

# TELEVISER

Television Time Buying  
Television Abroad  
Television and Union Music

*the journal of television*

## FASTEST GROWING TV MARKET

Ownership of TV sets within the WLW-Television area has increased more than 600% in the last year. During a recent four-months' period, growth of set owners *more than doubled* the national rate—totaling 297,000 (unduplicated) as of August 1st. It's the 2ND LARGEST TV MARKET IN THE MIDWEST . . . 6TH LARGEST IN THE NATION.

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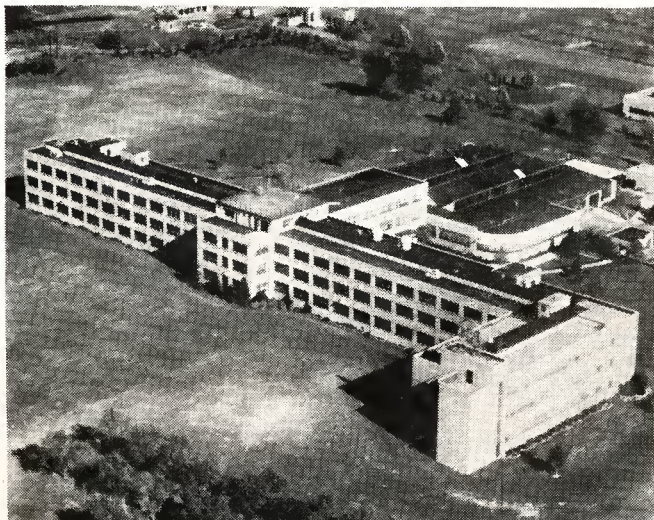
**No. 10 in a series outlining high points in television history**

*Photos from the historical collection of RCA*

• Put a television camera in the nose of an observation plane, and generals—many miles away—can watch and direct the course of a battle. Such, in World War II, was one of the suggested uses of airborne television as an “optic nerve.”

Feasible? Absolutely—yet this is only one of the many ways in which television can serve in fields outside those of news and entertainment. The entire subject of the use of television cameras and receivers in the air has been carefully investigated by RCA.

Not too long ago, at the time when plans for our inter-city television networks were in discussion, the



**RCA Laboratories in Princeton, N. J., as seen from the air. New uses for television—including, for example, its adaptation to aviation—are one part of this progressive institution's research program.**



**Mounted in the nose of an airplane, special RCA airborne television equipment will give ground observers a sharp, clear, bird's-eye view of land and sea.**

idea of making telecasts from planes high in the air was proposed.

From New York, a plane equipped with a television receiver, set off on a flight to Washington—200 miles away. When above Washington, at an altitude of 18,000 feet, passengers in the plane clearly saw Brig. General David Sarnoff, of RCA, talking to them from Radio City! Later, RCA placed a camera and transmitting equipment in an airliner, and a bird's-eye view of New York was successfully telecast to observers below!

It has also been proposed by authorities, that a television camera might be used as the “eye” of a guided missile. Placed in a rocket's nose it would let a distant operator see where the missile was headed. If need be he could steer it in any direction to hit a moving target.

But less on the destructive side, and more important to us now, are the possible uses of television in “blind flying” conditions, when airports would normally be closed in from bad weather. With a television receiver in the cockpit, and a transmitter sending information from the landing field ahead, the pilot could clearly see conditions on runways and approaches—come in with far greater security than when guided by radio alone!



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TELEVISER





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# Televiser

THE JOURNAL OF TELEVISION

## CONTENTS

TELEVISION AT A GLANCE .....	6
TELEVISION TIME BUYING By Robert E. Harris .....	9
TELEVISION ABROAD By Richard G. Ives .....	11
TELEVISION AND UNION MUSIC By Joseph Dermer .....	15
EFFECTIVISIONS By John DeMott .....	16
20 POINTS FOR CHECKING TV IDEAS By Irwin A. Shane .....	17
FILM FACTS By Jerry Albert .....	18
COMMERCIAL OF THE MONTH .....	19
WPIX SCORES WITH RELAY .....	20
PROGRAMS AVAILABLE TO SPONSORS .....	21
FLOOR MANAGER By Lucian Self .....	22
TELEVISERGRAPH By Max Fleischer .....	23
TV BONUS AUDIENCE .....	24
RECEIVER DISTRIBUTION .....	25
RECENT PUBLICATIONS .....	26

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# -Television At A Glance-

## GENERAL

A TV PERFORMERS' strike against the four television networks and WOR-TV, New York, on November 19, was averted by a last minute agreement between the nets and the Television Authority. The union called for substantial increases in performers' minimum pay scales and included a stipulation that for the present no film recording could be shown a second time in any area without the written consent of the TVA.

A THREE-JUDGE Federal Court issued a temporary restraining order blocking the start of commercial color television, which was scheduled to begin November 20. Whatever the eventual outcome, the action is seen as delaying the introduction of color TV for a considerable time. Nevertheless CBS-TV has stated that it will continue public demonstrations of its color system.

RCA PLANS to show the latest improvements in its compatible all electronic high definition color television system in a series of demonstrations beginning December 5 in Washington, D. C.

PILOT RADIO has dropped its suit filed in New York against the FCC color decision. Reason: RCA has brought suit on substantially the same grounds in Chicago and two similar actions in two different courts might add to the public confusion. Meanwhile Emerson Radio & Phonograph Corp. announced that it would support the RCA suit.

SIGHTMASTER CORP., television set manufacturers, is seeking an injunction and \$750,000 in a suit charging CBS and Frank Stanton, CBS president, with issuing "false and fraudulent and disparaging statements" that present black and white sets are obsolete.

ZENITH RADIO CORP. has postponed the starting date of its phone-vision test from November 1 to December 1, and has asked the FCC for permission to continue the test through the month of February.

GENERAL ELECTRIC has submitted to the FCC a proposed new "high definition" system for black and white telecasting. It is described as being highly compatible with present receivers.

THE FCC has set November 20 for hearings on whether the AT&T coaxial cable is being allocated to NBC, CBS, ABC, and Du Mont TV networks on an equitable basis.

THE TELEVISION Broadcasters Association clinic will be held Friday, December 8, 1950 at the Waldorf-Astoria Hotel in New York, with Eugene S. Thomas, Manager of Television Operations, WOR-TV, New York, acting as chairman. Some of the topics to be discussed are: Color-TV; the proposed excess profits tax; the possibilities of educational television; and TV station sales.

THE FIRST Canadian Television Clinic will be held at the Royal York Hotel in Toronto on December 7th, 8th, and 9th, under the sponsorship of the Academy of Radio Arts. Irwin A. Shane, publisher of TELEVISER and director of the Television Workshop, will be guest of honor.

## STATIONS

NEW RATE CARDS have been announced by four television stations. They are: KFI-TV, Los Angeles, which put into effect Rate Card No. 6, representing a 50 per cent increase over previous rates; WAVE-TV, Louisville, whose Rate Card No. 4 became effective October 1; WDTV, Pittsburgh, whose Rate Card No. 5 went into effect November 1; and WTVJ-TV, Miami, whose Rate Card No. 5 will become effective January 1, 1951.

A TV STATION built near Emporium, Pa., by the Tube Division of Sylvania Electric Products was discovered and declared to be illegally in operation by the FCC. After conferences between FCC personnel and Sylvania officials, the station went off the air.

GROSS TV network billings for the cumulative months, January-August showed a tremendous gain over the same period in 1949, with the 1950 totals \$20,880,815 as compared to last year's cumulative \$6,495,346.

THE CITY of Jacksonville, Fla., has gone into the courts in an effort to upset the FCC's denial of its application for an extension of time in which to complete WJAX-TV.

SEPARATION of radio-television facilities of the Detroit News stations, WWJ and WWJ-TV, into competitive organizations, each with its own administrative, sales and program personnel, was announced by Harry Bannister, general manager of WWJ-AM-TV-FM. The station has begun excavation for the foundations of a new two-story building which will house the station. It is scheduled for completion by mid-summer of 1951.

TELEVISER



## FILMS

TEMPORARY authorizations have been extended by the FCC for experimental relays used by Paramount Television Productions and Twentieth Century-Fox Film Corp. in their New York theatre TV projects.

SOL LESSER, independent motion picture producer, has joined forces with Douglas Fairbanks Jr. under the name of Avon Pictures, Inc. for immediate filming of Shakespeare's plays for television.

A "SHORT ARC" lamp, devised by Westinghouse, when placed in a motion picture projector is claimed to produce a superior black and white picture of excellent contrast and true gray shadings. Its expectant life is 500 hours, longer than any other available light source.

BING CROSBY Enterprises, Los Angeles, has started production of the first six of a new series of thirteen *Fireside Theatre* TV films for Proctor & Gamble.

