White House, through this television network, can on special occasions be viewed by hundreds of thousands of people throughout the East. Congress was televised for the first time on January 7, 1947, when President Truman addressed a joint session. He again was seen over a seven-station network in the first telecast from the White House on October 5. The World Series of 1947 was another "first" telecast. Such events together with football, basketball, hockey, parades, dramas of the Theatre Guild, and other programs of national interest, emphasize the value of a television receiver in the home. . . .

In radio, pioneering never ends; it continually calls for initiative, faith and exploration in unknown fields. The scientists and research men of the industry who throughout 1947 blazed new trails, true to the traditions of radio, are to be congratulated upon their achievements. Especially to be commended are workers on the production line through whose craftsmanship the finest radio and television apparatus in the world is made available to the American people. Further, through the efforts of manufacturers, engineers and broadcasters it is possible for the radio voice of America to travel afar and bespeak freedom, friendship and peace.

David Sarnoff



THE 730TV2 . . .
 52-square-inch picture, AM-FM radio, Victrola phonograph with automatic record changer and the "Silent Sapphire" jewel pick-up.



THE 630TCS . . .
 52-square-inch picture, FM television sound, beautiful walnut finished cabinet with sliding tambour doors to conceal controls.



THE 648PTK . . .
 300-square-inch picture accomplished by projection from within, Standard Broadcast, Short Wave and FM radio bands.



THE 721TCS . . .
 52-square-inch picture, a popular priced console television model with all the most advanced RCA Victor developments.

In television... it's
RCA VICTOR

RCA Victor, as the manufacturing division of the Radio Corporation of America, gives you television receivers backed by an organization that builds the complete television system, from programs to transmitters and receivers.

The superb line of RCA Victor television instruments, shown here, incorporates many RCA Victor developments . . . the All-13-channel Station Selector that works as easily as push-button tuning . . . brilliant, *locked-in-tune* pictures with the amazing Eye Witness Picture Synchronizer . . . the "Golden Throat" tone system which brings listeners television sound in all its clear, static-free naturalness. *And*, these instruments are covered by the famous RCA Victor Television Owner Policy—complete installation and assured performance for a full year—at a modest fee.

These superb instruments backed by powerful advertising and dramatic merchandising are in demand wherever people want high-quality television instruments. And there is an RCA Victor television instrument in every price class.



THE 641TV . . .
52-square-inch picture, Victrola phonograph with the "Silent Sapphire" jewel pick-up, AM, FM and Short Wave bands.



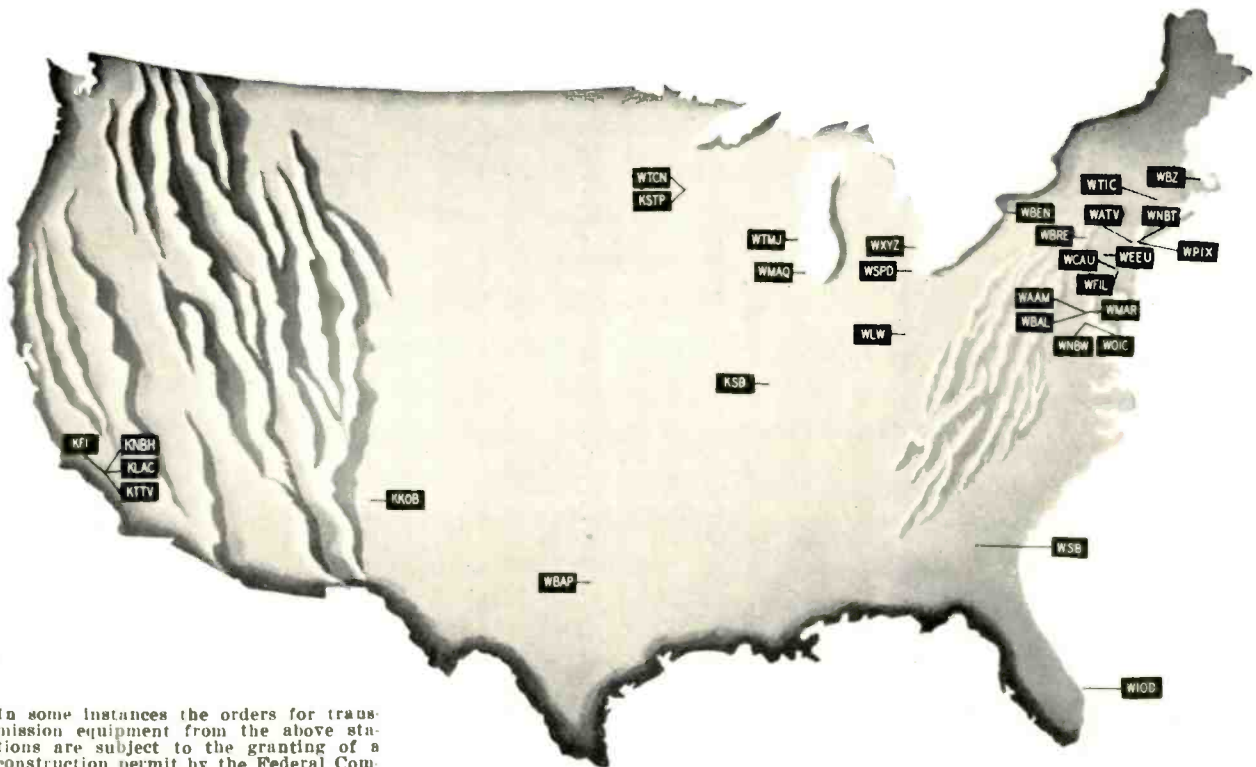
THE 721TS . . .
52-square-inch screen, a popular priced instrument featuring all the most advanced RCA Victor developments.



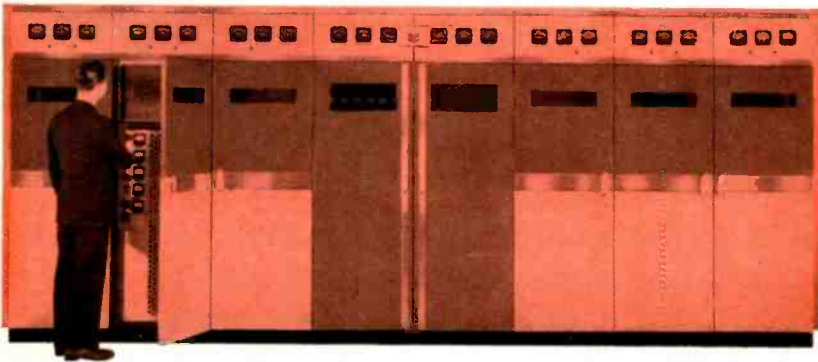
THE 730TV1 . . .
52-square-inch picture, Victrola phonograph with automatic record changer and the "Silent Sapphire" jewel pick-up, AM and FM radio.

"Victrola"—T. M. Reg. U. S. Pat. Off.

32 telecasters from coast to coast have already
chosen RCA television transmission equipment



In some instances the orders for transmission equipment from the above stations are subject to the granting of a construction permit by the Federal Communications Commission.



RCA's 5-kilowatt television transmitter. The choice of leading broadcasters across the nation . . . a real assurance of brilliant, sharp, crystal-clear telecasting.

Yes, television is moving fast. By the end of '48, RCA equipped stations *alone* will be bringing television within the reach of more than 40,000,000 people.

Already eight RCA transmitters are on the air . . . 12 more delivered . . . the balance being shipped at the rate of three per month.

With most of these stations *completely* equipped by RCA—from image-orthicon field cameras to Super-Turnstile antennas—audiences from coast-to-coast will be assured of high-definition telecasts . . . presentations of sports, studio shows, and films at their best.

In television... it's **RCA** . . .

the fountainhead of modern tube development is RCA

RCA has consistently maintained engineering leadership in electron tube research and design. As a result of this pioneering, most of the great advances in all-electronic television can be attributed to the development and manufacture of new and revolutionary types of electron tubes by RCA.

RCA Orthicon and iconoscope camera tubes, together with kinescope picture tubes, made all-electronic television a reality. Further important contributions were made by RCA miniatures and

new power tubes, to complete the picture of modern television. These tubes are the foundation of a new and immense industry now in the making.

Now, as in the past, the vast engineering resources of RCA are dedicated to the development of progressively better electron tubes for every phase of television, from the transmitter to the receiver. RCA's extensive manufacturing facilities and "know-how" are working constantly to improve the quality and lower the prices of tubes for television.

The World's most modern tube plant—
Lancaster, Pennsylvania.

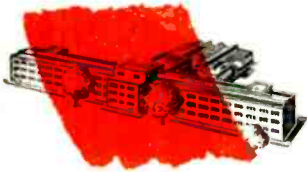


... In television... it's **RCA**

Here's why:

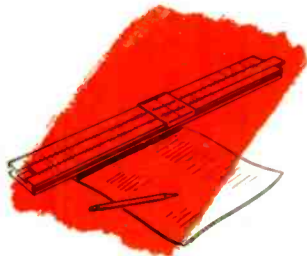
RESEARCH

RCA recognizes research as the basic guarantee of progress in the art of television. In RCA research laboratories—among the foremost in the world—scientific investigators are unlocking new discoveries that will continue to bring you the latest developments in television broadcasting and reception.



ENGINEERING

Every major chapter in television development has been written by RCA engineering. And every RCA television achievement is backed by engineering experience second to none. A reputation for a high engineering quality, performance, and reliability has been earned by RCA tubes and equipment throughout the television industry.



MANUFACTURING

Bold planning for the future in the past now makes RCA manufacturing facilities for television the most extensive in the world. Precision manufacturing methods, ultra-modern production line, rigid quality control, skilled assembly technicians combine to bring you the finest-built tubes and equipment you can buy.



Form 1S3576

DISTRIBUTION

Distribution centers, located at strategic points throughout the country, are equipped to give you maximum service at maximum speed. Streamlined order service makes RCA television tubes and equipment readily accessible—for fastest delivery and lower cost to you.



SERVICE

RCA maintains a nationwide service organization for all television receivers. Professional technicians *engineer* every RCA television receiver installation for maximum performance—and stand ready to keep these receivers in continuous top-running order. Genuine assurance to you of satisfied customers.



ADVERTISING

Powerful newspaper and magazine advertising, plus a top radio program, bring the story of RCA television to a nation-wide audience—year after year. Timely sales promotion supports this effort—opens the door to bigger sales.



Printed in U. S. A.



network news . . .

A. T. & T. Files Rates

After May 1st, television advertisers will be charged for network carrying charges in addition to individual station rates if the FCC approves the A. T. & T. network charges filed in the early part of April. Television networking facilities including coaxial line and radio relay had been furnished without charge to telecasters until such operations become steady.

"Network transmission of television programs has passed the experimental stages," said Bartlett T. Miller, A. T. & T. v.p. of Long Lines. "During the past two years, the Bell System has made its East Coast network available to broadcaster on an experimental basis. Although the provisions of inter-city channels is a highly complex job, we now have had sufficient experience to place this service on a commercial basis."

A proposed charge of \$35 a month per airline mile for eight consecutive hours each day will be made to telecasters for one video channel between cities. For each additional consecutive hour, the charge is \$2 a month per mile. For occasional or part-time service the rate will be \$1 per airline mile for the first hour of use and one-quarter of that amount for each additional consecutive 15 minutes. These rates are for one direction only.

In addition, there is a charge of \$500 a month for the use and maintenance of the terminal equipment used to connect the station to the network. For occasional services the charge will be \$200 per month plus \$10 per hour of use.

As a sample computation, consider the monthly charge between a station in New York and one in Philadelphia using the facilities for eight consecutive hours each day. The airline distance is 83 miles. The cable or relay charge is 35 multiplied by 83 or \$2,905. Terminal equipment for both stations is \$1,000, making a total of \$3,905.

Nets Expanding

Meanwhile the major radio networks have been busy signing up affiliates. WBAL-TV, Baltimore, last month became the fifth station to join the NBC Television East Coast network. Other stations on the network are WNBT, New

York; WNBW, Washington; WPTZ, Philadelphia, and WRGB, Schenectady. A sixth station, WBZ-TV in Boston, is scheduled to join sometime in the Spring.

To commemorate the tie-up, special programs were scheduled to originate in both Baltimore and New York. Government and station officials participated.

Anticipating the network advance to the midwest, NBC and KSTP-TV, St. Paul-Minneapolis signed an agreement to provide the midwest video outlet with full NBC Television network service. The contract specifies provision for NBC sponsored and unsponsored video programs. Films and television scripts will also be made available to KSTP-TV. Frank E. Mullen, exec. v.p. of NBC and Stanley E. Hubbard, pres. and gen. mgr. of KSTP-TV signed.

WCAU-TV Joins CBS

WCAU-TV (Channel 10), the Philadelphia Bulletin video station signed the first network affiliation contract with CBS Television for immediate, direct service between the station and the CBS tele net. WCAU was also the first radio station to join the CBS radio network in 1927. The contract was signed by Wm. S. Paley, CBS Chairman of Board and Dr. Leon Levy, president and general manager of WCAU, Inc.

Referring to the agreement Paley said, ". . . we are justified in feeling that the contract of affiliation is a significant event in that it foreshadows further affiliations of the same sort creating nationwide networks in the not-too-distant future."

The first major program which WCAU-TV fed to CBS Television was conducted by Eugene Ormandy only forty-eight hours after the ban on live music for television was lifted.

In the interest of selling television to the public, WCAU-TV has been engaged in an active promotion campaign for many months. To stimulate set sales and acquaint radio and video audiences with the new entertainment medium, WCAU-TV last February, inaugurated a weekly fifteen minute show called *This Is Television*. The program features Charles Shaw who discusses the TV picture, interviews dealers, servicemen, owners and manufacturers on various phases of the industry. Shaw plans to discuss the high-

lights of the previous weeks' television schedule of all stations.

Two major studios are located in the WCAU Building at 1622 Chestnut Street. Their dimensions are 34 by 55 by 22 ft. and 29 by 36 by 22 ft. A large auditorium, a film studio and mobile unit are also available. Film facilities include two 16-mm and two 35-mm projectors, and a complete department for the production of feature and commercial films.

The antenna rises 257 ft. above the 38th floor and radiates a visual power of 25 kw. Coverage area is bounded by Trenton, Atlantic City, Wilmington and Reading—Allentown in the North, East, South and West, respectively.

WMAR-TV Now CBS

Close on the heels of WCAU-TV, the Baltimore Sun television station, WMAR-TV joined the Columbia Broadcasting System's expanding television network. Counting WCBS-TV, New York, this brings the total in the network to three.

WMAR-TV has been telecasting since last October, and now transmits between 35 to 40 hours on a seven day per week schedule. For the CBS net, the Baltimore station will originate the exclusive telecasts of the Pimlico races, including the Dixie Handicap and the Preakness. Herbert V. Akerberg, station relations v.p., and Lawrence Lowman, television v.p., signed for CBS. Neil Swanson, v.p. and exec. editor, and E. K. Jett, director of radio, signed for the Sunpapers.

WFIL-TV

The American Broadcasting Company moved along on its video schedule by signing WFIL-TV, Philadelphia, as its first video affiliate. This also marks the first time an independently owned television station signed a two-year contract as an affiliate of a national network.

Mark Woods, ABC president, and Roger Clipp, general manager of the Philadelphia Inquirer video station, signed. The agreement specifies exchange of live, regularly scheduled telecasts between the network and the station.

ABC will have network-owned video stations operating in New York, Detroit, Chicago, Los Angeles and San Francisco by the end of the current year. Sectional networks now in formation in the midwest and the Pacific Coast will pave the way for ABC's national television network.

Rate Cards Need Standardization . . .

A survey of the rate cards of twenty television stations, reveals a definite need for standardization with respect to time class, discounts and facilities definitions. For example, charges by stations are based on air time, studio facilities, and film facilities. Eight stations charge for air time alone, lumping in the studio and film charges without further breakdown. Seven stations charge for studio or live facilities, and the air time is lumped into one or the other of these. Five stations charge separately for air, live and film facilities. If there is no air time charge, then the film charge is approximately one-half that of the studio charge. If there is an air charge, then it constitutes three-quarters of the studio charge. The film charge in this case averages about one-quarter the studio charge.

Are certain hours more valuable than others? Nine stations believe so and divide air time into *three* classes. The other eleven stations have not yet divided air time, charging the same rate for any hour the advertiser chooses.

How Far Can Rates Rise?

In an effort to obtain some kind of yardstick with which to measure station charges, the rate cards of twelve of the older video stations were studied. The installed receivers of each of the television cities were totaled and divided by the sum of the hourly charges for the Class A times of these stations.