THE NATIONAL Assoc. of Manufacturers is offering a 15-minute TV newsreel, "Industry on Parade," filmed by NBC-TV news department to stations without charge.

## RECEIVERS

AN ADDITIONAL 10,000 TV service technicians will be needed to install and service the 2,000,000 TV sets expected to be produced in the remainder of 1950, E. C. Cahill, president of RCA Service Co., declared.

TELE-TONE Radio Corp. plans to have a self-contained color television unit on sale by January 1, which will enable all present and future black and white sets to receive color television broadcasts as transmitted under the CBS system.

PRODUCTION OF TV sets passed the 200,000 per week mark for the first time during the second week in October, an industry wide estimate by Radio-Television Mfrs. Assn., indicated.

DU MONT is transmitting eight hours of color signals for experimental test work from their Passaic laboratories. Set manufacturers and designers have been testing and comparing the practicality of the RCA dot sequential, CBS field sequential, and various other color systems.

CHARGES THAT TV set manufacturers were organizing a "sit-down strike" to halt the development of color TV were made by Senator Edwin C. Johnson (D-Colo.) chairman of the Senate Interstate and Foreign Commerce Committee.

A TEN PER CENT excise tax on television receivers went into effect November 1. This tax does not effect sets which left the manufacturers' hands prior to midnight November 1.

TELEVISION DEALERS through the country sold approximately 740,000 sets during the month of September, according to figures compiled by NBC plans and research department.

FIVE NEW "Black-Daylite" television receiver models have been added to General Electric Co.'s fall line.

## ADVERTISING

LIGGETT AND MYERS Tobacco Co. gained leadership over all network TV advertisers during August by spending \$187,750 in gross billings, a report by Publishers Information Bureau, stated.

ANHEUSER-BUSCH Breweries has signed Ken Murray to a new contract giving the company exclusive call on his services until January, 1952.

DORLAND INC. New York, has resigned the Arthur Murray Dance Studios account effective November 30. In his resignation letter to Murray, Atherton Pettingell, president of Dorland Inc., claimed interference with personnel associated with *The Arthur Murray Show* on TV.

## PERSONNEL

AT WAAM-TV, Baltimore: Kenneth L. Carter has been named General Manager. Norman C. Kal, former General Manager, has been elevated to Executive Vice-President, replacing Samuel Carlinger. Carlinger will be retained as consultant to the

Board of Directors. Armand Grant, former Commercial Manager, has been elevated to Assistant General Manager in charge of sales.

FRED M. THROWER has been named vice-president in charge of television for ABC. In his new position, Thrower will set up a separate and integrated ABC television sales department.

NORAN E. KERSTA has resigned as vice-president and director of radio and television for William H. Weintraub & Co., Inc. Harry Treener, a vice-president of the agency will temporarily assume Kersta's duties.

CLARENCE DOTY has been named manager of WJZ-TV.

JOHN WILLIAM WALT has been promoted to sales promotion manager for Admiral Corporation.

I. R. ROSS, director of sales of the Atwater Television Co., Brooklyn, N. Y., has resigned his position with the company.

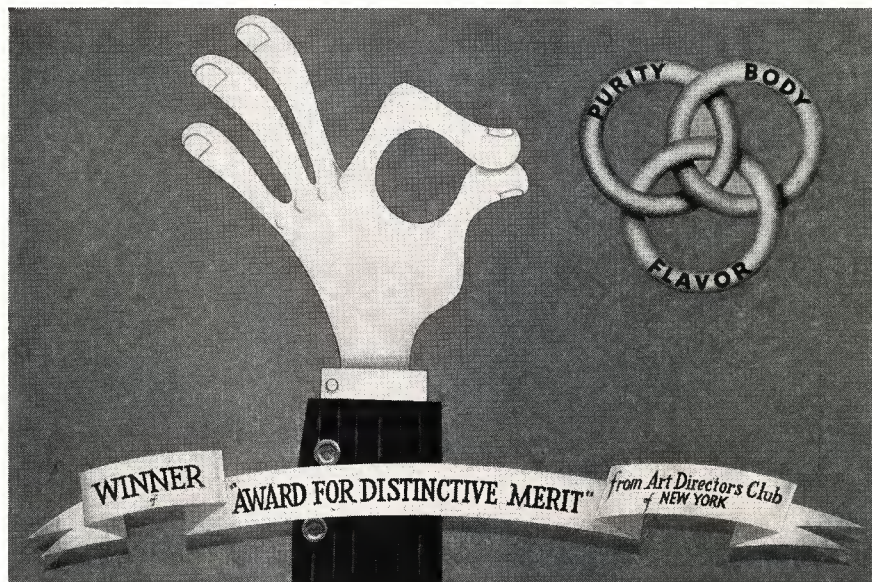
ROBERT DOWD has been named as chief engineer of the Tel-O-Tube Corp. of America.

JOHN J. SMITH has been elected president of Sparks-Withington Co., manufacturer of Sparton television receivers in Jackson, Michigan.

BEN D. PALASTRANT has resigned as vice-president and eastern regional sales manager of the Trans-Vue Corp., Chicago.

GLENN HARRIS has been named general program manager for May Broadcasting Co., owner of KMA, Shenandoah, Ia., and KMTV, Omaha.

JIM BAKER, has been appointed staff director of the KLAC-TV, Los Angeles, stage department.



DEPICTO FILMS, INC. 254 W. 54th Street, New York, N. Y.





*“I believe every  
company should . . .”*

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With posters, leaflets, and payroll envelope enclosures remind your employees of the many benefits of

the Payroll Savings Plan. Your State Director, U. S. Treasury Department, Savings Bonds Division, will furnish you, free of charge, all the promotional material you can use.

Be sure that every man and woman on the payroll is given a U. S. Savings Bond Application Form.

Thousands of companies, large and small, have just completed or are now conducting person to person canvasses. Their reports are a challenge to every company that does not have a Payroll Savings Plan . . . 50% employee participation . . . 60% employee participation—some of them have gone over 80%.

All the help you need to conduct your person to person canvass is available from your State Director, U. S. Treasury Department, Savings Bonds Division. Get in touch with him.

The U. S. Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the G. M. Basford Company and

**TELEVISER**



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# Television Time Buying: "Standing Room Only"

by Robert E. Harris

• • •

**T**HE biggest problem facing the television time buyer is clearing time on all the stations his client may desire. For in the television industry, it is strictly S.R.O. (Shortage of Required Outlets) as far as availabilities are concerned.

The limited number of stations in TV markets and the fact that these stations are able to select programs from four competing networks are the primary causes for the shortage of availabilities. Another limitation on the number of stations the networks can line up is the fact that stations derive much greater income from their local shows. Networks can guarantee delivery on only the few stations that they actually own and operate.

There are presently 107 stations in operation in sixty-three markets. Forty of these markets have but one TV outlet; twelve have two; seven have three; two have four; and two have seven. Of the sixty-five cities with TV service, forty-eight are connected by coaxial cable or microwave relay facilities.

If the time buyer wishes a specific hour on a particular day for his network program, he must place a minimum order, acquiring some cities perhaps on a delayed basis via film recordings. However, he is not at all certain of having that minimum order immediately satisfied. Moreover, he must take the additional stations making up his minimum order when and as they are cleared by the network.

CBS-TV offers a basic minimum network of twenty specific stations, while NBC-TV's basic network includes thirty-seven stations. Supplementary groups can be added to these. Du Mont and ABC do not have minimum requirements now because of the difficulty of clearing time on a large number of stations.

Unlike radio broadcasting, television does not present too much of a coverage problem for the time buyer. AM stations are rated according to their power in watts. For example, a 250-watt station has an effective range of five to one hundred miles, while a 50,000-watt outlet covers thirty-five to four hundred miles. TV coverage, on the other hand, is generally considered to include the number of sets within a fifty mile radius of any station.

To determine the number of sets in any particular area, the time buyer usually refers to NBC's receiver estimates which are released each month. However, it is important to note that this is an approximate figure and that there is no guarantee of absolute accuracy.

Rates established by the stations are in theory predicated on the receiver distribution. And since television is still in the growing pains stage and the number of receiver installations keep increasing at a rapid rate, the time buyer often finds that what was true about rates on one day is no longer true the next. It is not unusual for him to learn after he has carefully estimated costs and

the client is ready to move ahead that various stations have increased their rates and that his schedule must be completely revised.

To meet this situation many agencies are now including an estimate covering rate increases for a six or twelve-month period. This is to give the client notice as to what additional time charges he may have to pay.

Many stations do offer rate protection, although the exact procedure varies with the station. In the majority of cases, stations extend protection for a six-month period after the increase has gone into effect. In a few cases, protection is extended from the start of the contract rather than from the date of the increase.

Contracts are generally signed for thirteen, twenty-six, thirty-nine, or fifty-two week periods. In order to hang on to choice spots, time buyers are not allowing their contracts to lapse during the summer months. Therefore, fifty-two week periods are becoming increasingly popular, particularly for spot announcements. Such contracts can be cancelled by either the station or the agency with a two-week notice.

The time buyer has the choice of twenty and sixty second spots, station breaks, participations, night or day time hours, packages, sustaining shows, original program ideas, film or live programs of many varieties.

If he wishes to buy an expensive show which will compete in audience interest with the top ten, it is important that his program be



*Do You Need*

## Station Personnel?

If You Want . . .

- **CAMERAMEN** who know cameras, lenses, lights, composition and general studio operations . . .
- **FILM MEN** who know how and where to procure film, edit film, operate projectors . . .
- **CONTROL ROOM PERSONNEL** who know how to switch and shade, how to operate all video and audio controls, who know FCC Rules & Regulations.
- **WRITERS** who can write, produce and direct shows, prepare commercial copy, and double in brass.
- **PRODUCER-DIRECTORS** with a gift for television showmanship, with a practical knowledge of how to make a low budget go a long way . . .

Write:

### **TELEVISION WORKSHOP OF NEW YORK**

1780 Broadway, New York 19, N. Y.

*Member, T.B.A.*

telecast over a large number of stations so that his cost per thousand in reaching his audience will be reduced. Only in this way will he be able to offset the high investment necessary to cover the cost of talent and production.

It may be that the time buyer's budget is more limited or that he feels a smaller audience over a longer period is more suitable for his particular client.

One of the factors he might consider is the popularity of the program preceding his own time period. If its rating is high, he may reasonably expect a sizable overlap or "ready made" audience. This may not be true to the same extent as with radio since surveys indicate the TV audience changes stations to a greater extent than do their AM counterparts. Nevertheless, *Fireside Theater*, for example, would not be expected to receive its current high rating if it did not immediately follow the Milton Berle show.

The time buyer constantly refers to the various rating services for pertinent research. Hooper, Pulse, Nielsen, Trendex, Videodex, and American Research Bureau are the leading disseminators of this video information. The material is gathered by means of coincidental telephone surveys, mechanical recorders or by the viewer recall method.

Depending on which of the rating services he uses, the time buyer can ascertain: a) the number of viewers his program has, b) trends as to audience increase or decrease from month to month, c) the composition of his audience, and d) the behavior of his audience.

Although the time buyer has many yard sticks to go by, each account and each situation is a problem which must be considered separately and individually. The biggest problem common to all is the lack of choice availabilities. With the restrictions on building materials and the FCC freeze on new station construction, this situation is likely to get worse before it improves. There are already indications that the answer to this problem for many advertisers is daytime television.



# Television Abroad

by Richard G. Ives

Public Relations, Television Broadcasters Ass'n, Inc.

THE profusion of vexing problems that have been boiling in the domestic video kettle seems to have somewhat obscured the fact that television is busily flapping its young wings across the seven seas. The truth is that in not too many years this old globe of ours may well look like a porcupine with TV antennas bristling all along its shapely curves.

These developments abroad are, or will be of great importance to the U. S. television industry, manufacturers and broadcasters alike. Manufacturers can look forward to new markets, broadcasters to new program sources, and U. S. exporters will now have a new medium through which to advertise their products overseas.

While foreign radio has never held great significance to American broadcasters, the same should not hold true for TV. It obviously was uneconomical and impractical to translate foreign AM broadcasts for domestic use. But pictures require no translation for general understanding and programs originating in Paris, Berlin, Tokyo or Buenos Aires may well be of tremendous interest to the local viewer, necessitating only the dubbing in of an English sound track or the imposition of an English commentary. Depending on the level of programming abroad, networks and stations in the U. S. might indeed have a gold mine of new shows at their disposal with which to feed the greedy appetite of this medium. On the practical side, this probable source of material could successfully fill the gaping holes in program schedules that the networks and locals seem to anticipate once a nationwide TV system is established.

Conversely, package owners (networks, agencies, or independents) may find it feasible to enter the program export business as their

big brothers in Hollywood have so profitably done. On the altruistic side, such an interchange of programs (whether films, kines, or perhaps someday via live international network facilities) would do more for world understanding than any other media, alone or combined, could hope for.

Some steps, however tiny, have been taken in this direction. And it's not too soon to make similar and better plans because things always seem to happen fast in television. As groundwork for these plans, the following is a roundup of the current state of television throughout the world:

## Latin America

**CUBA:** The first Cuban TV station, Union Radio, (channel 4) began scheduled operations October 1 in Havana. Headed by Gaspare Pumarejo, the RCA equipped station uses a 525-line system. Pumarejo is also planning to set up his second outlet at Santa Clara as part of a projected TV network to be connected with Havana by radio relay. Estimated receiver ownership is currently set at several thousand with reports that Miami telecasts are being picked up in the Cuban capital.

Havana's second TV outlet, CMQ-TV, (channel 6) owned by Goar Mestre who heads Cuba's CMQ radio network, is due to start operations shortly. The station will have two film camera chains and three field chains and will telecast via a 5 kw. RCA transmitter atop the Radio Centro Building. CMQ-TV is to have three studios for video as well as complete 16 mm film facilities including cameras, printers, etc. Kinescope recording units will also be used to exchange programs with other Latin nations with TV service.

Mestre's plans call for the expenditure of \$500,000 for TV equip-

ment and, within five years, an island-wide network of satellite stations. He estimates that with the CMQ-TV transmitter 300 feet above sea level, the Havana station will reach a potential audience of 1,400,000.

A third Cuban organization, Television Caribe, has been assigned Channel 2, but reports indicate that these facilities are now up for sale to American interests.

**MEXICO:** TV activity, centering mainly around Mexico City with the capital's first station, XHTV-NOVEDADES, licensed to publisher Romulo O'Farill's Television de Mexico, started in September.

With a 5 kw. RCA transmitter located atop the National Lottery Building, the station covers some 3,000,000 persons in the Mexico City area. XHTV has a three studio camera chain plus a mobile unit, and operates from 5:00 to 7:00 p. m. on weekdays and from 4:00 to 7:00 p. m. on Sundays.

The second Mexico City station, XEW-TV, owned by broadcaster-showman Emilio Azcarraga, is due on the air in the near future. Stations will use a GE transmitter to service a planned chain of large capacity TV theatres throughout the city so that video will be immediately available to the general public. Mexico has set a ceiling of 10,000 TV sets to be imported this year, though Azcarraga expects this quota to be raised to 60,000 in 1951. Meanwhile, RCA has shipped some 400 non-synchronous 10-inch sets that can be adjusted to work on the city's 50 cycle current.

Reports on a third station in the area, owned by inventor Gonzales Camarena, indicate that it has been on the air experimentally for many months with live and film transmissions both in black and white and color. Programs are said to originate at the National Stadium





**LOOK OUT, SENOR HOPPY!** This Mexican audience, many of whom are viewing television for the first time, is both entranced and frightened by the strange, new medium. Within a few years, it is likely that television will be a part of the lives of people in many nations throughout the world.

with a score of sets installed in department stores and at the city fairgrounds. Color system is alleged to be similar to that of CBS.

TV is also starting along the Mexican-U. S. border with the allocation of Channel 6 to the Jorge I. Rivera enterprises for station XEAC-TV in Tijuana. Engineering is reportedly completed for the transmitter whose signal is expected to cover 80 per cent of Southern California. The station uses RCA equipment and plans call for a seven day a week schedule, 6:00 p. m. to midnight, with 60 per cent of the time devoted to English broadcasts.

Plans are also said to be underway for TV outlets at Matmoras (Channel 7) and Nuevo Laredo, both owned by Compania Mexicano de Television headed by Texan Manuel Leal. In addition, Azcarraga is reported to be planning to establish some half dozen border stations in the next two years.

**BRAZIL:** TV station, RADIO TUPI (Channel 3), atop the Banco de Estado in Sao Paulo, is about ready to start regular operations. Owned by Brazil's radio network, Emissoras Associadas which is headed by Dr. Assis Chateaubriand, the station employs the 525-line system, using RCA equipment including a 5 kw. transmitter, studio facilities and a mobile unit.

The second Brazilian station (also RADIO TUPI) is due to start soon in Rio de Janeiro with a 5 kw. GE transmitter located atop Sugar

Loaf Mountain. The station is intended to service some 3,000 receivers, mostly in public places and GE has already shipped some 1,800 TV chassis (12½ inches and 19 inches) to Rio for the TV debut.