If a city had more than one TV station, only one of them was used in the calculations. The resulting figure, which may be called the advertisers' *figure-of-merit*, came out as \$1 per hour per five installed receivers. It must be remembered that this calculation was made on the basis of a one-shot hour program charge, and does not take into consideration such variables as market purchasing power, number of video stations serving the same market, new markets where video service has not yet taken full hold.

\$700,000 Per Hour?

This figure-of-merit does not tell very much in itself. To obtain some idea of what it means we may project the figure into the future when the TV market is at or very near saturation. If every radio set in the country is matched by a television set, a rough approximation indicates there would be 3,500,000 sets in the New York

area. Carrying the hypothesis further, and using the above figure-of-merit, a New York station under these conditions would charge on a one-shot basis the rate of \$700,000 per hour!

Charge for Class A time is generally called the base rate. This time period begins between six and seven p.m. and runs until eleven p.m. weekdays, and Saturday and Sunday afternoons. Class B time runs from five or six to seven, and the average charge is three-quarters the base charge. Class C time is all other hours at a charge of one-half base rate.

There are a number of different discount tables which the surveyed rate cards show. By far the most popular of these is the discount based on the number of times the advertiser uses the medium. Six out of eight allow discounts on the number of announcements without regard to a time period. One has a time period of a year and another has a time period of a week. Another form of discount is that allowed on the basis of consecutive weeks. Two other forms are based on minutes per week and on the annual rebate. Finally, one discount is based on the dollar volume per week which an advertiser spends with the station.

We have now reached the point of absurdity, but not without first making a useful observation. Extrapolating backward again to the figure-of-merit—\$1 per hour per five installed sets—we now have a better sense of proportion of how very high present TV costs are in relation to sales impact. How many installed sets must there be per advertising dollar before sponsors consider TV worthwhile?

Rather than the national television market, consider just one specific one which is more successful TV-wise than some others. The New York area has about 127,000 sets installed. Using the same methods, we arrive at a figure-of-merit of \$1 per hour per 160 installed sets. This is a substantial increase over the previous figure—155 extra sets per dollar. Some advertisers report favorable results in this area: still others prefer other media for use of the advertising dollar. Even this cost is high, but it does confirm the consensus—that only increased set installation will improve the figure-of-merit.

Despite the poor figure-of-merit, station costs will continue to rise—and justifiably. However, the number of receivers will rise very much faster so this figure-of-merit will improve considerably.

How will station rates in the same city compare with each other? Radio stations charge for air time on the basis of power, or geographical coverage. At television frequencies, however, theory indicates that the horizon (roughly fifty miles) is the limit. So all stations should have the same coverage and, therefore, the same time charges approximately.

What will these time charges be when the receiver market is saturated? No amount of reckoning will yield a precise answer due to the number of unpredictable variables, but an attempt can be made to obtain a figure within the limits of sobriety. The one common denominator of all advertising media whether it is radio, magazines, newspapers or television, is *cost-per-thousand*.

Life Magazine Compared

In a serious search for some form of rational comparison, the circulation and rate figures of *Life Magazine* were studied. The guaranteed circulation of *Life* is 5,200,000. To draw the corollary, the television counterpart will be number of sets installed. The number of readers per single magazine or the number of viewers per set are not considered, thus these effects in the comparison tend to cancel.

Perhaps the least justified assumption in this analysis is the matter of equating one page of advertising to one hour of televising, yet the analogy is not too weak. Dividing *Life's* guaranteed circulation by \$16,600, its cost per one-shot page, the rate per thousand is \$3.20.

Using the estimated saturation figure of 3,500,000 sets for the Greater New York area, the empirical station rate per hour (*one time only*) is \$11,200. This is the estimated charge for air time, sometimes called transmitter charge. For New York his figure requires a correction.

Purchasing Power a Factor

Since *Life's cost per thousand* is on a national basis, the purchasing power in New York as against the average of other television cities is in the ratio of 97 to 93.5. The corrected station rate for New York is then \$11,620. If 50% saturation of the receiver market is reached in five years, then the station rate in N. Y. comes to about \$5,800 per one-shot hour by 1952. Or will it?

Use Showmanship

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COMING VIDEO
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TIME SPOTS

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Use Punch-Packed 16mm or 35mm Film

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Thirty-one conveniently-located NSS Branches, four well-equipped Laboratories, scores of skilled Technicians . . . are your assurance of dependability—your guarantee of *effective* TV Showmanship!

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CLEVELAND.....2336 Payne Ave.
DALLAS.....2012 Jackson St.
DENVER.....2136 Champa St.
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MEMPHIS.....500 So. 2nd St.
MILWAUKEE.....812 No. 11th St.
MINNEAPOLIS.....1105 Currie Ave.
NEW HAVEN.....82 State St.
NEW ORLEANS.....1431 Cleveland Ave.

NEW YORK.....630 9th Ave.
OKLAHOMA CITY.....611 West Grand Ave.
OMAHA.....1508 Davenport St.
PHILADELPHIA.....1201 Vine St.
PITTSBURGH.....1627 Boulevard of the Allies
PORTLAND.....909 N. W. 19th Ave.
ST. LOUIS.....3318 Olive St.
SALT LAKE CITY.....272 E. 1st South St.
SAN FRANCISCO.....140 Leavenworth St.
SEATTLE.....2413 2nd Ave.
WASHINGTON.....924 New Jersey Ave.

STATION RATE - CARDS

STATION	CITY POP.	INSTALLED RECEIVERS	FACILITIES	60 MIN	30 MIN	15 MIN	5 MIN	1 MIN
1: WMAR-TV (Baltimore, Md.)	1,306,400	6,700	AIR	200	120	80	40	32
2: WBEN-TV (Buffalo, N. Y.)	905,600	—	AIR	220	132	88	55	30
3: WBKB (Chicago, Ill.)	4,644,640	16,700	LIVE FILM	500 —	375 200	200 130	— —	45 35
4: WGN-TV (Chicago, Ill.)	4,644,640	16,700	AIR LIVE FILM	150 400 250	90 240 150	60 160 100	37.50 100 62.50	— — —
5: WLWT (Cincinnati, O.)	885,400	5,000	AIR	A 250 B 187.50	200 150	150 112.50	50 37.50	25 18.75
6: WEWS (Cleveland, O.)	1,332,600	2,600	LIVE FILM	480 240	336 168	240 120	120 60	70 50
7: WWJ-TV (Detroit, Mich.)	2,702,400	7,600	AIR	350	210	140	70	35
8: KTLA (Los Angeles, Cal.)	3,916,875	17,500	LIVE FILM	400 300	280 225	175 150	100 100	50 50
9: WTMJ (Milwaukee, Wisc.)	883,000	1,600	AIR LIVE FILM	200 250 75	120 150 60	80 100 45	45 50 30	— 45 30
10: WATV (Newark, N. J.)	12,684,400	150,000	AIR	A 450 B 360	300 250	200 170	120 102	100 85
11: WABD (New York, N. Y.)	12,684,400	150,000	LIVE (For film see below)	A 800 B 650 C 500	480 390 300	320 260 200	160 130 100	120 97.50 75
12: WCBS-TV (New York, N. Y.)	12,684,400	150,000	AIR FILM	700 125	420 85	280 65	200 45	— 150
13: WNBT (New York, N. Y.)	12,684,400	150,000	AIR	A 750 B 562.50 C 375	450 337.50 225	300 225 150	175 131.25 87.50	175 131.25 87.50
			LIVE FILM	1000 250	600 200	400 150	200 100	— —
14: WCAU-TV (Philadelphia, Pa.)	3,372,700	27,000	LIVE FILM	A 200 B 150 A 100 B 75	120 90 60 45	80 60 40 30	60 45 30 22.50	— — 25 18.75
15: WFIL-TV (Philadelphia, Pa.)	3,372,700	27,000	LIVE FILM	300 150	180 90	120 60	60 40	40 30
16: WPTZ (Philadelphia, Pa.)	3,372,700	27,000	LIVE FILM	300 140	180 85	120 50	— —	— —
17: KSD-TV (St. Louis, Mo.)	1,584,000	5,800	AIR	250	150	100	—	40
18: KSTP-TV (St. Paul, Minn.)	1,700,000	200	AIR LIVE FILM	200 250 75	120 150 60	80 100 45	50 50 30	45 — —
19: WRGB (Schenectady, N. Y.)	427,400	1,900	AIR	150	93.75	66	37.50	37.50
20: WMAL-TV (Washington, D. C.)	1,205,220	8,400	AIR	250	150	100	50	25
21: WTTG (Washington, D. C.)	1,205,220	8,400	AIR	A 250 B 200	150 120	100 80	50 40	25 20

Refer to Footnotes Opposite for Additional Information Regarding Each Station

Footnotes to Rate Cards Opposite . . .

1. WMAR-TV (Feb. 1, 1948). Rates include film facilities, but not live facilities.
2. WBEN-TV (Mar. 1, 1948) Live rehearsal, \$15 per half hour. Film rehearsal, \$10 per half hour.
3. WBKB (June 1, 1947). Rates include camera rehearsal time in ratio of 2-to-1. Excess rehearsal time, \$25 per hour for 3rd and 4th hrs. and \$75 per hour over 4 hours. Rates are based on 13 to 26 week contracts. Frequency discount table: (times per week — percentage discount of basic rate); (2-3%); (3-5%); (4-8%); (5-10%); (6 & 7-12½%).
4. WGN-TV (Mar. 17, 1948). Rates quoted are for Class A time 7 to 11 p.m. Class B time is 5 to 7 p.m. weekdays and rates are ¾ base charges. Class C time is all other hours at ½ base charges. Rehearsal time is \$30 for first hour and \$10 for ea. add. half-hour. Discounts on time charges are: (weeks — discount), (13 — 5%), (26 — 7½%), (52 — 10%).
5. WLWT (Feb. 1, 1948). Class A time is 6:30 to 11 p.m. weekdays and all day Sunday. Class B time is all other hours. Rates are for film or live productions. Rehearsal time determined by negotiation and is included in basic rates. There are three discount tables: (a) CONSECUTIVE WEEKS—October through April, 10% for 25 weeks or more; May through Sept. (weeks—discount), (1 to 4—25%), (5 to 10—30%), (11 to 16—35%), (17 to 22—40%); WEEKLY TIME—(minutes per week—discount), (30 to 44—5%), (45 to 74—7½%), (75 to 180—10% (over 3 hours—12½%)). ANNUAL: Rebate of 5% of largest weekly billing for a 52 consecutive week schedule.
6. WEWS (Dec. 15, 1947). Rates include rehearsal time in ratio of 2-to-1; \$50/hr. for 3rd and 4th hrs.; and \$75/hr. over 4 hrs. Frequency Discount Table: (No. of times—discount) (13 to 26—50%).
7. WWJ-TV (Mar. 1, 1948). Rates include air time and use of studio, film, or remote facilities. Rehearsal charges based on actual costs. Frequency Discount Table: (No. of times—discount); (13—5%), (26—10%), (52—12½%), (100—15%), (200—20%), (260—25%).
8. KTLA (Feb. 15, 1947). Live rehearsal charge is \$25½ hr.; film rehearsal charge is \$15½ hr. Discount same as (5) above up to 52 weeks.
9. WTMJ-TV (Apr. 1, 1948). Rehearsal times as follows: (air time—live reh.—film reh.), (1 hr.—5 hrs.—3 hrs.), (½ hr.—3 hrs.—2 hrs.), (¼ hr.—2 hrs.—1 hr.), (5 min.—1 hr.—½ hr.). Additional rehearsal time \$20½ hr. Base charges cover weekdays 7 to 10 p.m. and Sat. and Sun., 12 to 10 p.m. Weekdays from 5 to 7 p.m. at ¾ base charge. All other periods at ½ base charge. Air time discount, 10% for 52 consecutive weeks based on lowest net weekly billing.
10. WATV (Mar. 1, 1948). Rehearsal time: Live—\$50 first hour, \$25 each additional hour film—\$25/hr. Discounts: 26 consec. weeks—5%, 52 consec. weeks—10%; No. of announcements, 100 to 250—5%, 251 to 500—10%, 501 or more—15%. Class A time is 7 to 11 p.m.; class B time is 3 to 7 p.m.
11. WABD (Sept. 1, 1947). Film (only) rates are 20% less. Class A time is 7 to 11 p.m.; class B, 6 to 7 p.m.; class C, 12 to 6 p.m. Studio rehearsal charges are \$75 for first hour and \$37.50 for each succeeding half hour. Film rehearsal is 10% of daytime charge.
12. WCBS TV (Apr. 1, 1948). Film rehearsal is \$100 per hour. Remote charge, \$700/hr. Note: \$100 in the one minute column includes air and film Class A time is 6 to 11 p.m. week days, and 12 to 11 p.m. Sat. and Sundays. Class B time is all other hours at 60% base rate.
13. WNBT (Apr. 1, 1948). Rehearsal times as follows: (air time—live reh.—film reh.), (1 hr.—5 hrs.—3 hrs.), (½ hr.—3 hrs.—2 hrs.), (¼ hr.—2 hrs.—1 hr.), (5 min.—1 hr.—½ hr.). Extra rehearsal: Live, \$100½ hr.; Film, \$25½ hr. Class A time is 7 to 11 weekdays and 1 to 11 Sat. and Sun. Class B time—5 to 7 p.m. weekdays. Class C—all other times. Discounts: (No. times/yr.—discount), (26—7½%), (39—10%), (52—12½%), (104—15%), (208—17½%), (over 208—20%).
14. WCAU-TV (Mar. 1, 1948). Rates include rehearsal time in ratio of 2-to-1. Additional reh. time at rate of 1/3 hourly rate. Class A time is 6 to 11 p.m.; class B time, all other hours.
15. WFIL-TV (Mar. 1, 1948). Rates include rehearsal time in ratio of 2-to-1. Additional rehearsal time, \$25 for 3rd and 4th hrs.; \$75/hr. beyond 4th hour. Rehearsal time for announcements is ¼ hr.
16. WPTZ (Aug. 1, 1947). Camera rehearsal charges are \$50/hr.
17. KSD-TV (July 1, 1947). Rates include rehearsal time in ratio of 2-to-1. Additional rehearsal time, \$50 per hr. up to 5 hrs.—\$150 per hr. over five hours. Discounts: (No. of times—discount), (13—5%), (26—10%), (52—15%), (100—20%), (200—25%).
18. KSTP-TV (Dec. 1, 1947). Studio rehearsal time is \$25½ hr.; Film rehearsal, \$45 for one hour, \$60 for two, \$75 for three. Class A time is 7 to 11 p.m. weekdays, 1 to 11 p.m. Sat. and Sun. Class B time is 5 to 7 p.m. weekdays and the rate is ¾ base charge. Class C time is all other hours; the rate is ½ base charge (except for periods less than 5 min.). Discounts: (No. of times—Discount), (26—7½%), (39—10%), (52—12½%), (104—15%), (208—20%).
19. WRGB (April 1, 1948). Rates include air time and studio and film facilities. Rehearsal charge—\$25½ hr. Discounts: (No. of times—discount), (26—7½%), (52—10%), (78—12½%), (104—15%), (208—17½%), (over 208—20%).
20. WMAL-TV (Jan. 1, 1948). Rates include air and film facilities. Discounts: Weekly (dollar volume—discount), (50 to 99—2½%), (100 to 149—5%), (150 to 199—7½%), (200 to 249—10%), (250 to 299—12½%), (300 or more—15%); Consecutive weeks; (26—5%), (39—7½%), (52—10%).
21. WTTG (Mar. 15, 1948). Facilities charges on request. Class A time is 6 to sign-off and Sunday; class B—sign-on to 6 p.m.

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designed for the special requirements of television.

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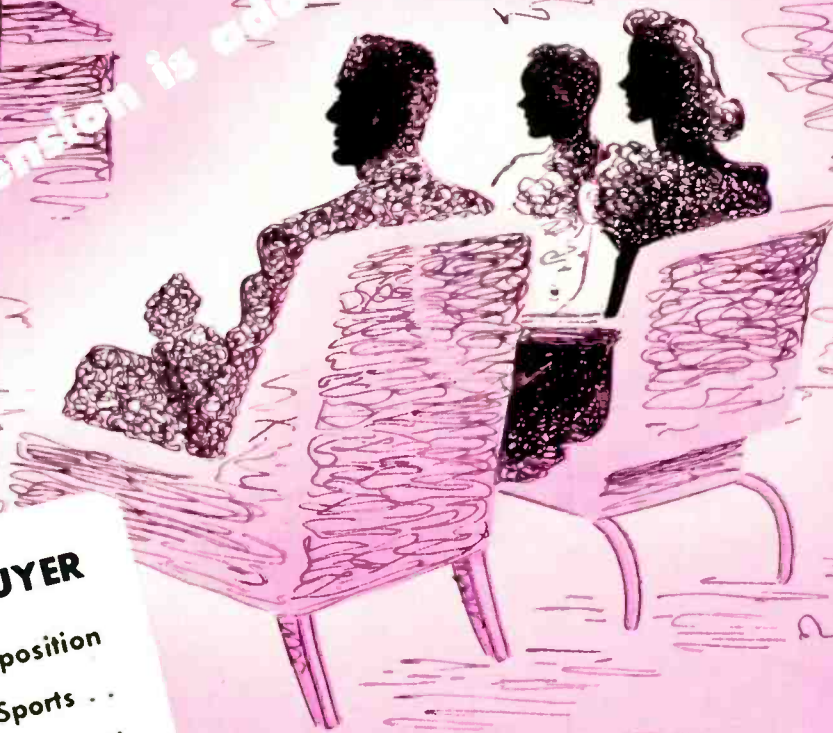
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WSPD-TV



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"Effects" Help Commercials

By AUSTIN O. HUHN, II.
Director, Telehubn Co.