**OTHER SOUTH AMERICAN COUNTRIES:** Argentina, Uruguay and several others are talking TV interestedly but no definite plans are yet indicated. Colombia reportedly is interested in receiving bids for U. S. station and receiver equipment and has already received British and Dutch bids for a transmitter and 500 initial sets for Bogota.

**OTHER LATIN AMERICAN DEVELOPMENTS:** Perhaps the first international TV circuit was organized last April as the Pan-American Television Corporation headed by Mexico's Azcarraga and Frank Fouce of Hollywood, and including showmen in Cuba, Brazil and Argentina. The organization will handle all phases of production and televising, with Hollywood and New York branches acting as buying agencies for programs. In addition to purchasing U. S. telepix, to be dubbed in Spanish, the firm will produce its own TV films at Azcarraga's Mexico City studios. The group also plans to show its kinescopes in the U. S. and abroad.

There is also discussion of the formation of a Latin American TV film network to link outlets in Mexico, Cuba and Puerto Rico and eventually the rest of South America. The film network will feature news,

special events, sports and documentaries produced in Spanish and prepared as packaged programs.

## Europe

**ENGLAND:** British TV, all part of government's BBC, employs a 405-line system with two stations now in operation, one in London and one in Birmingham, and a third under construction. In all, a total of five stations are expected to be on the air within three years with a coverage of 70 per cent of the population by that time. Additional plans call for a total of ten stations within five years with an 80 per cent coverage.

England's second station at Sutton Coldfield, near Birmingham, claims to be the world's most powerful TV outlet, serving a potential six million viewers in the industrial Midland. The station will soon carry programs originating at BBC's London studios via a coaxial cable now being laid.

Some 317,000 TV sets are said to be in use throughout England with an industry production goal of 400,000 sets in 1950 by some 20 British manufacturers.

By way of milestones, the British recently succeeded in a cross-channel telecast, picking up a program telecast in Calais and microwaving it from Dover to London for a rebroadcast over BBC.

**SCOTLAND:** Scotland's first TV station at Kirk O'Shotts, Lanarkshire, is expected to be opened sometime in 1951.

**FRANCE:** French TV, also government operated, is centered largely in Paris where the RDF video station is using an 819-line standard several hours a day as well as regular 455-line transmissions for which some 15,000 Parisian receivers are currently geared. Programs are transmitted on both systems and will so continue for five years by which time officials expect all sets to be of the 819-line variety. All telecasts originate in the TV building on Rue Cegnaco-Joy and are piped by cable to the transmitter atop the Eiffel Tower. Currently only three studios are operating with five more in preparation. Paris viewers have five hours of programming a day, both film and live.

A second French TV station recently went on the air in Lille and a third is under construction in Lyons, both under the direction of



Vladimir Porche, Director General of Radio Diffusion Francais. The Lille outlet is operating regularly on the 819-line standard with most programming devoted to films. However, the construction of microwave relay stations between Lille and Paris is now underway and, when finished, Lille will rebroadcast Paris programs.

Porche has also set up a transmitter in Vatican City with plans to spot TV sets in Rome theatres and public places to win friends for the French system. He has also developed an inexpensive relay network to carry Paris telecasts beyond the French border, with one such relay station built in the Alps and beamed at Switzerland.

ITALY: Experimental telecasting has been going on for a year now by RADIO ITALY in Turin covering a 50-mile area and using a 625-line system with GE equipment. Similar 625-line experiments are also being made in Milan. In addition, there was some talk of cooperation with the French system as evidenced by the Vatican City installation, though indications now are that Italy will stick with 625-lines.

Plans now call for an eight station network in north Italy: in Milan, Turin, Genoa, Venice, Bologna, Ferrara, Savoia and La-Spezia. Origination points would be Turin and Milan with microwave boosters used for intercity transmission. Rome is expected to have a separate station not on any network, using kines of northern programs.

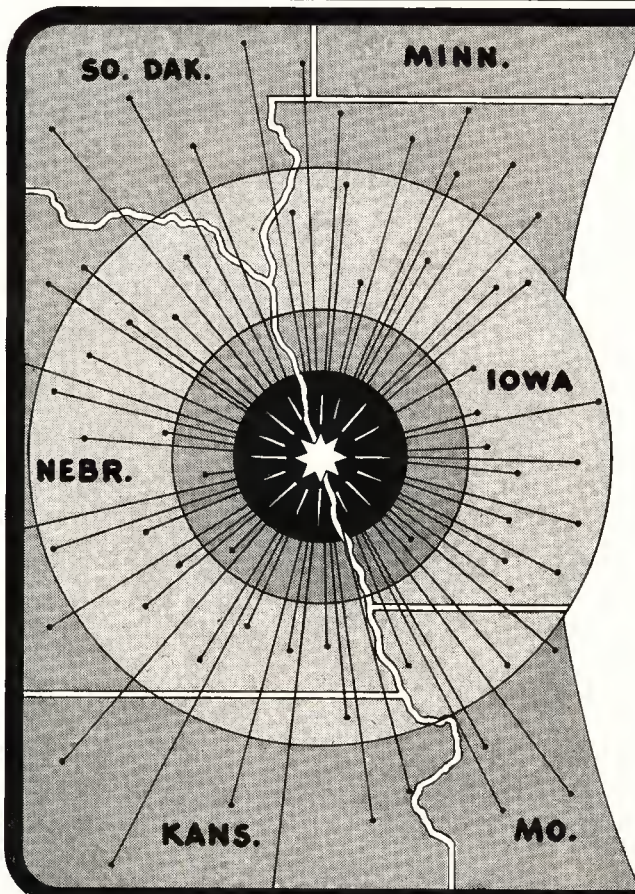
RUSSIA: According to reports, two stations now operating in the Soviet Union, one in Moscow and one in Leningrad, use the 625-line system. Stations are also said to be scheduled for Kiev in the Ukraine and Sverdlovsk in the Urals with a report that the Soviets are working on a coaxial cable to link all four cities. Operating stations are said to rely heavily on Russian films and the Moscow Art Theatre for programs. TV receivers in use, of which best estimates run around 50,000, include small, 4" x 5" table models and consoles. The Soviets, among their many video claims, say they have virtually solved the problem of color television.

BELGIUM: The Belgian government is now negotiating with U. S., British and French TV manufacturers for the installation of video throughout the country. Chances are that Belgium will settle on the 625-line system, though no final decision on the matter has been made. Meanwhile, the French TV station at Lille covers part of Belgium and when the station reaches its full power next year, some 2,000,000 Belgians will be in range of the French telecasts.

GERMANY: NORTH WEST GERMAN RADIO, largest network in West Germany, has started experimental TV transmissions, using 625-lines, and hopes to establish a regular TV service within two years.

NETHERLANDS: The Dutch have long been conducting TV experiments with a test station at Eindhoven. It was recently reported that a Netherlands TV service would go into operation next spring, using a 625-line system, with the transmitter at Lopik now said to be under construction.

SWEDEN: Television is expected to debut in Sweden late in 1951. The Swedish Broadcasting organi-



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zation recently asked Parliament for several million dollars to start experiments in Stockholm, using probably the 625-line system, as well as to build the country's first video station there. Earlier TV experiments were made this past summer in Gothenburg. When television does start, it will be non-commercial and state-owned as with the Swedish radio.

**OTHER EUROPEAN COUNTRIES:** Switzerland, Denmark and Czechoslovakia are reported to have adopted the 625-line system and indications are that Spain and Portugal will follow suit. However, in all probability these and other European countries not listed will be without a TV service for at least several years, depending on the attainment of standardization agreements.

### Other Nations

**AUSTRALIA:** The Australian Government reportedly expects the construction of an experimental television station at Sydney to take about two years, with the establishment of regular TV service in that country the following year. Recently, permission was given to commercial firms to participate in the operation of TV throughout the country with these firms agreeing to support the government in setting up a video service.

**SOUTH AFRICA:** A demonstration held last April in Johannesburg by British firms was the first introduction of TV to the South Africans. However, general video service is not expected here for several years.

**CANADA:** CBC has been assigned channels two and five in Montreal and channel nine in Toronto, with plans to get one station in each city operating sometime around the fall of 1951. The Montreal station will broadcast both in English and French until the second station in that city gets under way, at which time one will be devoted exclusively to English and one to French telecasts. There is also a report of plans for a station in Ottawa sometime in the future. In all, five channels have been allocated for Montreal and three for Toronto with the possibility that eventually private broadcasters may use non-CBC channels. American equipment has already been ordered for the first two stations.

Thirteen Canadian TV set manufacturers are currently producing receivers with a 1950 industry sales expectation of 31,000 plus 60,000 in 1951. The manufacturers estimate a total potential market in Canada at 250,000 sets once Canadian TV gets going. Meanwhile, some 13,500 Canadians have purchased TV sets to pickup U. S. telecasts from Buffalo, Rochester, Syracuse, Erie, Cleveland, Toledo, Detroit and Seattle.

An important milestone was a recent introduction of "kinescope recordings", actually theatre television, at the Imperial Theatre, in Toronto. Fergus Mutrie has been named director of CBC-TV for Toronto, and Aurele Seguin for Montreal.

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# Television and Union Music

by Joseph Dermer

**W**ITHIN a short while negotiations between the American Federation of Musicians and the television networks for a new contract are scheduled to begin. The present contract, which expires January 31, 1951, embodies these main features:

- For a single network engagement the television musician receives ninety-five per cent of what he would get for an identical radio network performance. In New York, the television musician's minimum salary based on the radio scale is: \$7.13 per rehearsal hour, \$21.85 per telecast hour, \$17.10 per telecast one-half hour, \$2.85 for doubling, and twice the above figures for the leader.

- Television musicians who are on the staff of a network receive eighty per cent of the radio network scale. In New York, this would mean a minimum salary of \$181.87 for a twenty-five hour week on a sustaining and/or commercial program. If the programs on which he works are all unsponsored, he receives \$144.21 per week.

- The television musician receives an additional \$15 per program above the radio scale in case of simultaneous radio broadcast and telecast, if the program is sponsored. If the program is unsponsored, he receives an additional \$7.50 over the radio scale.

- The television musician receives an additional \$6 for appearing in make-up or costume during a dress rehearsal or a telecast.

- Locals retain jurisdiction over any purely local program. In New York for a single local engagement, the television musician receives 85 per cent of the radio scale, that is: \$6.38 per rehearsal hour, \$19.55 per telecast hour, \$15.30 per telecast half-hour, \$2.55 for doubling, and twice the above figures for the leader.

- If payment is on a weekly basis, the television musician receives 71 2/3 per cent of the local radio scale, that is: \$137.21 for a twenty-five hour week on a sustaining and/or commercial program. If all his programs are unsponsored he receives \$108.79 per week.

- In all cases the ratio between the payment given to a television musician and that given to a radio musician is the same. However, the scale of radio payments varies with the city from which the program originates.

It is considered a foregone conclusion that the Federation will press for substantial increases, perhaps as high as 100 per cent, when negotiations begin. The networks will oppose the increase because of the terrific inequality between AM and TV in the number of stations, markets covered, receiving sets, and possible number of listeners. Another objection of the networks will be that the originating stations, the stations which show the lowest margin of profit, if any at all, will have to bear the additional cost.

## Music For Films

Perhaps the most serious area of disagreement is the Federation ban on the use of music for TV films. Contracts signed by the union with the eight major film producers prohibits television use of the sound track of any motion picture made since 1946, unless a five per cent royalty based on the individual station's rate card is paid into a trustee fund. The trustee fund is used to provide free music and is administered by an impartial authority, Samuel R. Rosenbaum, a Philadelphia lawyer formerly associated with radio station WFIL.

In practice the royalty payment works this way. If a one-hour film produced since 1946 were to be telecast on, say, station WAVE-TV in Louisville, Kentucky on Class A time, the royalty payment would be \$15, five per cent of the station's rate of \$300. The payment would be made by the film distributor or producer, who would, of course, pass

on the cost to the station, which would, in turn, do the same to the sponsor.

There has been no definite pattern set for filmed commercials, as far as a royalty payment is concerned. The ban is operative in so far as it restricts the use of music on filmed commercials to library music (a regular library service of electrical transcriptions of music recorded prior to 1946).

Thus far the Federation proposal has found few takers among film producers and distributors. Among those who have agreed to the royalty plan are: Lou Snader Transcriptions, which will produce some 800 three-minute musical shorts, Flying A Pictures, which will produce full length films starring Gene Autry, and the Horace Heidt show. Recently ABC announced that ten Eagle Lion releases made since 1946 by Harry Thomas, had been acquired for \$1,200 each for the first running on video with the distributor paying the royalty.

The main point in the Federation's argument for a royalty payment is substantially the same as the one it made when pressing for a similar concession from the record companies, that is, musicians are being deprived of employment when the sound track of a film is used on television. Most producers and distributors, however, have been adamant in their opposition. They are convinced that television cannot absorb the additional cost, nor will the budgets of advertisers permit the cost to be passed on to them. They argue that no comparison can be made between the existing royalty payments made by record companies because a) A record is solely music, while the score of a film is only a small part of that film. b) Records are sold outright to millions of people, while the individual television station or advertiser would be the only ones to bear the royalty payment. They also maintain that a motion picture should be usable in every medium without any additional charge, and that in the case of a picture made expressly for television, the cost is so great



and the profit margin so low, that a royalty payment is out of the question.

Even if these objections did not exist, film producers and distributors would be completely opposed to the royalty proposal on principle. Mel Gold, advertising manager of National Screen Service Corp., summed up their position when he said, "The stand taken against Mr. Petrillo's royalty is not taken against Mr. Petrillo per se. It is against the royalty theory which would prove disastrous to the television film industry if embraced by the Screen Actors Guild, the scenic designers union, the carpenters union, ad infinitum."

The feeling in the television film industry is that once it has agreed to the Federation proposal, every other union involved could with equal, if not greater, right make the same demand.

There have been rumors that some sort of settlement is in the offing. But if this is to come about, it seems likely that a substitute markedly different from the royalty proposal will have to be offered to film producers and distributors. As the situation now exists, most producers and distributors feel that they can afford to stand pat and rely on library and foreign music to fill their needs.

The Federation's regulation concerning kinoscoping is simple and to the point. It states that a film recording may be played only once over a station and that this station must have been affiliated with the network at the time of the original telecast.

By and large network officials do not oppose this ruling. Their one principal objection was to an ASCAP regulation which imposed a time limit of 30 days for kinoscoping a program on another station. However, ASCAP recently extended this limitation to 60 days. It is important to note that this limitation is in effect only in cases where the individual writer or publisher concerned has given ASCAP permission to impose it. Where this is not so, separate arrangements have to be made with the individual writer or publisher.

That, in essence, is the picture as far as television union music is concerned. The only thing that seems certain of the future is—as the old song puts it—"There'll Be Some Changes Made."

# Effectivisions

by John DeMott

John DeMott is the Manager of Special Effects for CBS-TV. He has been associated with Paramount, Universal, MGM, Warner Bros., and RKO-Pathé. He has recently collaborated on a Broadcast Advertising Bureau manual devoted to TV advertising techniques and special effects.

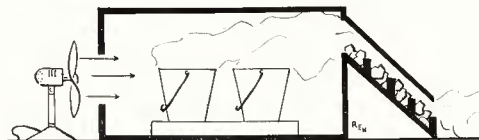
\* \* \*

*Many requests have been received inquiring about steam, fog and smoke. So suppose we discuss the ingredients and the techniques of creating these effects.*

**STEAM:** Dry ice is one of the most common and inexpensive ingredients, and yet it is one of the most valuable in that it has more uses for atmospheric effects. Very often you will see a kitchen stove with pots and pans cooking or a tea kettle steaming or a cup of steaming hot coffee. By using a pot or pan and chipping small pieces of this ice and adding hot water over whatever food you are demonstrating, you can get a steaming effect.

It is important not to seal any containers that hold dry ice—a minor explosion could result. Be especially careful in handling dry ice. Bad burns can occur. We suggest that you use heavy gloves or cloth when handling. Do not set a piece of dry ice on a glass top table or desk for any length of time because the sudden change in temperature on that particular spot will crack the glass.

**GROUND FOG:** By filling a pail about half full of hot water and dropping large chunks of dry ice in it, beautiful fog effects can be obtained. However, the most practical way in which to obtain a ground fog effect is to build a box about four feet high, three feet wide and five feet long. About  $\frac{3}{4}$  of the height on the narrow end of the box, cut a slot approximately  $4\frac{1}{2}$  inches high and along the entire width of this end. At the back of the box at the opposite end of the slot cut a 12 inch hole. Outside the box and in front of this circular opening place an electric fan. From outside the slot to the floor place a hollow chute (with a lid) approximately four feet long with small steps or ladder sticks to hold ice. On one side of the box put a door so that you may obtain access to the interior. Now place two hot plates on the floor of the box with a bucket of hot water on each plate.



When you are ready for the effect, drop large chunks of dry ice into the pails. Then close the door and start the fan. This will blow steam out through the slot and down through the low tray or chute, which is loaded with chunks of ice. The result will be a beautiful low lying fog effect. The colder the room, the longer the fog will remain on the ground. We suggest you slightly dampen the floor before starting (see drawing).