THE gay book title, the destructive blazing fire, the puppet hostess, or the marching array of Certo bottles may have been the highspot in the video commercial. These effects as they passed across the television receiver screen had eye-appeal. They "sold" the product.

Special effects used in the commercial or in a show must highlight interest, must be clear and discernible, not too repetitious, give information and add pictorial accents. Some special effects fill these functions; some today are crude and cry "false."

Unhappily, the special-effects man in television has his problems. Not only must he create effective "effects," but he is faced by handicaps of time element and budget. Unlike the effects man in movies the video man's work must be completed from scratch in a matter of days, or sometimes hours. Upon occasion he must deliver the impossible in minutes. Or: a gadget-minded script writer or director may have an idea which is mechanically feasible or one which defies all the laws of physics! The effect man's job is to make it work . . . and he does. Then, of course, when everything is going smoothly otherwise, there's always that old bogey-man—budget. A producer explains, "Now we want this model of the Brooklyn Bridge to really look authentic . . . plenty of detail . . . but remember our budget's tight on this . . . we can only spare fifteen dollars!"

The above instances are contributing factors toward the thinning and greying hairs of all special-effects men. However, for those who like to cope with creative problems, who like to build gadgets, who like television, it is worth while.

Uses of Video Effects

The usefulness of special effects in television, particularly in the commercial, is just as great, if not more so, than it has been in motion pictures.

Commercials in television, as in radio, are a problem. They are a problem in that they must be effective, dynamic, and memory-inspiring to the viewer, without his being aware of it. With the desirability of showing the sponsor's products as pleasingly and effectively as possible, special effects may be used in innumerable ways to enhance their display.

In one instance, the actual product, Press-On Mending tape, happened to be packaged in a fairly small but colorful cardboard box that was rendered ineffectual by the television camera. By making a large scale model (approx. six times the size of the original) and coloring it in proper monochromatic tones, it was possible to present to the viewer a clear picture of the product as it would look in his hand.

Take the case of a canned product wherein the appearance of a single can in its familiar homeliness would appear uninteresting and perhaps even foolish upon the screen. However, since the sponsor did desire to display his product, several cans arranged with a special reflecting background, shot at the proper angle, created a pattern more interesting to the eye.

"Gadget" Animation

Or to go a step further, simple animation may be utilized wherein motion is given to the product, increasing eye interest. This can be done in a number of ways—by the use of a rotating turntable, or by an unending array of boxes or cans marching along one after the other like so many soldiers. One variation

recently was the jar of coffee on a Borden Show which revolved on its own axis, stopping to show the label.

We have tried also more diversified forms of product animation with substantial success. These vary from some type of illusion box to animation of the product by means of wires or threads. In these cases, we thought a novel, magic presentation most effective. In all instances, in presenting the product we were guided by the type commercial, the program situation, and the nature and function of the product itself.

There are other functions. For instance, there was the case where a room was to be shown first without a floor covering, then with a floor covering. The obvious answer was to use two miniature or scale model rooms, one with the floor covering and one without the furnishings and everything else about the two rooms being identical. Photographs of the rooms had been tried, of course, but were not as effective as the 3-dimensional model.

Title Effects

Since commercials frequently involve the use of visual material such as title cards containing copy, or photographs, etc., an attractive means of setting up these items for the camera is desirable. This may be varied from the familiar title easel, or "drop-titler," to overlapping slides which mechanically give an effect similar to that produced by film

"QUOTE . . . UNQUOTE"

"In plain dollars and cents language, television bids fair to be a \$500,000,000 industry this year, with prospects soaring for the years ahead." — FRANK E. MULLEN, *Exec. V.P., N.B.C.*

"The power of television as a medium for the instruction of farmers will revolutionize state-sponsored educational work. Today it requires literally thousands of experts to cover farm regions with up-to-the-minute methods; tomorrow, the whole job can be done with one television demonstration, thus leaving more time and help for other work." — WILLIAM DRIPS, *NBC dir. of agricultural tele.*

"Television is expensive, but from the advertisers' point of view, it is the cheapest of all media. Some have said that television is the greatest advertising medium ever created by the genius of man." — JOSEPH H. REAM, *V.P., C.B.S.*

"International television is nearer than most people realize. No technical problems remain that money cannot solve." — DAVID SARNOFF, *RCA President.*

"Wherever television stations go on the air, they capture the public's increasing interest. It has already begun changing the family habits of America." — FRANK STANTON, *President, C.B.S.*

"Instead of attacking television, Hollywood would do well to adapt it to various uses. Actors can win untold new friends through television, and the producer who fails to recognize this will be as backward as those who fought the first talking pictures." — JESSE L. LASKY, *Hollywood.*

"Television in 1948 will show the largest growth of any industry in the country. Within five years it will be among the first ten in the nation." — DR. ALLEN B. DUMONT, *Dumont Labs.*

lab tricks; or an "endless" scroll title, or book titles of turning pages may lend themselves more suitably to the situation. As any good visual arts man knows, the method of copy presentation, style, setup, etc., will in itself give a definite import and style, aside from the actual copy content.

A combination effect used on WBKB (Chicago) recently utilized a large photograph of a racetrack and grandstand. A girl jockey in costume walked into the picture, the photograph masking doors to a cupboard which opened to show the product. The product (Canadian Ace Beer) was spelled out by beer cans and bottles on the shelves. From this commercial introduction, the viewing audience was taken to the racetrack for a remote pickup.

Puppets

Puppets, like many other devices, have been misused as often as well employed on television. The fault here has been a common one, that of attempting to take what was good material in another medium and placing it directly in front of the "ike" or "I.Q." The lesson, however, is being learned that special effects, as

well as script formats and talent must be designed for television.

Elsie, the Borden cow, was a cute puppet and although she was designed for television, she was not as effective as she could be. One factor was her size. She was too small in relation to the people on the show.

Puppets have a definite place on the special effects list and have, as a matter of record, enjoyed substantial success in commercials when used properly. In one case, we designed a miniature magician to tie-in with the advertised "magic-like" qualities of a product. In another, animating the product itself and giving it a human personality proved effective. In all cases, the puppets were designed for television and were "videogenic" when viewed on the screen.

Other animated figures in current use on television, although not as elaborate as puppets, are the miniature cameramen used on the Kraft Theatre (WNBT) and the Half & Half Beer man on WBKB. They make effective signatures.

Live vs. Film

Putting special effects, titles and indeed entire commercials on film, notwith-

standing arguments pro and con in the industry, has its advantages and disadvantages. It might be pointed out that, while filming of effects may in some cases insure a predetermined result, it is unwarranted and entails the additional expense of film production. I say this in view of the fact that video material has to be rehearsed and visualized whether it is to be televised directly or filmed by the movie camera for later telecasting. The contention that filmed commercials will be less expensive because they may be shipped to numerous stations to write off the cost of production, would be wholly true if American television develops into a series of unconnected, unrelated stations. However, indications are that we will have definite networks which would write off the cost of program production.

At any rate, commercials, as well as programming generally, continue to offer an endless challenge to the ingenuity and skill of special-effecters, who must be ready to pick up this challenge. The television public is growing by leaps and bounds, not only in size but in its picture demands upon all who toil in some branch of television program presentation.



Television Encyclopedia

By STANLEY KEMPNER

The first NON-TECHNICAL reference book ever published on television in all its major aspects, this book in the work of a leading writer and editor on television.

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"Tonight on Broadway"—New Video Production

A major television program began a weekly showing early this month from 7 to 7:30 P.M. Tuesdays over the CBS television network. Plans for the new commercially sponsored network shows were disclosed at a press conference by Emerson Foote, President of Foote, Cone & Belding, advertising agency; William S. Paley, CBS chairman of the Board; Martin Gosch, producer; and Clarence Derwent, President of Actors Equity Association.

The vehicle is titled, "Tonight on Broadway" and will take the television audience backstage of the top plays in Broadway Theatre. CBS network stations to carry the show are: WCBS-TV, New York; WCAU-TV, Philadelphia; WMAR-TV, Baltimore; and WMAL-TV, Washington.

Mr. Roberts, a play regarded as one of the outstanding dramatic successes of the past decade was the first Broadway show to be televised. The CBS cameras went right on stage before curtain time and picked up some of the stars as well as the producer and director. *The Vehicle* is currently appearing at the Alvin Theatre. Only certain scenes are televised and not the entire show. Theatre plays have been televised before with not too much success due mainly to long distance operation of the cameras.

Some anticipate that increased attendance will ensue as a result of showing the television audience short scenes from the play. Further, the tele interviews with the producers and stars will stimulate interest in the production.

Lucky Strike Sponsors

The new video show is sponsored by American Tobacco in behalf of Lucky Strike cigarettes. Price for the package is based on a sort of sliding scale, since no previous shows of similar type can be used as a yardstick. However, a major portion of the weekly expenditures will be devoted to technical costs.

The program format was originated by Martin Gosch, a veteran motion picture and play producer, who will appear as commentator. "Television will enable us to depict life backstage, to show actors

and other artists performing their vital pre-curtain tasks, to interview producers, directors, playwrights and designers on the scene, and in general satisfy a long-felt curiosity on the part of the public," said Mr. Gosch. "I believe that this new medium, transmitting the excitement and glamour of the theatre to hundreds of thousands of homes, will create *new* theatre goers."

Actors

Speaking for the actors, Mr. Derwent stated that the Actors' Equity Council had granted a waiver to the producers permitting them to engage actor members, and had established a wage scale for the purpose. Said Derwent: "It is the opinion of the council that the nature of this program warrants special consideration, since it is obvious that Equity members, and the theatre as a whole, in fact, have much to gain artistically and economically from this merging of two great mediums of entertainment."

Production-wise, CBS will utilize three to four cameras to televise the program. Long cables will enable cameramen to mount the stage and shoot many close-ups. Previous attempts to telecast theatre plays as they were performed before the theatre audience met with dismal reception from the television audience. The reason was technical: shots were too long; angle shots, too static. Taking the cameras on the stage and having the actors perform *before* curtain time will correct this.

Commenting upon this innovation, William S. Paley, CBS Board Chairman, said, "Many milestones in television will be established in the months to come, and this particular group of programs may well prove one of the more significant. Certainly, one's imagination is stirred by this experimental joining together of the oldest and the newest forms of entertainment art. That the feature should prove a popular television offering seems likely. That the theatre itself will derive valuable publicity stimulation seems equally probable. CBS for its part is most gratified and congratulates the theatrical interests involved for their progressive attitude and cooperative spirit."

Cold Light Needed

The hot lights of the television studio persist as one of the medium's major obstacles. NBC joyfully televised Arturo Toscanini and the NBC Symphony shortly after the American Federation of Musicians lifted its ban on live televised music last month. Then suddenly Toscanini announced that he did not want to appear in subsequent telecasts because of the extreme heat from the lights. The orchestra and the maestro had been exposed to the lights for a full hour. However, after an avalanche of appeals from the TV audience, Toscanini acquiesced.

There are two avenues of approach to the solution of this annoying problem. One is refrigeration; the other is cold light. This latter has not been satisfactorily developed to date, but refrigeration can be used. However, with the tremendous heat produced by the lights, the size and cost of the air-conditioning installation to counter-act it is formidable.

Labor Trouble . . .

A labor jurisdictional dispute thwarted WCAU-TV's plans to televise the American Opera Company's staging of "The Bartered Bride" from the Academy of Music on March 30 and forced the Bulletin Television Station to cancel the entire project. The program would have been the first full opera ever televised.

Although permission had been obtained from the American Opera Company and the American Federation of Musicians, negotiations broke down when the stagehands union, the A. F. of L. affiliated IATSE, refused to work with WCAU's CIO technicians and cameramen.

James M. Douglas, business manager of IATSE Local No. 8, told WCAU officials that he was under order from the International in New York to demand that A. F. of L. technicians and cameramen be substituted for WCAU's men, members of the CIO's American Communications Association—or that his group would refuse to work the production.

WCAU officials pointed out that substituting A. F. of L. men for their own would be a violation of the WCAU-ACA contract and thus such a move was impossible.

When no settlement could be reached on the dispute, officials at WCAU-TV cancelled the television production.



Tex McCrary samples Martha Logans cooking on the Swift television show.

Styling the Swift Video Show

By OLLIE TUCKER
McCann-Erickson Agency

THE SWIFT HOME SERVICE CLUB has been most fortunate in being considered experimental both by the sponsor and the agency. This attitude has enabled the staff to be truly experimental in its approach to many types of materials and methods of presentation.

One might think that a program dedicated to woman's interests could simply follow the well-trodden paths of successful women's magazines and other well-established media in this field. But for successful television programming, two questions must be considered: "Is it of interest to women? (that's an *easy* one): two, is it good television?" Question number two has come to mean the following things to the television production staff.

Moving Idea

Does the idea have movement, or can it be acted out? Programs requiring a lot of *talk-talk* to get the idea across are near the bottom of the list in the viewers' choice. Over and over again, surveys show that the viewer wants to *see* it done — *not* to hear about it. Some of the best examples of this type of program material are the recipes demonstrated by Martha Logan, Swift & Co. Home Economist. She performs each step for the camera to *see*. Most of the action is shown in a tight closeup of Martha's hands as she measures, pours, or garnishes. Hours of planning precede the four to six minute

commercials. To show how to bake a Thanksgiving turkey, Martha Logan had one in the oven ready to come out when she was on the air, one uncooked to show stuffing, trussing, etc., and one cooked, cooled and garnished, ready for the carving demonstration which followed. The camera work is very similar from week to week, which is a little like having 38 weeks rehearsal on one feature.

We feel that these hours of planning have definitely paid dividends, since the commercial has been one of the most consistently well-liked features on the Swift show. Many comments have been received from viewers expressing appreciation for this type of commercial, which makes learning a recipe simple and interesting. This is a perfect example of the type of material that requires a minimum of *talk-talk* to get the basic idea across. Martha Logan can show and do most of the things she talks about.

The videographic requirements are (1) good artistic picture composition; (2) good contrast in tone values and textures. Sensitive cameras and new lighting equipment will make careful lighting a *third consideration* in good picture quality. To illustrate how fundamentally these things affect picture quality, consider a peach marquisette bouffant gown on a model against a skyblue background. The result will be such that the model's skin tones, the gown and the background appear on the television screen in exactly

the same monotone of pale dull grey. For best photographic results, tone values of costumes should contrast with the model's skin tones. Also, costumes should have photographic interest in themselves, i.e., a combination of two or more tone values or a definite texture like a tweed or satin. The style emphasis should be on cut and silhouette which the black-and-white camera can show, rather than on color and workmanship which it cannot.

Special Feature

One of the best features we have done from the point of view of picture quality was a series of new hair styles. The camera opened on a close-up of Sandra Gahle, the Swift Home Service Club expert on fashion and homemaking, as she introduced the feature, then cut to a close-up of the face of a clock. To a musical background of *Dance of the Hours*, the hands of the clock turned to the hour for which the first hair style was designed. We then lap dissolved to a large duplicate of the clock which had been especially designed and constructed. In the face of the large clock, the face of the model appeared, her hands in the positions of the hands of the clock. She held the pose for a few seconds, then modeled the hair-do as Sandra narrated the fashion script. We then cut back to the closeup of the small clock and repeated the musical background as the hands of the clock were turned to the next hour. We lapped to the large clock again and repeated the same camera technique to show all six hair styles.