**SMOKE OR FOG:** There are several types of smoke—all of them very uncontrollable. The simplest is to purchase a common bee smoker from any good hardware store. I suggest you add a bit of candle shavings on wax to the top of tarragon and charcoal on top of the smoker. This will thicken the smoke. Be very careful not to overload the studio with smoke or a noisy picture will result. This smoke can be applied through a fog box for best results. There are various other chemicals which can be used for smoke but we do not advise that you use them—most of them being irritating to the eye tissues and the throat. Be sure the studio is properly ventilated at all times and that all personnel concerned with the show are not allergic to smoke.



# 20 *points for checking TV production ideas*

In the last issue, Mr. Shane discussed the first ten (of twenty) check-points for evaluating a television production idea. They were: Is the idea *Visual? Dynamic? Attention-Getting? Interest Sustaining? Of Wide Appeal? Practical for Television? Original? In Good Taste? Suitable for a Series? Is Name Talent Required?* Mr. Shane concludes the two-part series with a discussion of the commercial aspects of any program idea.

## **11. Does It Require Original Writing?**

Most shows, by their very nature, require a script, whether they are a half-hour drama, a variety show, or a cooking show. Are you prepared to furnish a script immediately, or must a writer be engaged for the purpose? If a writer is to be engaged, do you have a particular one in mind. If so, how much will this add to the cost? How soon can the scripts be ready? Good television writers are scarce, and becoming more so as time goes on, as the demand for writers has skyrocketed during the last few months. Unless you have a good first script to accompany your presentation, and assurance of more to come, it may be difficult to find a taker for your show.

## **12. Can It Be Done in a Half-Hour Time Segment?**

Your production idea has more chances of finding acceptance if it will fit into a half-hour time segment, which means about 28 min-

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*(In addition to being Televiser's editor and publisher, Mr. Shane is also Executive Director of The Television Workshop of New York, and a pioneer producer-director of television programs).*

utes or less of playing time if sponsored. There is little demand for hour-long productions. Aside from increased cost factors, very few 60-minute time slots are open. To fit into the 30-minute time allotment, you may have to do some re-planning of your show, editing out superfluous matter. In fact, a tightening up often improves the show materially.

## **13. Has It Nation-Wide Appeal?**

Is your production idea for network use? If so, does it have nation-wide appeal or is its appeal purely sectional? Shows which may have strong appeal in the East may be complete duds in the South and Midwest. An interview program dealing with purely local problems, or a comedy show built entirely upon Broadway humor (or frequent references to the borscht circuit, the Brooklyn Dodgers, the Palace Theatre, or even famous New York night clubs) will find an indifferent television audience in Kokomo, Indiana, and in the hundreds of other Kokomos around the country. To assure an out-of-town audience, the show's content must be broad in its appeal. (There is still a limited, if growing, viewing audience for ballet or other types of dance programs, sophisticated comedy routines, intellectual-type dramas). A common out-of-town program denominator is variety, news, mystery dramas, sports, western films.

## **14. Can It Be Sold to a Sponsor?**

Does the show have possibilities for sponsorship? (Perhaps this check-point should have been placed first!) Sponsors can be sold on a program if it is appropriate to their product (institutional-type programs for insurance companies, children's programs for cereal firms, fashion shows for women's apparel or jewelry makers, variety

shows for general products, etc.) In addition to being appropriate to the product, it should meet the check-points already listed for visualness, interest qualities, etc.

## **15. Can Commercials Be Integrated?**

Although most shows can find logical places for a commercial, few programs are so planned that commercials can be easily integrated into the program, giving the sponsor the equivalent of many commercials, painless to the viewer. Arthur Godfrey, surrounded by numerous large packages of Lipton's Tea, effortlessly slips in Lipton's commercials, and "kids" the audience about them. Another form of integrated commercial is the large banner, or background, that carries the sponsor's name and product. If your program offers an integrated commercial, it is preferable to one where the commercial (usually on film) must be brought in at certain intervals. Each time the commercial appears, a part of the audience is lost.

## **16. Is It Timely?**

If a program is unseasonal in character, it had better be filed away for future reference. The Christmas season is appropriate for programs with a holly feeling about them. For the cold, winter months, programs suggesting spring and early summer would be welcome. Holiday seasons and national holidays offer an opportunity for topical programs. A ready market can be found at this time for holiday "staples." A continuing series should have enough elasticity to permit the integration of seasonal themes.

## **17. Does It Have Publicity Value?**

A show which lends itself to publicity exploitation has a better chance for consideration than one



which is just another run-of-the-mill show with no strong publicity "angle." There are "angles" in contests, searches (talent scout idea, "wanted" criminals) Miss or Mrs. America contests, give-aways, and programs with unusual personalities, including stars of yesteryear (Gloria Swanson) or "firsts" of any kind.

**18. Does It Have Merchandising Value?**

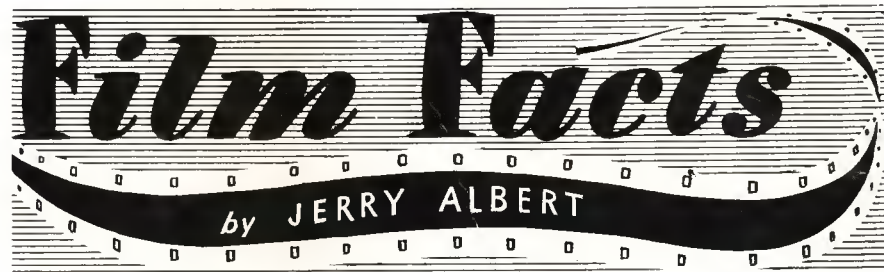
A show has merchandising value when it lends itself easily to product "tie-ups." If a program helps sell more Wheaties at the point of purchase through displays that advertise the program and the product, that program has *merchandising* value. The strength of the merchandising value rests on the popularity of the program, especially the popularity of the program's key performer or personality. "Howdy Doody", when displayed in cut-outs in a grocery store, helps sell the Ovaltine made by the sponsor; the smiling face of Arthur Godfrey may remind a housewife of Lipton's Tea; Hop-along Cassidy helps sell a myriad of articles. If a product features a box-top or wrapper with a premium value (send wrappers for gift) and the program lends itself to this type of merchandising exploitation, it may be a point in its favor.

**19. Does It Require Extensive Rehearsal?**

If a show requires extensive rehearsals, it may be by-passed in favor of shows that require little rehearsal time. Stations are acutely short of rehearsal time, facilities and crews. A show that depends on extensive rehearsals for its success may be doomed to failure.

**20. Will It Prove Too Costly?**

If the program is too elaborate, involves too many sets, a handful of guest stars, a heavy royalty script, long rehearsals (such as musical comedy), it may be too costly for a sponsor with a modest budget. It is best to start with a comparatively low budget (\$10,000 is considered low these days) and progress to higher outlays as the show proves itself. For out-of-town shows, \$5,000 for a half-hour program is a high figure.



Jerry Albert is Director of Advertising and Public Relations for United World Films, subsidiary of Universal Pictures. He also doubles in brass as Associate Director of TV Operations. He is the author of numerous articles in television and advertising publications, and edits the official publication of the National Television Film Council.

\* \* \*

**W**HERE'D we blow the whistle last month? Oh yes—on the problem of film density in telecasting motion picture programs. Here's what it boils down to. (We don't know better than to use a preposition to end a sentence with!)

TV station projectors emit short pulses of light, rather than a steady beam, as they flash the film image onto the iconoscope tube. This keeps the projected image "in sync" with the scanning frequency of the pick-up tube. But it also results in the loss of a great deal of light intensity.

If large areas of the film contain excessive densities, insufficient light energy reaches the photocells in the tube. It then becomes necessary to amplify the "signal" they produce. When this is done, the "noise level" or electrical graininess inherent in the electronic system is amplified at the same time, causing image impurity, irritated viewers, and increased business for the corner optician.

The laboratory boys have nothing against opticians. Nevertheless, they've come up with a development designed to overcome this state of things—a new projector bulb. Of greater intensity than previous bulbs, and with a color range containing more blue light and less red (to which the iconoscope has relatively little sensitivity), this bulb produces greater response in the photocells of the pick-up tube, thus reducing electrical graininess, providing greater detail, and minimizing flare from dark areas.

Perhaps even more promising is the new RCA Vidicon tube. Unlike previous tubes, it doesn't depend for its energy directly on the light hitting it. Instead, it has its own electronic energy system, which is merely *controlled* by the stimulus of the light falling on the photocells. This provides more sensitive pick-up, greater intensity in transmission, and reduced electrical "grain."

The class in television engineering is dismissed.