Shows interpreted in this way, have been most effective. One of these was a

THE only realistic approach to television for some time to come is the experimental one in which we continue to perfect not only the sales technique inherent in it, but also to adapt and apply new basic entertainment and educational features. None of us dares to measure our results by the yardstick of any other medium except for purposes of effective comparison. Our big job now is to learn to use television effectively, and with good taste, mindful of our obligation not only to the sponsor who is paying the bill but to the viewer into whose homes our programs come as invited guests." LEE COOLEY, Director of Television, McCann-Erickson.

fashion show of gloves. We built a store-counter type of construction to camera height. The counter was covered on the top and on the camera side with a dark fabric. In the top of the counter were pairs of holes large enough to accommodate a girl's forearms comfortably. Our models stretched out on army cots under the counter with their gloved hands sticking up through the holes. The camera took a tight closeup, with the hands occupying almost the entire frame. The background was a perfectly plain dark fabric which gave good tone contrast to the gloves, which were all in medium and light tones. Since the counter was at camera height, the shot was pretty much head-on with very little of the counter itself showing. The chief function of the counter was, of course, to mask the girls.

Avoid Busy Frame

The final effect was just what we were after — dancing hands against a plain background. We also showed pairs of gloved hands against especially designed panel backgrounds of geometric figures. We used the simple glove styles in this way and gave the hands a bit of business with some accessory, i.e., opera glasses for the 16-button white kid, cigarette lighter for the plain suede gauntlet, etc. This show met all the requirements discussed above — feminine interest, action, good pictorial quality and possibilities for camera interpretation.

We also find that best picture quality on a television-size screen is obtained by avoiding a cluttered or *busy* frame. We

do this by keeping characters to a minimum (three or four are tops for best effects) and by greatly simplifying backgrounds. The problem here is to strike the correct artistic balance between—on the one hand—simplifying the picture to such an extent that it is clear but dull and monotonous, or — on the other hand — having so much contrast that the effect is confusing and indistinguishable.

Our most successful backgrounds from the point of view of picture quality have been those that made no attempt to represent any specific type of room as such, but rather a greatly simplified background suggestive of the type of surrounding desired. While the field cameras, using the image orthicon lens, are able to get good clear pictures with more than 3 or 4 people, they have the advantage of a lighting system (Old Sol himself) that provides brilliant light in some areas and deepest shadows in others, which is after all the basis of black-and-white photography. As long as studio equipment limits us to multiple and diversified light sources, resulting in a flat over-all light, we must compensate by scrupulous attention to tone values and textures, in order to provide clear bright pictures.

Staff Meetings

Finally, certain routines in producing a weekly show of this type may be of interest to TELEVISER readers. Our first step in planning a show is a staff meeting at which we discuss all phases of production. It became apparent in the early days of the show that these meetings set the key-



Model displays hair-do and evening dress using clock frame to lend interest.

note for a smooth production. Soon after we opened, we scheduled this production meeting as our first regularly scheduled meeting. Since the programs are scheduled weeks ahead, we usually discuss several shows in detail at each meeting. The next meeting was a conference with our director, Tom Hutchinson, and the station director. A complete script is furnished, together with rough sketches of set requirements and a list of properties and accessories. The placement of sets in the studio, camera positions, film inserts are mapped out as accurately as possible.

Walk Through

We have a regularly scheduled rehearsal, or *walk-through* on the day before the show. Our original rehearsal schedule called only for the four-hour period immediately preceding the show. However, we feel that this additional *walk-through*, even though it is without cameras, is invaluable in assuring a smooth performance. It enables us to make the most of our later four-hour rehearsal with cameras and crew.

Although the program is completely *ad lib* we have a complete and very carefully prepared script. Script writer Elizabeth Evans carries the burden of setting down all agreed-upon ideas worked out in our production meeting. The script is accurately timed throughout and camera shots are clearly indicated. Without this accurate and complete script, our type of program would be very difficult to handle.



Contestants and judges from part of Swift Eye-Q quiz show.

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Guild's "Stage Door" Praised

The Theater Guild's fifth television production, the George Kaufman-Edna Ferber play, *Stage Door*, received some warm praise from a critic whose plaudits are the exception rather than the rule. Columnist John Crosby of the New York Herald Tribune said, "It was the first televised drama in my experience that had more than curiosity value; it was good enough to scare the pants off motion picture and theater interests . . ."

Crosby's principal criticism was, not the televised production, but the play itself—contending that its theme was out of tune with the times. Other Crosby observations:

"In close-ups any gesture much bigger than the elevation of an eyebrow seems pretentious; in long shots, stage acting is not only in order but required."

"Because of the restricted space, actors have a tendency to cluster together like grapes in televised drama. Three is a play, but four is a crowd."

"The exits and entrances are still . . . unexpected. Actors spring . . . from the shadows, and vanish . . . into the shadows."

"Television acting may be the most difficult of the dramatic arts."

Actors Equity Seeks Sponsor

The Actors' Equity Association is in the market for an advertiser to sponsor a video show called *Television Theater of the Air*. Equity will select Broadway hit plays; direct and produce them for television.

The shows are scheduled to be televised first in New York, then followed by repeat performances in other television cities. Meanwhile, other units would originate in New York and follow the others on the circuit of tele cities.

Along with *Theater Guild* and *Tonight on Broadway* video productions, the efforts of Actors' Equity will bring New York-bound theater to millions of Americans who have little opportunity to see legitimate theater.

Music Corporation of America will act as agent and the program will remain Equity property with profits going to the Actors' Fund. Bert Lytell, honorable life

president of Actors' Equity is in charge of production directorship. In an interview with Mr. Lytell, it was learned that top theater and television directors and actors will be engaged to provide quality video entertainment. Theater veterans such as Maurice Evans, Peggy Webster, Walter Hampden, etc., will be called upon for expert advice on play selection, adaptation, etc.

Commenting on some of TV's difficulties such as hot lighting, frequent scene changes, etc., Mr. Lytell said that all these obstacles would be overcome."

Duane-Jones Launches Contest

A novel Jig-saw Puzzle Contest was launched on March 17th by Duane-Jones Co. continuing a long-range plan to measure the size, scope, and responsiveness of the daytime television audience. The contest will be carried on John Reed King's *Missus Goes A-Shopping*, a televised audience participation program sponsored jointly by Sweetheart Soap, Bab-O and Mueller's Macaroni over WCBS-TV.

Walter Ware, Duane-Jones television director will produce the show. He expects the contest to demonstrate that daytime televising is a powerful force in selling package products. Previous contests conducted by D-J have convinced agency officials that the tele audience is now large enough to be judged sales-wise in competition with other media. Every effort is being made to obtain substantial cost-per-inquiry figures.

Details of the contest are as follows: The photograph of a prominent news personality cut like a jig-saw puzzle will be assembled in steps before the television camera. Each week several pieces of the puzzle will be placed in their proper positions and the home audience will be asked to identify "Mr. Who;" a jingle riddle will be used as an additional clue. The grand prize is an automatic washing machine and the contestant is required to identify the photograph and tell "What changes television has brought into your home." The latter, a very worthwhile and interesting survey question.

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Discussion and laboratory work covering each type of program: drama, variety, dance, remotes, etc.

Tuesdays: 6—8 pm. Peter Strand. \$25.

4. **Films for Television**

Use and production of film as television program material and commercials discussed, demonstrated.

Tuesdays: 8—10 pm. John Flory. \$25.

5. **Writing for Television**

Preparation of original material; adapting material for video. **REQUIRED:** Courses Nos. 1 & 2.

Wednesdays: 6—8 pm. Ed Stasheff. \$25.

6. **Television Directing**

Problems and techniques in directing television programs. Special emphasis given to laboratory work.

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7. **Studio Aspects of Production** .

Production from the studio standpoint: cameras, lenses, lights, control equipment, film, and remotes.

Thursdays: 6—8 pm. Rudy Bretz. \$25.

8. **Studio Aspects of Production: II**

Advanced aspects of production including special effects, video effects, trick lighting, electronic effects, mobile unit operation, etc.

Thursdays: 8—10 pm. Rudy Bretz, others. \$25.

9. **Advertising and Commercials** .

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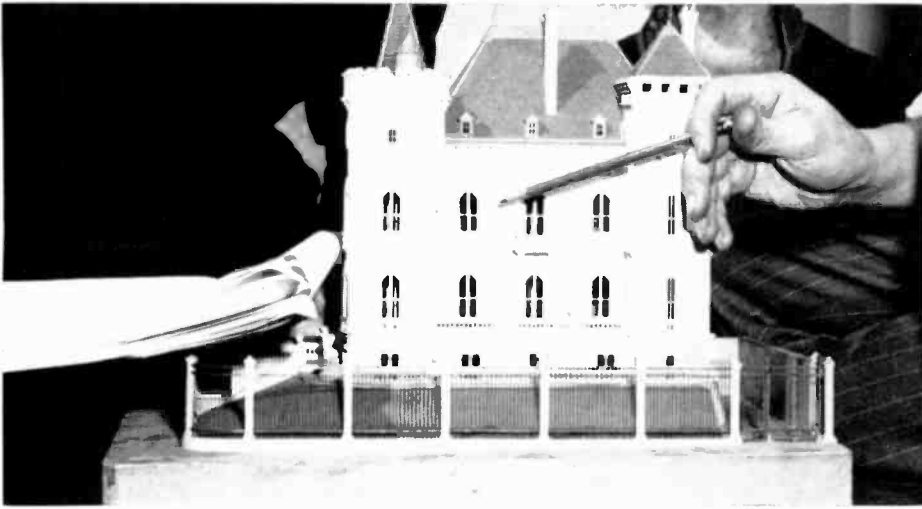
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ELEVEN WEST FORTY-SECOND STREET
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The miniature castle-like prototype which was used as the central theme in the video version of Edgar Allen Poe's, "Fall of the House of Usher."

"House of Usher" for Fewest \$\$

By PETER STRAND

Producer-Writer, Television Workshop of N. Y.

LIVE studio productions in television today present several important problems. One of the greatest of these is how to get top quality entertainment and yet keep costs at a minimum. This economic factor is a practical consideration uppermost in the minds of most video programmers.

Excluding station facilities and time charges, the cost of studio productions is largely governed by the producer's approach to his material. A creative mind and a practical approach is an essential combination which invariably results in cutting costs for poor programming. On the contrary, a meager budget is a challenge, just as the space, equipment and production limitations challenge the inventiveness and enterprise of the television producer today.

Producer's Approach

To further illustrate the importance of the producer's approach to his material and his effect on the budget, I cite some of the problems encountered in the half-hour adaptation of Edgar Allen Poe's classic short story, "Fall of the House of Usher," which was presented by the Television Workshop of New York over stations WRGB, WPTZ and WABD, all in a period of two weeks.

The original story is nearly all narration, which presented problem of breaking it down into playable scenes. Treating it visually required several necessary changes. Two plot characters were added

to give palatable motivation, making a total of five characters in the *televersion*. The action takes place in a large mansion which is isolated on a high hill. The opening scene suggested itself: a fade-in to stock film showing an exterior shot of the Usher mansion silhouetted against the sky, with a liberal dose of rain and lightning. We want the camera to dolly in from an extreme long shot to a convenient close-up of a lighted window in the upper portion of the house. After this we dissolve to the interior of the room in the studio. However, stock shots seldom have dolly effects. Besides to rent film, with limited budget is almost impossible.

At the Television Workshop studio we combed the prop room and found a miniature model of a palace-like house with an iron railing surrounding it. This was to be the House of Usher. Cardboard cut-outs at the base of the model would give us our mountainous effect. A painted cardboard square behind the model would serve as the sky and trees in the background. At the station, our model was propped up in the studio, our camera dollyed in on the miniature and defocussed as it approached maximum closeness. Then we dissolved to a preset camera on the set which was defocussed at the window and gradually adjusted focus as it dollyed back slowly taking in the whole room. At the end of the play, we dissolved from the studio to a close-up of

the miniature and dollyed back slowly while music was building and our title *The End* was superimposed over the miniature.

In the original story, Madeline, Roderick Usher's sister, is introduced at the very end when she returns from her coffin where she had been buried alive. She then destroys Roderick and the House of Usher. In the television version, it was decided to introduce her at the very opening thus establishing her relationship to her brother. The brother's hatred for his sister is quite evident and their scene ends, as during the brother's intense agitation, Madeline dissolves out and in her place we find the butler.

The scene we then see is Roderick staring at the butler, who has come to announce the arrival of two guests. Madeline by this time is merely a figment of Roderick's irrational character by what he says and does, and develops it to a point where his distorted mind imagines footsteps of his sister approaching the room. The footsteps are audible to Roderick and the viewers, but not to the guests. We cut to the door as it is slowly opened; then back to Roderick who is looking directly into the camera. His eyes light up in fearful recognition. He calls "Madeline." . . . the camera slowly dollyes toward him—slowly—he backs away, his eyes glued to the camera—but the camera continues toward him. His fears are building to a hysterical pitch as the camera is on him for a tight close up at which point Roderick collapses—death caused by shock. A cut to a long shot reveals the butler, standing center, holding a tray of glasses and wine which Roderick had requested earlier.

The consideration of set, props, staging and special effects were approached from the standpoint of how can we present a production which will utilize the advantages as well as the limitations of our medium and yet achieve optimum results with minimum costs. It has been our experience at the Television Workshop, after producing all types of live presentations that video know-how is the prime essential for the television producer before he can begin to cut production costs. He is aware of the writer's plot construction problems, and realizes his own responsibility in stimulating viewers interest. The qualified director's program construction should therefore, consist of *simpli-city*, *sincerity* and *credulity*. The imagination he uses in accomplishing this will largely determine his ability as showman.

program summaries . . .

STEPS TO GLORY (Religious Program) *Sustaining:* WTMJ-TV. *Televised:* March 26, 27. *Format:* The Holy Week Story related through pictures and narrations bridged with live chorus. Preceded by Good Friday Program of round-table discussion by religious leaders of several faiths.

MAJOR LEAGUE TRAINING CAMPS (Baseball): *Sponsor:* Philco Corporation. *Televised:* Tuesdays and Thursdays, for four weeks, starting March 23; Saturday, April 17. *Format:* 10-minute films from training camps of Major League Baseball Clubs.

TELEVISION SCREEN MAGAZINE (Controversial Discussions and Women's Interests) *Sustaining:* WNBT, New York. *Televised:* Thursdays, 8:30 to 9:00 P.M. *Format:* Current affairs, interviews with show people, hints on fashions, etiquette and homemaking. *Special Aspects:* John McCaffery, NBC radio and tele moderator of "Author Meets The Critics" and Millicent Fenwick, editor of Vogue Magazine, and author of forthcoming book on etiquette act as co-editors of "Television Screen Magazine."

PHOTOGRAPHIC HORIZONS (Commercial Photographers' Techniques) *Sustaining:* DuMont's WABD. *Televised:* Wednesdays, 8:15 to 8:45 P.M. *Format:* Features prominent commercial photographers who display their photos and explain their techniques to video audience. *Producer and Director:* Bob Loewi. *Technical Director:* F. Bunetta.

HOLLYWOOD BOWL EASTER SUNDAY SERVICES (Religious Program) *Sustaining:* Don Lee's W6XAO, Hollywood. *Televised:* March 28, 6:30 A.M. and 11 A.M. *Format:* Easter Sunrise Service with choir and U.C.L.A. Glee Club, and Los Angeles Symphony Orchestra. Easter message by Dr. Willis Martin. Later morning service included massed Church Choirs of two-hundred voices, and brass choir, with the Los Angeles Symphony Orchestra. Easter sermon by Dr. Lorin H. Evans. *Special Aspects:* This was the first time in history of Hollywood Bowl that any church held its regular Easter Sunday service of worship in the Bowl World's largest setting of Easter lilies and majestic spectacle of 35,000 worshippers gathered in natural setting of the Bowl, bringing service through television to those unable to personally attend.

FASHIONS ON PARADE (Women's fashions) *Sponsor:* Jay Thorpe, Inc. through April 2; Bonwit Teller through April 30. *Televised:* Fridays, 8 P.M. *Format:* Fashion displays combined with Broadway stars, interviews, entertainment and lavish sets. *Producer:* Leon Roth. WABD, N. Y.

KEEPING UP WITH SCIENCE (Scientific experiments and discoveries) *Sustaining:* WFIL-TV, Philadelphia. *Televised:* Wednesdays, 8 to 8:15 P.M. *Format:* Features Dr. I. M. Levitt of famed Franklin Institute who presents as his guests noted persons in various fields of scientific research. *Special As-*

pects: Explanations of recent experiments and discoveries made in terms understandable to laymen in video audience.

VARSITY VOICES (Choral groups) *Sustaining:* WFIL-TV, Philadelphia. *Televised:* Mondays, 8:30 to 9 P.M. *Format:* Presents choral groups from colleges and universities in Phila. area.

SWING INTO SPORTS (Bowling) *Sustaining:* DuMont's WABD, N. Y. *Televised:* Mondays, 8:30 to 9 P.M. *Format:* Features Sidney Greenberg, bowling authority and instructor and Pat McDonough, bowling editor of N.Y. World Telegram. Produced and directed by Bob Loewi. *Special Aspects:* Each program includes clips of special film by Greenberg titled "Fundamentals of Bowling."

ARTHUR TRACY — STREET SINGER (Musical program) *Sponsor:* George's Radio and Television Co. and Philco. *Agency:* Robert J. Enders. *Televised:* Fridays, 8:45 to 9 P.M. *Format:* Features Arthur Tracy as singing emcee of musical program consisting of songs by Tracy illustrated by photographs, still slides and motion pictures, with occasional interviews. *Producer:* John Gaunt, WNBW Program Manager. *Technical Director:* John Rogers.

LOCAL CROWD (Teen-age program) *Sustaining:* WNBW, Washington, D. C. *Televised:* Saturdays, 4 P.M. *Format:* Teen-age program featuring amateur talent recruited from local high schools. Singing, dancing, comedy by students before juke box and coke bar.

PRIZE WINNING PLAY (Drama) *Sustaining:* WCAU-TV, Philadelphia. *Televised:* March 14, 9 P.M. *Format:* Special television production of prize-winning manuscript "No Room for Peter Pan," by Harold J. Taub, sponsored by the American National Theatre and Academy and the Art Alliance, was presented directly from theater, where it had its world premiere. Interviews held with author and ANTA's Philadelphia chairman and member of Art Alliance's committee between acts. *Producer in charge of television presentation:* Len Valenta. *Special Aspects:* Camera crews worked from seat locations with overhead mikes placed in the flies and special equipment under the stage. Audience of approximately 75 occupied first rows of theatre to "dress" the showing. This marks the first 'live' tele show of WCAU-TV, Philadelphia Bulletin Tele Station, since beginning testing period on March 1.

MODEL SPEEDBOAT RACES (Speedboat contest) *Sustaining:* WNBT, N. Y. *Televised:* March 9. *Format:* Metropolitan finals of Skipper Model Speedboat Contest held at swimming pool of Downtown Athletic Club under auspices of National Boys Clubs of America. All boats were built by boys who were limited in expenditure of \$1 in building materials. *Special Aspects:* A three-camera mobile unit was at Club's swimming pool to show competing speedboats go thru their paces. *Director:* William Garden, of NBC Television field production staff.

ATOMIC ENERGY (Science) Sustaining: WWJ-TV, Detroit. *Televised:* February 29. *Format:* Dr. R. A. Sawyer, one of the civilian directors of atomic bomb tests at Bikini, explained nature of atomic energy, where it originates and how released, by use of charts and special films. News commentator Ken Manuel acted as interviewer.

MISSUS GOES A-SHOPPING (Women's interests) *Sponsor:* Jointly sponsored. *Televised:* Wednesdays, 1:30 P.M. *Format:* Advertiser invites grocery stores to have television program originate in their store. John Reed King interviews housewives while they shop, and paces the program with unusual stunts with participation of women shoppers in the store. *Special aspects:* Commercials are ad-libbed and interwoven with interviews of housewife as she appears before camera with King. Formalized commercials also given by King or cut in by film or balopticon from WCBS-TV studios. Inexpensive setting and minimum of props make program economically practical.

ST. LOUIS FLOWER AND GARDEN SHOW (Exhibition) *Sustaining:* KSD-TV, St. Louis. *Televised:* March 11, 8 to 9 P.M. *Format:* Prize-winning flower and garden exhibits, including a roadside park, cabin from St. James, Mo., together with stepping stones and an electrically pumped spring which coursed through scene of Exhibit at Kiel Auditorium in St. Louis, where flower show is traditionally displayed each year. *Special Aspects:* Two cameras dollied in and out of exhibitions and scenes. Special spots were provided for Auditorium because of inadequacy of original lighting.

CAPITAL CITIZEN (Public service) *Sponsor:* Tom's Auto Service Co., Washington, D. C. *Televised:* Tuesdays, WNBW. *Format:* Bill Herson conducting weekly interviews with prominent or interesting Washingtonians. Participation in various civic campaigns through interview medium.

TELEVISION BASEBALL CLINIC (Baseball) *Sustaining:* WTMJ-TV. *Televised:* Saturdays, 3:30 to 4 P.M. *Format:* Weekly television baseball clinic conducted by Bunny Brief and Jack Kloza, former major league players, designed particularly to teach fundamentals of playing the game, and to explain finer points of baseball.

MEET YOUR NEIGHBOR (Lost and found interview show) *Sustaining:* WTMJ-TV, Milwaukee. *Televised:* Wednesdays, Thursdays and Fridays. *Format:* Gordon Thomas emcees interview program which introduces Milwaukeeans to one another through lost and found pets, i.e., dogs, cats, parrots, monkeys.

VOICE OF FIRESTONE (Musical) *Sponsor:* Firestone Tire and Rubber Company. *Agency:* Sweeney and James Company of Cleveland. *Televised:* Mondays, 8:30 P.M. *Format:* First telecast of regular commercial NBC musical program presented to viewers simultaneously with its regular network broadcast. Features Eleanor Steber, Metropolitan Opera soprano and orchestra and chorus directed by Howard Barlow. *Director of telecast:* William Garden, WNBT, New York.

film news and shorts . . .

Film Staff of WMAR (Balt.) Achieves Unique Production Record

An outstanding record for local film production and programming has been achieved by WMAR-TV, the Evening Sun station in Baltimore, Md.

Staffed with six movie cameramen, two writer-commentators, a film editor and two lab men, and with equipment consisting of a Houston film processor, a Bell and Howell film printer, four Bell and Howell 70F cameras, two Cine Specials, one Auricon sound camera and two 16mm Zoomar lenses, WMAR-TV has fulfilled a programming schedule that has originality, energy, and strong human-interest appeal for the consistently growing Maryland video audience.

Following are the programs produced locally by WMAR-TV's film department:

1. *WMAR'S Daily Newsreel*. Running time: 20 minutes. Televised each evening at 7:30 and repeated at close of each night's program. News coverage extends throughout State of Maryland. Film is shot, developed, and edited by the WMAR-TV staff.
2. *Sunday News Review*. Running time: 30 minutes. Consists of 15 minutes new newsreel material and a 15-minute review of scenes taken from daily newsreels of that week. (Each daily newsreel is a completely new show, and items are not repeated from one day to another.)
3. *Foreign Newsreel*. Running time: 15 minutes. Runs once a week, and edited and assembled from regular newsreel prints purchased by station.
4. *Film Quiz Show*. Running time: 15 minutes. Sponsored and scheduled once a week. Format: Pictorialization of interesting scenes in Maryland vicinity. Questions are asked about these pictures and then pictures are repeated with correct answers.
5. *The Curious Camera*. Running time: 15 minutes, twice weekly. Format: Tried and true, old, but still effective. Sound camera crew is sent out to do sound-picture interviews of people on the street on various questions of the day.

6. *Maryland Magazine*. Running time: 20 minutes per show. Format: Various feature stories around state. Sample subjects: The Chincoteague Pony Roundup; Log Canoeing on the Chesapeake Oystering; How to Train a Dog; Water Skiing; etc.

In addition to the above programs, there are innumerable special projects, such as the documentary film "Three Men From Suribachi," which was produced by WMAR-TV and carried over CBS in New York. To get this show WMAR-TV sent a writer and cameraman to Arizona, Wisconsin and New Hampshire to film the story on what has become of the three survivors of the unforgettable flag-raising picture on Mount Suribachi.

Added to this ambitious film programming schedule is the making of movie commercials for advertisers on the WMAR docket. This station's film department, headed by Philip S. Heisler and Gustavus Ober, has made as many as ten movie spot commercials in one week, not specifically as a money-making project, but rather as an advertising service.

As a result of WMAR's proven ability to produce films of great variety and for nearly all occasions, many stations have indicated keen interest in the Baltimore Sun video outlet.

Film Storage

A SURVEY of the film problems of television stations and operators has revealed that all agree regarding the primary essentials needed for effective and efficient operation of their film departments.

In most cases, the quick expansion of a television station has found it totally unprepared to file, store and care for films properly. Stations with limited facilities have been forced to store expensive films in closets, desks, file cases, etc., and on makeshift shelves, where the protection and safety of the film has proven inadequate.

Many stations have been oblivious to the fact that films stored in a room heated

during certain months of the year are subject to irreparable damage by being dried out and marred by dust and dirt.

Leading television stations, with modern facilities, have made the film library and cutting room a major department of the studio, and smaller television stations are beginning to follow suit by putting aside a complete room or series of rooms to hold their entire film library and supplementary equipment. These rooms are carefully inspected and kept scrupulously clean and free from dust at all times. Films are kept in cans as an added precaution against moisture, dust, dirt and damage from excess handling. If the film is to be kept in good projection value, this care in handling cannot be underestimated. By the same token, in order that these films be kept at "useful life stage," they should be stored in a humidifier cabinet made to accommodate reels of the sizes of films used at the station.

Proper equipment for efficient handling, inspection and rewinding of films should be carefully selected to insure the maximum of service over the longest period of time, and must be modern, speedy and effective, offering the utmost in performance. Having a film ready and in perfect condition when needed is most important to the continuation of the program where time and perfect performance are major factors. Rewinds and reels should be sufficiently large to accommodate the necessary amount of film required for the showing. Splicers should be readily available for rapid repair when films break. Steel film racks, in single sections, with individual film separators, or, complete floor units to hold many films have proven a great convenience to stations where prints must be reached quickly for the day's performance. These



Set-up for efficient film operation.
(Photo: Neumade)

are indexed individually, or in spaces, to show at a glance available shows, performance time, etc.

An engineering and planning department for the use of the television station needing assistance in the set-up of their movie film departments has been efficiently maintained by the Neumade Products Corporation, one of the leading manufacturers of film storage and maintenance equipment. They have been of invaluable aid to television stations in the establishment of a smooth-running film department.

Telecast Films, Inc.

WITH THE APPOINTMENT of Robert Wormhoudt as Executive Vice-President of Telecast Films, Inc., this unique film contracting agency goes into full swing as booking coordinator between member television stations and film distributors in New York and elsewhere.

Organized in August 1947 by Ed. Woodruff, Chief of Film Procurement at WPIX, Telecast Films is the first agency of its kind to contract for specific procurement of films for television stations. Its main function is to coordinate film bookings between television stations throughout the country and film distributors who are located in New York and Los Angeles.

Currently the agency is handling bookings in behalf of twenty-three distributors and is serving stations outside the New York area. Contracts run from six months to a year. Telecast Films books all types of film.

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Available Films

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TRAINING CAMP SERIES. Series of nine 10-minute films from training camps of major league baseball teams, including Cincinnati Reds, Detroit Tigers, St. Louis Cardinals, Philadelphia Athletics, Boston Braves, Philadelphia Phillies, N. Y. Yankees, Washington Senators, and Chicago White Sox. **Sponsored:** Philco Corporation. **Produced by:** News-Reel Laboratory, Philadelphia. **Commentator:** Bill Slater. **Telescreened:** Twice weekly in Philadelphia, St. Louis, New York, Chicago, Washington, D. C., Cleveland, Baltimore, Cincinnati, Detroit, Milwaukee, Schenectady, Minneapolis and Los Angeles.

"THIS LAND OF OURS" — (Dudley Pictures Corp., 501 Madison Ave., N. Y. C.) Travel films of each of the states. Also, "This World of Ours," travel series on each of the countries.

"KASHMIR STORY" — documentary film of the tribal war in the Kashmir region in India. Commentary by Lt. Col. Naval Gandhi, formerly of the British Army Film Center in India, and one of the cameramen who filmed the picture. Presented on NBC Television, Sunday, March 14.

"THOROUGHBREDS FOR THE WORLD" (United World Films, 445 Park Avenue, N. Y. C. 22.) — British documentary portraying the history of the blood lines of all great race horses of today. The skill and tradition of breeding as handed down from generation to generation is depicted. Closes with climatic sequence of classic races in almost every country of the world. **Sponsor:** U. S. Rubber Co. **Telescreened:** Friday, March 19 over NBC network.

"KING OF THE ROYAL MOUNTED" (Telecomics, Inc., 247 Park Ave., N. Y. 17.) — Series of 52 four-minute television films based on the King Features syndicated comic strip, Zane Grey's "King of the Royal Mounted." Available on sustaining and commercial basis. Four-minute open-end films allow one-minute commercial. Designed for children's entertainment.

DANGER RIVER (Dudley Pictures, 501 Madison Ave.) — 16mm one-reeler which records the daring passage in small boats through what are supposedly the most treacherous rapids in the world, the rapids on the Colorado River. Filmed by Edwin E. Olsen. Available in sound or silent.

"ARTISTS AT WORK" — Artists at work in the fields in which they specialize such as sculpture, wood carving, lithography, portraiture and ceramics. George Fass, owner of the package, is showing a specimen film with Irwin D. Hoffman going through the steps of making an etching. In the filming, a Lempertscope is used to enable the photographer to get the exact view of the demonstrator. Available, for sponsorship, 16mm sound.

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VIDEO RESEARCHER. Seeks spot with ad agency in N. Y. C. Can assemble all essential ad and video data, suggest strategic angles to cope with and take advantage of the rising video boom, speak before interested groups, and prepare factual and surface-blasting presentations for clients and prospects. Varied research, technical and radio background. Attended Television Workshop. Box BM, TELEVISER, 11 W. 42, N. Y.

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Radio Engineers Show

About 185 radio-electronic manufacturers displayed \$6,000,000 worth of apparatus for 15,000 engineers and guests at the annual convention of the Institute of Radio Engineers last month. Rating high in popularity were the television panel discussions held in the Grand Ballroom of the Hotel Commodore.

Engineers discussed receiver and transmitter design and also the important aspect of test apparatus for the serviceman who installs and repairs the sets.

Dr. T. T. Goldsmith of the DuMont Laboratories explained that television signals hitherto thought to extend to horizon only, actually exceeds it considerably—sometimes to as much as 100 to 125 miles. While extended coverage is a desirable thing in some cases, such propagation may eventually interfere with tele stations in adjacent communities when most of the market areas finally receive their video outlets.

Other information bearing on the receiver end of television appears under that department elsewhere in this issue.

\$150 Television Set

Teletone revealed a new 7-inch picture tube video receiver for under \$150. Now the three lowest priced sets are made by Motorola, Hallicrafter and Teletone.

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505. Hangin' Round the Fountain	513. In Dreams Only		Foto Facts No. 1 & No. 2
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Film's Role Evaluated by WPIX Program Mgr.

By HARVEY MARLOWE

Program Manager, Station WPIX, New York City

THE gold rush is on—television has become the '49ers' dream in 1948! Prospectors from the radio, motion picture, newspaper, theatre and transcription fields have joined the rush. They are after not only the actual gold to be mined from the *mother lode*, but the extra millions to be picked up by catering to the supplementary requirements of television.

Film transcription is one of these additional veins of ore. Large investments will be necessary to tap this vein. The planning must be well thought out and the execution efficient. The profits to be gained after application of these three requirements will be more than worth the effort. But catering to this particular supplementary need of television will not be a *Get Rich Quick Wallington* venture.

The *fly-by-night* investor will find no pay dirt. Gold will be mined from television only on a long term basis. And the field will not be exhausted nor completely explored for many years to come.

There is no established precedent as yet. Courage and adequate financial investments are going to build up *know-how* and stock methods.

Staggering Profits Foreseen

The profits in the film transcription field are going to be staggering. There has been a tremendous amount of conjecture as to what percentage of television programming will be taken care of by film transcriptions. The foresight and the pioneering spirit of already established leaders in the field will govern just how large such profits can be.

In analysing this film transcription potential from the programming standpoint, one must first realize that the mediocre quality of television programs is in most cases due to inadequate rehearsal time, plus poor facilities. Presuming a station starts off with a one-half hour dramatic show, at least five to six hours are required for camera rehearsal. If another program of fifteen minute duration is to follow, at least two to three additional hours may be necessary. Figuring on a average eight hour day, this more than ties up a com-

plete studio. Other live shows on the same day can be presented only with less rehearsal which sacrifices quality.

It is quite evident that films can fill the bill more effectively and, from the long-range point of view, more economically. The result is the important thing. To a viewer at home, it is practically impossible to detect the difference between a live studio production and one on film.

Comparatively speaking, any half-hour studio production is a *fait accompli*. In essence, a director produces a half-hour motion picture in exactly one half-hour. He accomplishes all the dissolves, fades and other optical effects that film companies obtain at process laboratories during that period. He calls instructions to an army of technicians—cameramen on the floor, dolly-pushers, mike-boom operators, stage crew, studio director, technical director and the audio engineer. He keeps one eye on the script and one on the preview monitor, and the intercom is kept busy to assure the smooth segueing of film or slide inserts.

Many of the arguments in support of studio programming versus film have been based on the assumption that the films cost much more. Figures usually do not lie, but in this case, they do. The commercial sponsors should be more concerned with what the medium will eventually cost rather than with the short-range surface expense. No advertiser can accept current figures for the record. In the near future, studio costs may even surpass the cost of film productions.