\* \* \*

**THE CRITICAL EYE:** One of the basic elements in a successful TV commercial is the establishment of a harmonious mood between viewer and sponsor . . . a feeling of rapport that encourages acceptance of the sponsor's message. Yet one big-time program persistently violates this principle. You'd think the boys behind it would know better.

Robert Montgomery's "Lucky Strike Theater" (Monday, NBC-TV, 9:30-10:30, Lucky Strike) presented "Arrowsmith" some weeks ago and did a fine, earnest job on it. As the camera closed in on Van Heflin at the end, a real mood of sympathy and pity for the despairing scientist hero filled the viewer. Then—slam, bang, out of an orange-colored sky, on came the "Be Happy Go Lucky" jingle. I, for one, never reacted with more hostility to a commercial than I did to that one!

They did it again two weeks later, on Montgomery's excellent production of "The Petrified Forest," another mood-filled presentation. This time the delicate illusion was twice destroyed by those resolutely gay jingle advertisements. In themselves, these commercials are really slick jobs. But set in the context of those emotion-wrought dramas . . . Brother!



# Barnacle Bill SALES Again!



I HATED TO SHAVE AND THE GIRLS WOULD HATE,  
SAYS BARNACLE BILL, THE SAILOR



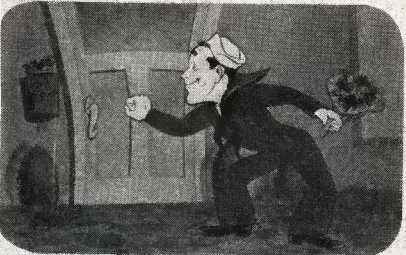
I'M RUGGED AND ROUGH, MY WHISKERS ARE TOUGH,  
SAYS BARNACLE BILL, THE SAILOR



MY FACE IS SMOOTH AND I'M IN THE GROOVE,  
SAYS BARNACLE BILL, THE SAILOR



THEN I TRIED A CONTOUR DELUXE  
A SHAVER THAT SHAVES AS GOOD AS IT LOOKS



KNOCK! KNOCK!



I'LL COME DOWN AND LET YOU IN,  
WITH THOSE WHISKERS OFF YOUR CHIN,



HOW LISTEN TO WHAT I'VE GOT TO SAY,  
SAYS BARNACLE BILL, THE SAILOR



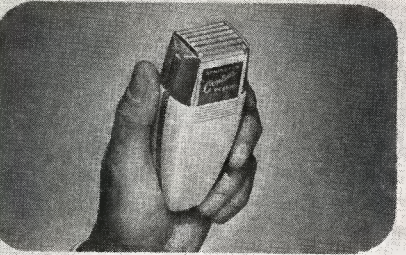
I'LL COME DOWN AND LET YOU IN,  
SAID THE FAIR YOUNG MAIDEN



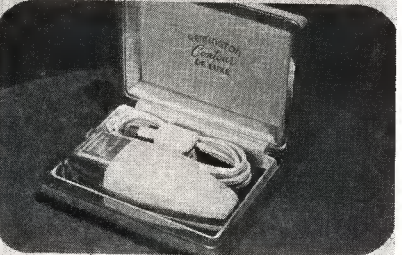
NO SCRUBBING OR RUBBING—I'LL TELL YOU WHY,  
JUST PLUG IT IN AND ALWAYS SHAVE DRY



GET A REMINGTON CONTOUR RIGHT AWAY,  
SAYS BARNACLE BILL, THE SAILOR



SHAVE EVERY DAY THE REMINGTON WAY  
SAYS BARNACLE BILL, THE SAILOR



YOUR COMMERCIAL GOES HERE

**E**FFECTIVE and inexpensive! These two important advertising objectives are happily combined to make the Remington Rand commercial shown on this page a double-barreled success.

Depicto Films, Inc., producers of this one-minute spot, have again utilized their famous Ballantine Beer commercial technique. Ballantine, which was the original Depicto film incorporating a sparkling jingle with partial animation, has not only won various awards, but has brought requests from advertisers all over the country for similarly fashioned commercials.

The partial animation technique is accomplished by moving cutouts over a background drawing and photographing it with a stop motion camera. This eliminates the costly process of drawing hundreds of "cells" as required by the full animation process. The Barnacle Bill commercial required only five cut-outs and three backgrounds.

An approximate comparison of factors inherent in the three most common film techniques is as follows:

**LIVE ACTION:**

- 2 days camera work
- 2 days laboratory
- 2 days editing
- 3 days additional lab
- 15 days developing, printing, delivery
- Cost: \$2500

**FULL ANIMATION:**

- 30 days artwork
- 5 days camerawork
- 30 days developing, printing, delivery
- Cost: \$7,000

**PARTIAL ANIMATION:**

- 8 days artwork
- 2 days camerawork
- 5 days developing, printing, delivery
- Cost: \$1800

Remington Rand has ordered a total of three different commercials with a silent end for local announcements. Its dealers throughout the country are co-operating in this television venture by paying for the local air time.



# WPIX Scores With Special Relay Set-up

WHEN WPIX, New York independent video station, was setting up its fall schedules, station officials knew that good football was a necessity. They signed with three schools: Fordham, Boston College and Yale, but Yale presented several problems.

For one thing, Yale is in New Haven—a good 80 miles from New York, which is too far for direct transmission. In addition, Yale is not connected to the regular AT&T relay system.

For another thing, the present day demand for high quality football meant a lot of preliminary work by the station's crew, with a split-second co-ordination necessary. This co-ordination would be difficult to achieve since the crew could not have the benefit of an "off the air" monitor.

After determining that it would not be feasible to put up their own relay equipment, WPIX officials, represented by assistant chief engineer Otis Freeman, made arrangements with the Long Lines Department of AT&T to handle the pickup problem.

To bring the video signals from New Haven to New York, AT&T engineers devised a temporary two link microwave relay system, connecting it into the regular AT&T Boston-New York facilities.

Signals from the cameras are relayed to a WPIX remote unit. From there the selected shot is relayed to an AT&T video truck equipped with A.C. power supply rectifiers, control equipment and video amplifiers. The signal then travels to an AT&T microwave transmitting antenna on a wooden platform mounted atop the rim of Yale Bowl. The signal is then beamed to Mount Carmel, at Hamden, Conn., where a 40-foot special tower intercepts the signal and relays it another 14 miles, as-the-crow-flies, to Spindle Hill at Woolcott, Conn., near Waterbury. Spindle Hill is one of the regular Boston-New York relay points, and the signal is then sent along the regular relay system via Birch Hill and Jackie Jones Mountain to the AT&T headquarters, and finally, to WPIX.

## Line Cost

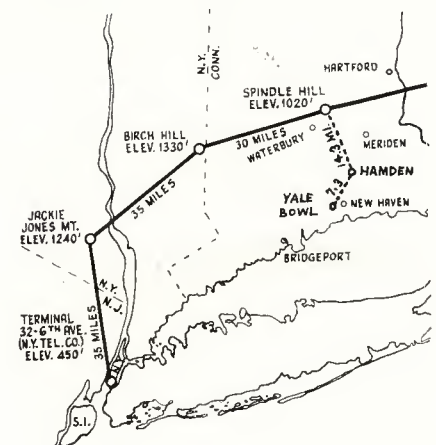
Incidentally, WPIX was charged at the rate of one dollar per mile per hour. This occasional circuit rate is of course much higher than AT&T rates for regular network service which average out to ten cents per mile per half-hour.

Televising the game from Yale Bowl required a minimum WPIX staff of 13 men at the field. On the technical side, this included an engineering staff composed of two cameramen engineers, one audio engineer, one video engineer, one technical director, one relief engineer and one truck driver.

For production: one director, one assistant director, two announcers, and two spotters (furnished by the respective universities) were required. The equip-

ment included two cameras (one equipped with a zoomer lens) two microphones for the announcers, one parabolic microphone to pick up band music, and one remote truck. A cable, which was kept clear of the ground by being tied to a steel messenger, ran from the cameras to the remote truck 250 feet away.

In order that picture quality be of the best during the remote show, the crew covering the opening Yale-Connecticut game on Saturday, September 23, had to leave New York for New Haven early on the morning of Friday, September 22. While the director of the



show, Jack Murphy, and the announcers spent the day talking to coaches and players and working out camera angles and audio gimmicks, the engineers set up the cameras and equipment at Yale Bowl in the newly-erected television booth on top of the press box. "The toughest production problem we faced," says Jack Murphy, "was the fact that we wouldn't have any 'off the air' monitor, since New Haven is beyond the pickup range of New York."

Consequently Murphy had to depend entirely on the technical director at the Master Control of WPIX to co-ordinate the commercials and to inform him as to the quality of the reception in New York. This was done via a two-way telephone hook-up, which was kept open throughout the game.