Film Longevity

A stronger case for film may be established through its longevity as a medium. Regardless of the higher cost today of film, when a sponsor puts his program on celluloid, he has a valuable piece of property that may be used again and again. It may be distributed and shown, in turn, over every station in the country and over new stations as they spring up; it may be repeated on these various stations from time to time as the audience grows.

Another apparently unrecognized factor is the high cost of networking a studio

program. A careful analysis of costs may bring out some startling figures. It may be cheaper to produce the same show live, in each city, than to pay the line charges between affiliated stations.

Advertising agencies may find that they can make a much better deal for their clients by putting their programs on film and simply shipping prints of this program to the various stations across the country. They can thus avail themselves of cheaper time rates and also avoid the high line charges. The fact that these films can be used at any time over and over again is not to be overlooked in presenting the case to clients.

It would seem that the case for film becomes ever stronger. It is obvious, too, that it will be some time before the charges at the various stations will find their level. And certainly when they do, the difference between studio and film charges will be even greater than it is today.

10-Min. Time Units?

Initially, the time standards found suitable for radio must be reviewed in the light of television's special requirements and limitations. Many feel that the average length of shows in tele's future will be closer to ten minutes than half an hour. This is based in part on the thought that the mounting cost of tele productions will require an economic compromise. Even a ten-minute portion on the screen will demand a large outlay.

Television also promises to interest advertisers who were unable to take advantage of radio; the sight element being vitally necessary to sell their products. The demand for video time may be so great that the medium will not be able to handle all comers. It is estimated that even with seven channels in the New York area, many desirous sponsors will find themselves unable to secure television time. The natural desire of TV stations to accommodate the greatest number of advertisers will result in a greater proportion of one-minute spots and ten-minute segments. This would result in adequate financial backing, now absent in the medium.

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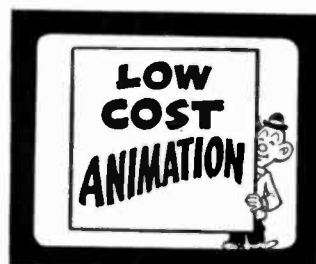
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Pittsburgh Television Institute luncheon, William Penn Hotel, at which Dr. Allen B. DuMont, holder of Pittsburgh's only CP, outlined plans for WDTV.

Enthusiastic Pittsburgh Audiences Greet Speakers at Regional "Institute"

225 representatives of Pittsburgh's ad agencies, stations and department stores heard a total of twelve speakers, mostly from New York, at the first annual Television Institute sponsored by Pittsburgh Radio and Television Club and Televiser Magazine at Hotel Wm. Penn on March 22. Among those present were:

S. LAWRENCE ROTHMAN, Rothman & Gibbons Adv.
 B. A. BREGENZER Penn Radio & Sound
 LEE ENGLISH Walker & Downing
 H. S. DOWNING Walker & Downing
 J. E. KARABIN WEDO
 F. C. FESKKE Kaufmann's
 E. S. COX Bell Telephone Company
 T. A. GRAVE Bell Telephone Company
 R. J. WOODRUFF Woodruff Radio
 ARTHUR L. JOHNS Art Johns Radio
 MARJORIE THOMA Wiltman & Callahan
 AL STAHL Animated Art Prod. N.Y.C.
 LES STERNE Smith Taylor & Jenkins
 JAMES L. SNYDER Duquesne University
 JAMES J. CRAWFORD, Temple U Phila
 HOMER H. MARTZ KDKA
 FRANK YARUSSI Tydings Company
 E. C. LIPS Tydings Company
 HERBERT W. IRVING KDKA
 JOHN M. WILKOFF WCAE
 BOB SCHROEDER WCAE
 DOROTHY M. CALDWELL, Mt. Mercy Coll.
 STAN LENCHNER Susman & Adler
 JACK V. SNYDER Hamburg Bros.
 BILL KELLEY WCAE
 R. C. WHITEHEAD Gulf Oil
 J. A. BURGESS Gulf Oil
 J. A. FINCH Warner Bros.

W. B. BACHMAN Gulf Oil
 COOK THOMPSON Smith, Taylor & Jenkins
 RON TAYLOR Smith Taylor & Jenkins
 MR. ADAMS WPIT
 BOB PARKS WEDO
 LOIS V. CRAWFORD WEDO
 BOB LANDSEADEL WKPA
 H. E. RANSFORD, JR. H. E. Ransford Co.
 JAMES L. BAKER Mode Art Pictures
 R. F. HARWICK Gulf Oil
 V. R. KING Smith, Taylor & Jenkins
 E. W. ROSENBURGER H. J. Heinz
 R. P. LYTTLE Ketchum, MacLeod & Grove
 JOHN W. BERNINGER WPIT, Inc.
 JAMES H. GREENWOOD WCAE
 LIONEL POULTON KDKA
 RUTH N. LEAKE Wilkens Jewelry Co.
 WIN BROWN WWSW
 DON STRATTON NBC
 JOSEPH E. MOORE Horne's
 J. M. ROBERTS Sykes Adv.
 HELEN RYMAN Ensing Adv. Agency
 GEORGE HEID George Heid Productions
 VICKEY COREY KDKA
 JANET ROSS KDKA
 CLIF DANIEL WCAE
 JIM LINDSEY Allegheny County
 M. WAYNE KDKA
 J. A. FRANKEL Spear & Company
 MILDRED EVANSON, Penn Col for Women
 ALAN TRENCH WCAE
 GEO. D. TONS. KDKA
 LLOYD G. CHAPMAN KDKA
 VIRGINIA REED KQV
 J. F. MURRAY KQV
 MARY LEE ENGSTROM KQV
 BILL BURNS KO
 WALTER JONES KQV
 TED MASON Mason Marionettes

NORM BURK Pratt & Burk
 MR. LIST
 MR. BECKER Sun Telegraph
 L. E. SEPTU Westinghouse
 FLORENCE SANDO WCAE
 ROY PHILSON WWSW, Inc.
 ART PALLAN WWSW, Inc.
 DALE JACKSON KDKA
 BETTY MORGAN Fairchild Publications
 H. G. BEARD Moto Radio Dist. Co.
 GEORGE E. KING W. Earl Bothwell, Inc.
 ROBERT W. THOMAS WWSW, Inc.
 THOS. B. PRICE WBVP
 FRANK R. SMITH WBVP
 UNA ADAMS Public Rel. Research Ser.
 WILLIAM ZEILOR Harris Theatres
 J. H. NASH Gerard Theater
 E. J. PODEYN WHJB, Greensburg
 GEORGE L. YOUNG WGPB
 ANDREW CROZIER City of Pittsburgh
 MAJOR ARMSTRONG Dumont, N. J.
 W. S. DINGFELDER Union Supply Co.
 LESTER A. HAMBURG Hamburg Bros.
 JOHN E. THOMPSON R. N. Thompson Adv.
 TOM QUISTON Duquesne Light Company
 A. J. SMALLEY Duquesne Light Company
 J. A. STAG Philco
 J. M. MINM Philco
 JACK MAHONY Bulletin Index
 PAUL SHANNON KDKA
 JOHN KRESGE KDKA
 GEORGE BAREN BERGG KQV
 MARC HESS, Marc Hess Tel Productions
 DR. A. J. MILLER, Pitts Board of Education
 LARRY PICKHOLTZ Audovox Sound
 FRED JOYNER WWSW, Inc.
 JOHN R. HARLOW WWSW, Inc.
 CARL DOZER WCAE
 L. F. MOHNEY WCED
 W. E. SICKLES Sickles Sound Studios
 THOS. J. MACWILLIAMS, Smith, Taylor & Jenkins
 MARIE WILK WWSW, Inc.
 JERRY RIP Walker & Downing
 CLARA E. CALVIN West Mifflin Schools
 PETE SCHLOSS WWSW, Inc.
 WINONA ZEIGLER
 ALBERT B. SMITH University of Pittsburgh
 ROBERT B. MACKALL, WFMJ Broad. Co.
 R. T. GESTRICK Radio Director C. Chest
 JOS J. KUENZIG Duquesne Light Company
 FRANCIS G. HOYT Electric Products, Inc.
 "SI" STEINHAUSER Pittsburgh Press
 RALPH W. WILL Hamburg Brothers
 F. C. POTTS Doubleday Hill Electric Co.
 RALPH L. SISSON WSPD, Toledo, Ohio
 JOHN GRUENBERG, II, ContemporaryEnt., Philadelphia
 DICK STROME, Contemporary Ent., Philadelphia
 WM. J. O'BRIEN, JR. ASCAP
 J. E. SIKORA ASCAP
 GEO GATES, JR. Wheeling, W. Va.
 RED LEVY WRGB
 CAMPBELL PATCH WAJC, Johnstown, Pa.
 TYDVIL DAVIES Board of Education
 JAMES H. HUGO WESCO, Pittsburgh
 J. P. FOSTER WJAC, Johnstown, Pa.
 J. HOFFMAN Bell Telephone Company
 CHAS. W. SMITH Smith Electric Company
 DORA C. WEISS Dubin Advertising, Inc.
 IDA MAE STILLEY Board of Education
 JACK E. SWIFT KDKA

(Continued on Page 72)



Some television jobs: cameraman, video engineer, director, technical director, film operator, control engineer. Others are actors, producers, managers, etc.

Employment Opportunities On Rise in Television

By J. R. POPPELE

Pres. of T.B.A., Vice-Pres. W O R

TELEVISION employment includes a great deal more than those employed in television stations and networks. We must take into consideration people employed in the manufacture of television home receivers and television station transmitters. Those home receivers have to be distributed to a retail dealer. There must be trained service people who have the necessary know-how to install television sets and keep them in operation. And the advertising agencies need trained production staffs to do the television advertising job for their clients. So you can readily see the many and varied job opportunities that television holds in store for veterans as well as non-veterans.

Right now, there are about 30 thousand and actually working in television. That includes those engaged in the several categories I mentioned. An additional five thousand people should be actively working in television by December. And since, television is in its fast-growing stage, employment is going to increase by leaps and bounds from then on. One can only guess how many will be employed in television within the next few years, but by

December 1950, 100 thousand is a conservative estimate.

The jobs that need doing are many and diverse, providing opportunities for those with skills, and *without*. In the program production field, television needs artists, actors and actresses, cameramen, lighting technicians, scenic painters, writers, directors, producers, and stage hands. On the technical side of operating a television station, men are required as engineers, sound and picture technicians, mobile unit operators, maintenance people, clerical, and in supervisory and management jobs. Advertising agencies will require any number of individuals who are adept at writing and producing shows.

The opportunities are virtually limitless. Television has a big job to do for the American public. In addition to becoming the most effective advertising medium we know of, television can and will be a powerful factor in serving the public interest, just as radio does through programs such as "The Veteran Wants to Know." Television must perform this important public service, and it must do it *now* if the industry is to have the respect and integrity necessary to its long range well-being. There are now about twenty television stations operating in

more than a dozen key cities in the nation. An additional 30 to 40 stations will begin operating during the coming ten months, opening new areas of opportunity for multitudes of people. So, by the same token that television has a job to do now, those who believe their futures are in television should get started in television now, making their contributions to help the new industry do the job required of it.

Training Is Required

It would be an injustice to anyone to say he merely can walk up to the personnel office of a broadcasting station or manufacturing plant and immediately land a job in television. Those with little or no experience should make every effort to learn more about the industry. Several very good books have been written on the subject; accredited universities, colleges, and technical institutes are offering courses both in production of programs and in engineering studies; trade journals are full of details about television and its progress—all of these contribute to providing a background that can enable a willing individual to find a niche for himself in this new and exciting field of television. The future in television is just as great as anyone wants to make it. The ambitious person who feels he has certain abilities that lend themselves to this new field, would be overlooking a grand opportunity for advancement if he did not take advantage of television's multiple possibilities. He cannot get a job in the industry merely by concluding that television is a good field and he could make a lot of money out of it. One must prime himself for a job before he applies for it. He must learn everything there is to know about it short of actual experience. He must adapt himself to the phase of television he feels he can best handle; not merely walk into the personnel office and say he wants to get into television because it looks good to him. Zealous approach to whatever you feel is your best suited "angle" in television is necessary. This requires study, basic training, ability, ambition, and a never-say-die attitude. People now working in television just didn't get there dreaming about it; they worked hard at learning all the facts—the hard way—and then made their bid for the job. That they got it is evidence of the fact that they were ready to meet its challenge.

people . . .

NEW PERSONNEL

CBS-TV: Appointed to producing-directing staffs: NAT CARSON, consultant producer; ARTHUR MOORE, producer-director; ED MABLEY and ACE OCHS, directors; ROBERT MERRILL, KENNETH REDFORD, KINGMAN T. MOORE and HUGH MUIR ROGERS, associate directors.

NBC: NORMAN BLACKBURN, formerly vice president of the J. Walter Thompson Hollywood office, appointed National Program Director of NBC Television; WARREN WADE, formerly Program Manager, appointed Production Manager.

WABD: DANIEL M. PETERSON as assistant director to HARRY COYLE, WABD's manager of mobile operations.

WGN-TV: WILLIAM C. MEYERS as television salesman; DONALD A. GETZ as sales promotion manager; JOHN McGIVER as chief script writer; ELIZABETH BAIN, formerly traffic director of WCFL, Chicago, named WGN-TV music librarian.

WBEN: JOSEPH A. JENKINS, formerly promotion manager and television-production director of the RCA Victor Division of RCA, production manager.

WPIX: WALTER ENGELS, member of News picture staff for fourteen years, to head Local Newsreel department; JAMES FREZZOLINI, electronics engineer, as Engel's assistant; PAUL KEOUGH, newsreel editor, and AGNES MOSS, film cutter, to Newsreel

Editing department (head has not yet been named); OTIS S. FREEMAN, for four years with WABD as chief operating engineer, now on engineering staff; WILLIAM SLOAT has been named assistant for engineering. FRANK YOUNG, formerly with the United Press as feature writer and editor, has been named Publicity Manager.

WWJ-TV: KIRK KNIGHT, who for more than twenty years was a radio veteran, has joined the WWJ-TV staff and will be featured in its nightly news program in addition to handling various other special programs.

WMAL-TV: FRED SHAWN leaves his NBC post of Administrative Assistant to the National Program Manager to serve as Manager of WMAL Television and Broadcast operations.

STAFF PROMOTIONS

CBS-TV: HAROLD MEIER has been named Night Supervisor of television operations. ALLEN PARR will now handle television operational schedules and assignments.

BERNIE LONDON, formerly program assistant in CBS-TV's Sports Department, has been named a full director assigned to sports coverage. RICHARD J. REDMOND, former member of CBS Promotion Department, has been named assistant to LAWRENCE W. LOWMAN, Vice President in the CBS Television operation.

WABD: GEORGE REEVES, formerly supervisor of master control room, named WABD operating engineer. One of Reeves' chief responsibilities, will be assignment of engineering personnel to the station's studio, transmitter and remote operations. MICHAEL McMULLEN, veteran broadcasting engineer, promoted to post of Supervisor of Operations, Studio A, entailing supervision of work done by camera men, mike boom men, audio and video engineers and studio assistants. WILLIAM FLYNN, former master control video engineer, assumes the post of Master Control Supervisor.

WCAU: CHARLES W. ROBINSON, member of the Philadelphia Bulletin Tele station's engineering department, promoted to Supervisor of the television studio and field operations.

MISCELLANEOUS

Named to Board of Advisors of School of Radio Technique, Hollywood, California: CHARLES B. BROWN, program manager of KFI, AM-FM-Television; RONALD C. OXFORD, executive producer of KFI Television;

WES TURNER, technical director of Video Broadcasting Co.

PETER B. JAMES, formerly advertising and business manager of Television Magazine, has been appointed manager of the television department of Weed & Company.

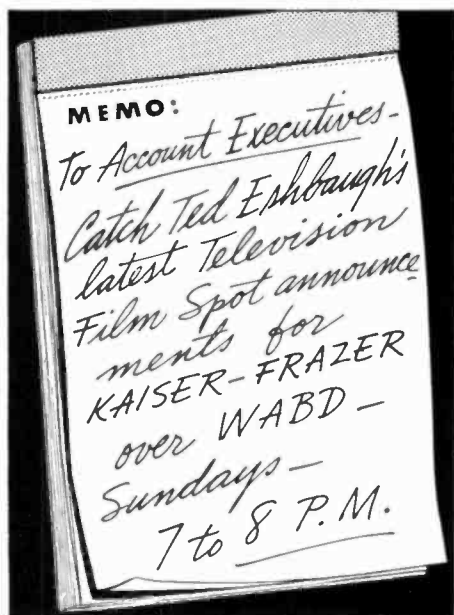
GEORGE R. MacDONALD named Vice President in Charge of Finance of Motorola, Inc.

RCA-VICTOR ANNOUNCED: Five Vice Presidents: MEADE BRUNET, Vice President in charge of the Engineering Products Department; J. B. ELLIOTT, Vice President in charge of the Home Instruments Department; JOSEPH H. McCONNELL, Vice President and General Attorney of RCA Victor; J. W. MURRAY, Vice President in charge of RCA Victor Record Department; and L. W. TEEGARDEN, Vice President in charge of the RCA Tube Department; J. R. LITTLE has been named Eastern Region Manager of RCA Victor Division; RAY S. GROENIER has been appointed RCA sales engineer in charge of communications sales for the southwest region.

VIVIAN GORDON, who has been operating in the video medium for the past two years at CBS and for Marlowe Television Associates, has been named as Director of Television for Sherman H. Dryer Productions.

KEITH KIGGINS, well known radio executive, has been named president, director and operating head of Television Associates, Inc.

EDWARD SARNOFF, formerly associated with the American Broadcasting Company in the Special Events Department, has been elected Vice President of Radio & Appliance Distributors, Inc.



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motion pictures and
animated cartoons
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ANIMATION

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Commercials**

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**SPRINGER
PICTURES, INC.**

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DETROIT
341 E. 43rd St.
NEW YORK

receiver news . . .



By and large, statistics indicate that women generally make the final choice in selecting radio and television sets; due mainly to consideration of how any set will fit into the family living room. The above photo is a DuMont Plymouth styled in Early American Tradition. The finish is waxed

Installation is Still Chief Industry Bottleneck . . .

BIGGEST bottleneck in the entire video advance is the installation of television sets and their subsequent service. The shortage of technicians today is only an unpleasant reminder of the acute shortage in the offing. Though technical schools have peak enrollments, trained television people cannot keep up with set production, which itself cannot keep up with public demand.

The phenomenal rise of television is reported daily and almost mechanically. The RMA count is 250,000 receivers as of March 1, 1948. The non-RMA count can only be conjectured. Arthur A. Brandt, General Sales Manager of G.E.'s Electronics Department, said that forty million people in the major U.S. markets will spend \$600 million to buy twelve million video sets within five years. Now in trade circles runs a rumor that Teletone is working on a \$149.50 7-inch television set designed to appeal to a large block in the lower income groups. Motorola's \$2,500,000 "power drive" advertising campaign in 1948 is indication that its \$179.50 TV set *will* be made known to the public.

There is one aspect of the television picture, however, where the supply is much greater than the demand. This is the number of applicants for dealer franchises which flood set manufacturers. Most of these must be refused, but only after the companies have spent considerable time and money evaluating *all* of them. Most of the TV manufacturers make radios and already have their distributionships set up. The video sets merely flow out to the public through these established channels. Some set makers, however—DuMont mainly—never made radio sets and therefore have no distribution facilities. In one respect, building new distribution channels has a distinct advantage: New dealers and distributors may be chosen on merit without compunction to serve loyal dealers first.

DuMont has appointed many distributors, but *dealers* are also appointed on a direct maker-to-dealer franchise. This arrangement is reported to be quite satisfactory. Service and installation can be done in two ways: (1) through the dealer himself or (2) through an engineering concern which works with dealers.

Technician shortage is not the only problem major manufacturers face. Some dealers have been cutting prices and transshipping sets, and have been warned that such practice may mean *disfranchisement*. RCA, DuMont, Philco, etc., distributors have been advised to send special set "shoppers" (snoopers) to get the evidence on offending dealers.

New 2.5 Picture Tube . . .

Lower prices for large screen sets has been the aim of the North American Philips Co. for the past two years. Revealed for the first time at the annual Radio Engineers Convention was the long awaited secret project called *Protelgram* (European origination). This is a projection system small enough for table model sets. A 12 by 16-inch image is produced from a 2.5-inch picture tube. This size picture in direct view would require a 20-inch tube whose replacement cost is approximately \$200. This is the principal advantage of Protelgram—low replacement cost for the 2.5-inch picture tube.

The idea was conceived and initiated in the Philips Research Labs in Holland and later developed jointly by the European and American branches. The picture cathode ray tube has a small size and a fine grain phosphor screen which gives a resolution of 450 lines and a contrast ratio of 30 to 1 on the large viewing screen. The entire unit size is only 8½ x 16½ inches.

The system will be sold as a unit to set manufacturers who will build them into their own makes. North American Philips will *not* make complete TV sets; only the compact projection units. It is reported that the next few years output of the units have already been committed to a few major set manufacturers.

New 10" Receiver . . .

One other manufacturer of projection sets, U.S. Television, has turned in the direction of direct view sets in addition to its regular large screen projection sets. Hamilton Hoge, president, announced that his company will now produce 10-12- and 15-inch sets with a summer goal of 250 units per day. Eight months were required to expand U.S.T.'s facilities to manufacture the home sets. Complete testing apparatus includes thirteen miniature television stations—one for each channel—to thoroughly check each unit as it comes off the production line.

Reason[#] 3

why—*Du Mont is the most sought after franchise in television*

The name Du Mont on a receiver is *more* than just another name—it is the name of a company devoted exclusively to television. A pioneer in every phase—in research and development; in station equipment; in broadcasting; *and* in fine receivers.

DUMONT

First with the Finest in Television

TELEVISION RECEIVER SALES DIVISION

Allen B. Du Mont Laboratories, Inc. • 515 Madison Avenue, New York 22, N. Y.

Mars Television . . .

A new 12-in. television receiver is being manufactured by Mars Television, Inc., and distributed to retailers in the New York market. The receivers feature a tuning device which reduces the front panel controls to only two dials: one a station selector for all thirteen channels, the other for sound and picture control.

The receiver was designed and engineered by Karl Nagel, Mars Chief Engineer. To eliminate servicing problems the set utilizes two separate chassis: one for complete sound and picture and the other for the sweep circuits. When trouble arises, one can be replaced with a working unit in a short time. Picture tube is mounted independently so that it requires no removal when other components are serviced.

Retail price is \$395 (installation extra), which includes a factory guarantee of one year.

Bace Television . . .

The Bace Television Corporation of Hackensack, N. J., among the first manufacturers to produce a receiver with multiple viewing screens operated from a control point, has started full-scale operations on their Multi-Unit Television set.

The Bace set, which is a simple-to-operate unit, with only four manual dials on the central control, features a 15 inch tube, the only one of its size having a flat-faced screen and guaranteed not to develop ion burn spots. Bace Television is equipped with a 13-channel stabilized selector, magnetic sweep deflector, mag-

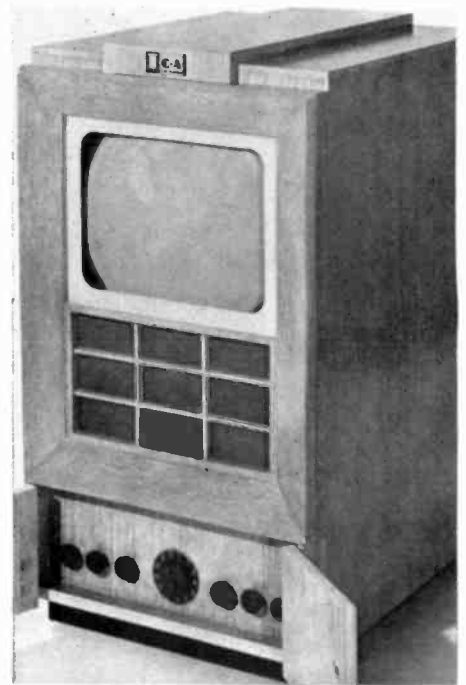
netic focus, three stage synchronized separator and clipper circuits, two stages of video and a four megacycle bandwidth on video. With 37 tubes and 5 rectifiers, this set produces pictures of extraordinary clarity on large, brilliant screens.

New Set Tester . . .

The matter of testing television sets as they come off the production line constitutes a substantial part of the cost. Unlike some products which may be spot checked, every receiver must be thoroughly tested and tuned. A new device called a picture modulated rf generator for television receiver measurements was described in a paper at the 1948 Radio Engineers Show. Allan Easton, Hazeltine Electronics Corp., said that the new testing gear "advances the art and technique of testing the television receiver, and is a long step toward improved and lower cost manufacture of television apparatus. It is the forerunner of low-cost television service test equipment, which may eventually be used by every television service man to test, align and repair television receivers more rapidly, efficiently and at lower cost to owners of the sets."

Multiple Viewers . . .

A new development which permits the addition of one or more large-screen viewers to small-screen television receivers was announced by Industrial Television, Inc. Designed by ITI engineers, the operation of the system was witnessed at the company plant in Clifton, N. J., by



This receiver by Television Corporation of America, is styled for placement in restaurants, hospitals, clubs, taverns, hotels, etc., where it is suspended from ceiling or placed on back bar or counter. It is equipped with 15-inch direct view screen, 12-inch speaker, and has automatic tuning.

representatives of newspapers and television trade publications.

The demonstration was conducted by Horace Atwood, Jr., ITI President. "We have now made available large-screen direct-view television to many who have been unable to afford receivers of that type. The cost of our Multivision Viewer is about half that of a complete receiver of equivalent picture quality," Atwood explained.



Stromberg-Carlson

"WESTCHESTER"

Styling is 18th Century period design. Door panels are of matched special cut Honduras swirl mahogany veneers. Pilasters and base rail are solid mahogany. All four doors open to fold completely back against side of cabinet to conserve room space. Drawer type record changer mounting.

NEW! BETTER! AT A PRICE YOUR CUSTOMERS CAN AFFORD!

Motorola



TELEVISION

**With a host of exclusive
Motorola Golden View Features**

The last word in television from the first name in radio engineering—*Motorola*. Here is television that fulfills the promise of years of research and development—brighter, sharper pictures plus radiant television sound reception. It is this combination of perfect pictures and perfect sound that produces exclusive Motorola Golden View Television. And to top it all, Motorola Television is priced so amazingly low—easily within your customer's budget. In television as in Home and Auto Radio—Motorola value means more sales for you!




\$495.00

Complete installation and antenna \$65.00
(Federal excise tax \$4.80)

***Motorola* CONSOLE MODEL
TELEVISION FM-AM RECEIVER**

Large image screen—55 square inches. Automatic horizontal synchronization control prevents picture "spinning." Five controls for extremely fine tuning. Easy to operate. FM and AM radio mounted in "Top-Vue" panel. Furniture Styled cabinet in walnut or mahogany.

\$179.95
Installation
Additional



***Motorola* TABLE MODEL TELEVISION RECEIVER**

Small and light enough to be carried from room to room, yet with fine picture and sound reception. Approximately 26 square inches of picture area. Simplified operation. Furniture Styled cabinet in walnut, blond or mahogany.

Motorola Inc.

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TELEVISION RECEIVER DISTRIBUTION

(Cities without TV service shown in *light face*)

As of April 1, 1948

AREA	Total Receivers	—Distribution of Tele Receivers—			Dealer Stores
		Installed	Homes	Public Pls.	
Baltimore	8,500	6,700	4,800	1,900	1,800
Boston	2,200	250	—	250	1,950
Bridgeport	400	200	100	100	200
Buffalo	1,000	—	—	—	1,000
Chicago	17,700	16,700	12,000	4,700	1,000
Cincinnati	6,000	5,000	3,500	1,500	1,000
Cleveland	3,600	2,600	2,400	200	1,000
Detroit	8,900	7,600	5,800	1,800	1,300
Los Angeles	23,000	17,500	15,250	2,250	5,500
Milwaukee	2,600	1,600	1,100	500	1,000
New Haven	700	600	500	100	100
New York (N. J.-Conn.)	175,000	150,000	132,000	18,000	25,000
Philadelphia	32,000	27,000	23,750	3,250	5,000
Richmond	1,000	—	—	—	1,000
Salt Lake City	400	150	100	50	250
Schencky-Albany-Troy	2,550	1,900	1,450	450	650
St. Louis	6,200	5,800	4,500	1,300	400
St. Paul-Minn.	350	200	125	75	150
Toledo	600	300	150	150	300
Washington	11,100	8,400	7,300	1,100	2,700
	303,800	252,500	214,825	37,675	51,300
Unreported	40,200				
Total Receivers	344,000				

TOTAL TELEVISION RECEIVER PRODUCTION

Radio Manufacturers Assoc. (RMA) set production during 1947	178,571
RMA report of 1946 tele receiver production	6,476
Prewar sets in use (estimated)	4,000
RMA report of Jan. & Feb. 1948 tele receiver production	65,890
RMA reported tele receiver production	254,937
Estimated for Mar. 1948 RMA tele receiver production	40,000
Total television receivers reported by RMA	294,937
Non-RMA mfrs. production, including kits, during 1947	32,000
Non-RMA mfrs. Jan. & Feb. 1948 report of tele sets and kits	11,063
Estimated Non-RMA mfrs. Mar. 1948 production	6,000
Total tele receivers in the U. S. A.	344,000

Public places include business offices, etc., as well as bars and grills.

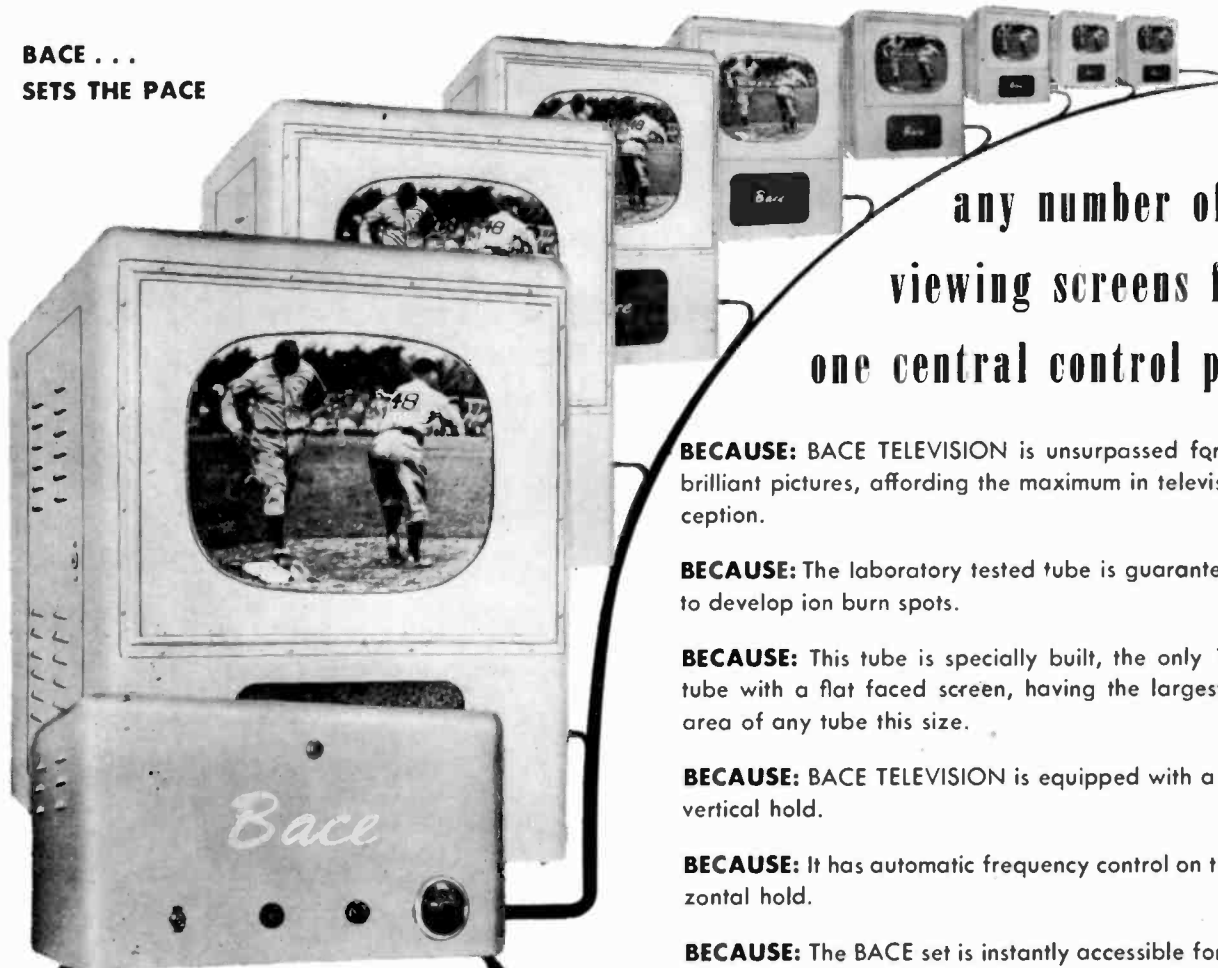
Bridgeport and New Haven tele set owners receive New York programs.

Non-RMA manufacturers represent about 10% of the current companies turning out television receivers, several of them making kits.

Engineers Tell Why
BACE TELEVISION
IS THE WORLD'S FINEST

First Set Ever Built Featuring Multi-Unit Viewing

**BACE . . .
SETS THE PACE**



any number of . . .
viewing screens from
one central control point

BECAUSE: BACE TELEVISION is unsurpassed for large, brilliant pictures, affording the maximum in television reception.

BECAUSE: The laboratory tested tube is guaranteed not to develop ion burn spots.

BECAUSE: This tube is specially built, the only 15 inch tube with a flat faced screen, having the largest visual area of any tube this size.

BECAUSE: BACE TELEVISION is equipped with a pre set vertical hold.

BECAUSE: It has automatic frequency control on the horizontal hold.

BECAUSE: The BACE set is instantly accessible for servicing by means of hinged cabinet doors which may be locked. The entire set is so simple, it presents no operational problem to the layman.

WATCH FOR NEXT MONTH'S PROFIT MAKING POTENTIALS

Dealer franchises are still available to reputable, established concerns . . . RESPOND immediately!

Department. A.

This New Set Offers You

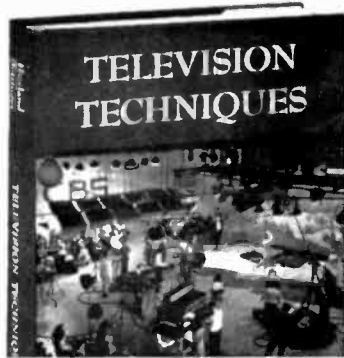
Superb picture brilliance and advanced FM audio . . . equipped with four simple operating controls, the BACE set brings you such advanced improvements as: pre set brilliancy and focus controls . . . 13 channel stabilized selector . . . magnetic sweep deflector . . . magnetic focus . . . three stage synch. separator and clipper circuits . . . two stages of video amplification and a four megacycle band width on video. Equipped with 37 tubes and 5 rectifiers, the BACE set produces perfect pictures on large, brilliant screens for the ultimate in television entertainment.

Bace TELEVISION CORPORATION
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Whoever you are, whatever your part in the radio industry, you will find *FM* and TELEVISION Magazine an invaluable source of information on technical progress in these two fields.

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GET OFF TO AN *Expert* START
ON YOUR WORK IN
TELEVISION PRODUCTION

TELEVISION TECHNIQUES

By HOYLAND BETTINGER

NOW you can have the *first complete* guide to effective dramatic production and good showmanship in television.

No matter what position you hold, from the control-room technician to the sponsor, you will find in TELEVISION TECHNIQUES a *storehouse of valuable ideas*.

All Important Phases of Television Covered

Step-by-step, in simple, clear-cut phrases, TELEVISION TECHNIQUES takes you through the entire field—from beginning to end:

- How television works
- Visual continuity and composition
- The basic video techniques: eye-strain, audience orientation, use of effective lighting, use of the motion picture, etc.
- Relation of sound to pictures
- A comprehensive study of the microphone
- Recordings, creative use of sound
- Television writing, producing and directing, and the many other fundamental factors of successful televising.

Application of Fundamentals

Here, most important of all, you are shown how to use considerable *freedom* in your application of every phase of television.

TELEVISION TECHNIQUES provides an analysis of fundamentals, backgrounds, and reasons for use in *your own solutions* of daily problems. As the author says:

"... the only effective answer to these problems is adequate preparation. Preparation on the part of each person for his job. Certainly if the individuals dealing with them have had a thorough groundwork of study and experience, they will come up with a better solution than those who attempt to meet them on a catch-as-catch-can basis."

ABOUT THE AUTHOR

Hoyland Bettinger, nationally known expert on television programing and production, was formerly program manager of the General Electric television station WRGB. He has been a writer and director of commercially sponsored films, and has had long association with Little Theater groups as an actor and director. Mr. Bettinger is now an independent television consultant.

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10 How-to-do-it CHAPTERS

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| 1. TOOLS OF THE TRADE | 6. TELEVISION WRITING |
| 2. THE MEDIUM | 7. DIRECTING AND PRODUCING |
| 3. PICTORIAL COMPOSITION AND CONTINUITY | 8. PRODUCING THE PLAY |
| 4. VIDEO TECHNIQUES | 9. MOTION PICTURE AND FILM INTEGRATION |
| 5. AUDIO TECHNIQUES | 10. TELEVISION LIGHTING |

• INDEX •

Read these enthusiastic comments:

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"This 237-page book should prove a helpful and absorbing manual for all those in need of enlightenment on the subject of television broadcast production."

—MOTION PICTURE HERALD

"The first comprehensive technical discussion of all the facts of television production . . . will undoubtedly prove interesting to everyone in any way involved in television."

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You are working in a new medium with unlimited possibilities. The man (or woman) with that extra knowledge is the one who reaches the top quickly. TELEVISION TECHNIQUES gives you that knowledge, and you can have it simply by mailing the attached coupon. **DO IT NOW!**

TELEVISER MAGAZINE, 11 W. 42nd St., N. Y. 18

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Available for Immediate Sponsorship for Your Market at Moderate Cost



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- ☆ ☆
- Madeleine Carroll • Dennis O'Keefe
- ☆ ☆
- And many others

NOTE—All contracts negotiated directly with the producers.

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GENERAL FILM PRODUCTIONS CORP.

1600 BROADWAY
New York 19, N. Y.

*Producers and Distributors of
Films for Television*

RECENT FILM PRODUCTIONS:
American Tobacco Co.
Hat Research Foundation
B. V. D. Corporation

at press time . . .

Rate Cards Rise

WCBS-TV, New York and KSD-TV, St. Louis just issued new rate cards. Air time per hour jumped from \$200 to \$700 on WCBS-TV and from \$155 to \$250 on KSD-TV.

Fort Industry, Detroit, Buys Into Miami Beach Papers

A fifty percent interest was acquired in the Miami Beach Publishing Company by the Fort Industry Company of Detroit. The Fort Industry, largest independent operator of radio stations, is one of the first to actively participate in newspaper properties.

New Chicago Station

WGN-TV, just on the air, conducted a community-wide Chicagoland Television Open House in which operational and promotional plans were outlined to cash in on the 30 million dollar TV advertising potential in Greater Chicago.

Modest Boxer

Setting a new precedent, a Los Angeles Superior Court denied the complainant, a boxing contestant, an injunction to restrain the Don Lee West Coast television station from violating his right of privacy.

NBC Signs Two More

WLWT, Cincinnati, and WTVR, Richmond, Va. signed affiliation contracts with NBC Television for service consisting of sponsored and unsponsored video programs.

CBS Off to Races

The New York Racing Association signed an agreement with CBS April 2

to televise 18 days of races covering the Jamaica, Belmont, Aqueduct, Saratoga and Empire racetracks.

Film Series Expands

Jerry Fairbanks contracted with NBC to increase the "Public Prosecutor" television series from 17 to 26 programs to enable sponsor to purchase in half-year terms.

Toscanini Obliges

Arturo Toscanini announced flatly that he would not repeat any performances under the hot television lights. An avalanche of letters from admiring listeners made him change his mind.

Rumor Talk

Not yet confirmed at the present writing, but RCA is negotiating to sponsor the Theatre Guild television productions over WNBT.

Colgate refused to sponsor the Original Amateur Hour on both television and radio.

PITTSBURGH MEETING

(Continued from P. 61)

W. F. SHANNON	WSPD-TV
R. C. BACHMAN	W. Earl Bothwell
MAX KWELLER	Ohringer
EDWARD J. KROEN	WKPA
W. W. NEELY	WKPA
H. L. BEER	U. S Steel
F. A. TOOKE	KDKA
MRS. DAVID MACKAY	
GLENN LUTHER	KDKA
HARRY DANGERFIELD, JR.	KDKA
LEE CURARN	KDKA
J. ENGLISH SMITH	Pittsburgh Playhouse
RICHARD HOOVER	Pittsburgh Playhouse
ARLENE JACK	KDKA

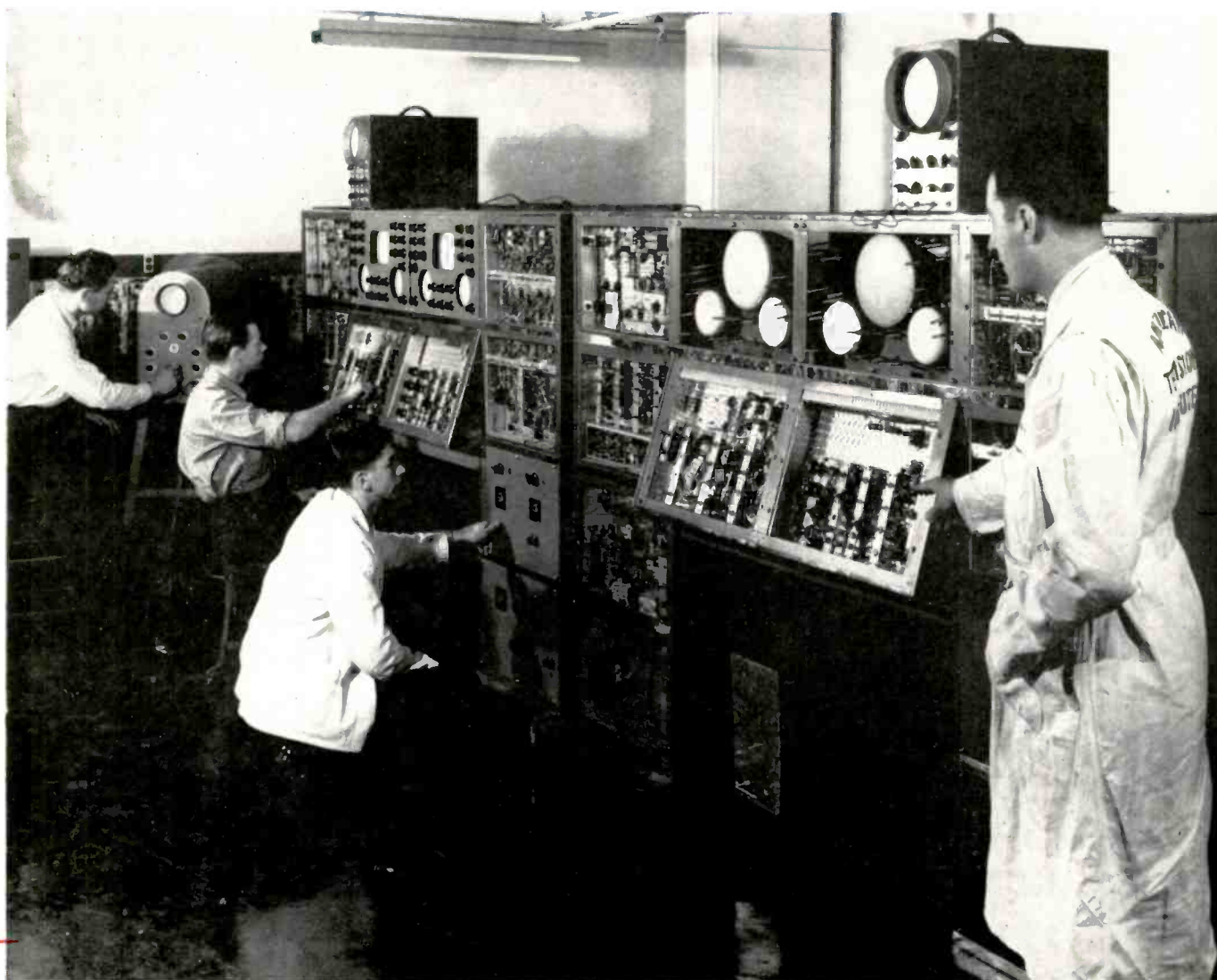


Simplified Studio Lighting

The Telelite system permits ONE MAN light control of entire studio. Basic unit (shown at left) rotates 360°, tilts 90°. Fixtures are available for any lamp—incandescent, fluorescent, or spot. Tested and used for years. Send us your studio dimensions for estimates.

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Available Soon!

A limited number of top-notch men carefully trained for Television, Radio, FM, and Electronics. These men already have many hours of priceless experience on image orthicon camera links, iconoscope camera links, and all other latest commercial television and electronic equipment.

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U. A. Sanabria, President

American Television trained men, now completing as much as four years of exacting engineering training, are fully equipped to handle "hard-to-fill" technical assignments in all phases of the Television, Radio, FM, and Electronics industries.

Dr. Lee DeForest, Director of Research and Training

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Neumade TRADE MARK FILM EQUIPMENT FOR TELEVISION



EDITING TABLE
T-16 \$82.50

Fast easy handling of film while editing. Clip cut strip in proper sequence at top of back panel and let the end hang down in the scratch proof bin. White panel back makes identifying easy. Constructed of heavy gauge steel, large utility drawer in sill and clean-out door at bottom of bin. Table size 42" long, 24" wide, 30" high. Also Available with light source in back of film hangers—at slight extra cost.

FILM CABINETS

All sizes—all types.
Over 50 models.



16MM Film Storage Cabinet
MM 119 \$195.00

Heavy gauge all steel, with capacity forty 400 ft.; twenty 800 ft.; twenty 1200 ft.; twenty 1600 ft. reels. Has special drawer for strip film. Two utility drawers. Key lock. Dustproof. Fire resistant. Size 70" high, 30" wide, 16" deep.

Television stations require professional equipment to establish and maintain a film department. Neumade, with its more than 30 years experience designing and supplying the entire film industry, now has a complete line of equipment essential to television. Neumade has been standardized in such leading stations as

- WCAU • WGNA • WNBT
- WPIX • WNBW • WEWS

16MM FILM RACKS (Any Size)

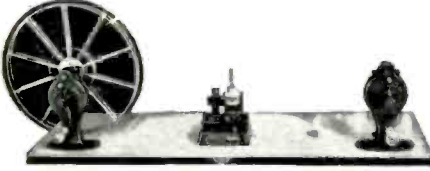
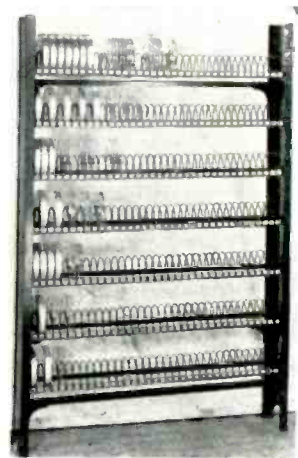
Designed specially for films. Each reel has own division, is held erect in place by curved rigid rod separators. Individual index card holders. Made entirely of steel, cross braced front and back, rear braces drilled for mounting to wall or to another unit. Closed end uprights.

RK-250 (shown) \$120.00 (holds 250-400 ft. reels)

Separate Lengths

For installation in your present shelving, cabinet, drawer, bookcase, etc. Cut to lengths needed.

- RK - 4 for 400 ft.
- RK - 16 for larger reels.



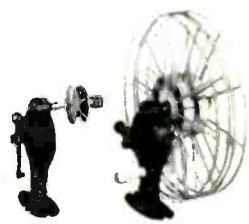
No. 1 BOARD \$39.00

Rewinding and editing board complete with two geared end RW-1 (2000) rewinders, HM-6 Griswold Jr. Splicer, cement, holder and applicator all mounted on 3 coat white enameled panel. 40" long, 13" wide.

Synchro Dual SD-16

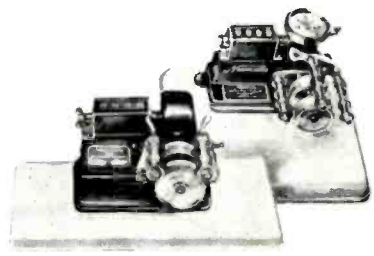
\$27.00 the set

Synchro dual 16mm rewinders are essential for matching. A friction unit rides between reels on a special shaft and this, with a leather faced friction hub and knurl lock nut, insures even tension and pick up. Set consists of two geared ends.



T-18 \$52.50

A fine heavy gauge steel work table designed for film handling. Has 2 drop shelf extensions, utility drawer, with shelf underneath; 4 cast feet. Overall size as shown 66" long, 22" wide, 30" high.



16MM FILM SYNCHRONIZERS

Essential for accurate film work, single and multiple hub. Models for footage or footage and frame count.

- HM-5-S (single hub) \$ 49.50
- HM-5-D (double hub) 75.00
- Footage and Frame
- DS-16-D (double hub) 150.00

FOR 35 MM FILMS . . .
There is available a complete line of storage, filing and handling equipment for 35 MM films as well.

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REELS
CANS
REWINDS

Write for information or catalog on these and other fine Neumade Equipment.

EDITING AIDS