The telecasts from Yale Bowl worked out extremely well. The main reason, as Otis Freeman points out, was the splendid co-operation between the station, AT&T, and the college.

**Be Tele-Wiser  
Read Televiser**

**Subscribe Now!  
\$5.00 per year**

**Televiser  
1780 Bway, New York 19**



# —Programs Available to Sponsors—

Information concerning these programs, now being made available to sponsors by the respective stations, is published as a service to stations, agencies and advertisers. Stations desiring listings should mail the required information to TELEVISER by the twentieth of each month, previous to the month of publication.

## **WBKB, Chicago**

### *Show: "For Ladies Only"*

*Description:* The new Florence Bourke Ellis Show is an extremely intimate and revealing program dealing with the very real problems that face the average American housewife. Each week, Miss Ellis conducts a contest for the best answer to the question of the week—a question like: "How would you handle a situation in which you discovered your teen aged daughter was dating a married man?—or—"What would you do if you found your husband was taking his secretary to dinner often?" The questions are submitted by the viewers themselves, and the woman submitting the question used receives a prize.

*Days:* Monday through Friday  
*Time:* 12:15 a. m. to 12:30 a. m.  
*Total Cost:* \$765 per week, including all prizes used on the show.

### *Show: "TV Talk"*

*Description:* Fifteen minutes of tailor-made talk for television . . . strictly about television. Together Bill Irvin, noted columnist of the Sun-Times, who has for years written under the name of Dan Foster, and Sheryl Leonard, popular female disc jockey with the proper amount of eye-appeal, provide fifteen minutes of informal and friendly chatter about what's doing in television, who's who, and why.

*Days:* Tuesday and Thursday  
*Time:* 12:45 p. m. to 1:00 p. m.  
*Total Cost:* \$315 per 15-minute segment.

## **WENR-TV, Chicago**

### *Show: "Flana-Grams"*

*Description:* Features Chicago's favorite sportscaster bringing viewers a round-up of sports news, game scores, featured sports per-

sonality interviews—presented in the famous, informal Pat Flanagan style.

*Days:* Monday, Wednesday, Friday

*Time:* 11:10 p. m. to 11:20 p. m.

### *Show: "Top O' the Weather"*

*Description:* Florine Seres and Russ Reed in a program with a purpose — the latest weather reports and forecasts for the ensuing 24-hour period—an eye-appealing, humanized report on the never ending weather battle.

*Days:* Monday through Friday  
*Time:* 11:20 p. m. to 11:30 p. m.

## **WGN-TV, Chicago**

### *Show: "Your Figure, Ladies"*

*Description:* Calisthenics to music to beautify milady's figure, conducted by Paul Fogarty with the assistance of a model. An offer of a pamphlet of 14 exercises drew almost 6,000 requests from enthusiastic viewers.

*Days:* Monday through Friday  
*Time:* 10:00 a. m. to 10:15 a. m.  
*Time Cost:* One minute film announcement, \$85. Live participation announcement, \$110.

### *Show: "Chicago Cooks with Barbara Barkley"*

*Description:* Chicago's most successful home economics program. Features a menu for the day, plus new dishes, new ideas and short-cuts. Advertisers' success stories and high ratings make this show a good buy.

*Days:* Monday through Friday  
*Time:* 10:30 a. m. to 11:30 a. m.  
*Time Cost:* \$115 live announcement only product demonstrated.

## **WSAZ-TV, Huntington**

### *Show: "Western Jamboree"*

*Description:* Half-hour participating or full sponsorship studio

musical, featuring "Don Boots" and a crew of five including guitar, string bass, electric guitar and mandolin. Girl folk vocalist and yodeler are also featured. Strong hillbilly and western appeal, played "straight" before background of West Virginia hill country, with log cabin, "Chic Sale," etc. Talent can handle commercial in direct pitch-man style for rural audience appeal, or station staff announcer available for live demonstration spots. Also film, slide, and card commercials may be used.

*Day:* Tuesday

*Time:* 6:00 p. m. to 6:30 p. m.  
*Total Cost:* \$240. (Participations available at straight spot rates plus \$10 participating talent fee).

## **KTTV, Los Angeles**

### *Show: "Sunday Cinema" (Participating)*

*Description:* A showing of entertaining, top-quality feature-length films, offering drama, comedy, musicals and adventure. In its short time on KTTV, "Sunday Cinema" has achieved healthy ratings in both Pulse and the local Tele-Que surveys. Present sponsors include Coast Federal Savings and Loan and Hollywood Turf Club.

*Day:* Sunday

*Time:* 5:00 p. m. to 6:30 p. m.

## **WCBS-TV, New York**

### *Show: "About the House" (Participating)*

*Description:* A TV equivalent of the national women's magazine. This women's service show covers all women's interests such as decorating, kitchen hints, personal tips and includes discussion of outside interests. Woody Klose and Lydia Rogers interview and



entertain guests while the audience learns ways to save time, energy—and money.

*Days:* Monday through Friday  
*Time:* 11:15 a.m. to noon  
*Total Cost:* \$175 per participant

*Show:* "The Real McKay" (Participating)

*Description:* A casual variety show starring Jim McKay. McKay uses his living room to chat with unusual people (not all celebrities). Mac Perrin at the piano and songs by Ellen Parker make for pleasant and relaxing viewing.

*Days:* Monday through Friday  
*Time:* Noon to 1:30 p.m.  
*Total Cost:* \$175 per participant

## WPIX, New York

*Show:* "Story from the Book"

*Description:* Miss Seeley, one of TV's most experienced teller of stories for children, tells stories from the Bible, illustrated with models and cut-outs. Religious theme is not accented. Stories are told on their merits as stories with the incidental result of awakening interest in the Bible.

*Day:* Sunday  
*Time:* 1:15 p. m. to 1:30 p. m.  
*Total Cost:* \$125 plus time

*Show:* "Dixie Showboat" (available for full sponsorship or participation)

*Description:* Kinescope recording. Minstrels, full orchestra, dancers and guests.

*Day:* Saturday  
*Times:* 8:30 p. m. to 9:30 p. m.  
*Total Cost:* Full sponsorship, \$500 plus time. Participation (limited to three) \$200 plus time.

## WNBW, Washington, D. C.

*Show:* "Herson-in-Person"

*Description:* Informal variety featuring now on TV Bill Herson, local outstanding "early morning man." Show features singing and piano playing of Herson plus musical "soundies"—film strips of variety style (singers, dancers, orchestras). Guest interviews, daily dog giveaway, 10 minute section for the children and general Washington news and patter.

*Days:* Monday through Friday  
*Time:* 2:00 p. m. to 3:00 p. m.  
*Total Cost:* \$505 daily (one minute spot announcements available at \$50 per spot, subject to frequency discounts)

This is the ninth in a series on various TV positions

# Floor Manager

by Lucian Self  
Floor Manager, CBS-TV

*Lucian Self is floor manager for The Prudential Family Playhouse and other top CBS-TV shows.*

*At the University of California during his senior year, he was director of the Little Theater. He won a contest having to do with theatricals, and went to work in Hollywood, where he was associated with Belasco and Kern.*

*About 16 years ago, he came to New York, where he worked with Will Harris Jr., Jack Wilson, The Guild, and The Schuberts. He was stage manager for "State of the Union", and back in California, put together the Western company of this hit show.*

*Back East, he worked in radio and television in New York and Boston.*

IN THE theater a stage manager is one who has a script in one hand and most of his hair in the other.

And that is exactly the way it is with a floor manager in television.

It is frantic, and it is important. Even vital. For every show must have a floor manager. He is an assistant to the director in the control room.

He must see that the sets are in place, that the stagehands are quiet, but performing their duties, that the actors are where they should be, wearing what they should wear. And there are countless other things he must oversee.

In the theater, the stage manager works with the director. And in TV—although they are separated—they must work as though they were side by side—the floor manager and the director.

Having to wear a headset to maintain this relationship is not so pleasant, but there is no way to beat it. And yet the headset is the reason for the irritating calls from the director to the floor manager to "hold down that studio noise."

Actually, the most confused place in the world is that control room, with agency people in there yelling their heads off, the assistant director talking, the script girl telephoning, and people rushing in and out.

The floor manager must pick out what the director says, and it is a pretty difficult task. A phone ringing in the control room, for example, might be confusing to the

floor manager who might think it is going off on the set. But if he knows his script, it doesn't have to be too confusing.

And knowing the script is a prime requisite. Yet that is where TV is losing a great deal. The rush of work—with 40 hours a week on several different shows—makes it a real problem. In the theater, stage managers work 20 hours a day and know every part of the script.

Having come into TV through films and the theater, I appreciate full well the pressure there is in this field.

Then, for the floor manager who takes the time to study scripts at home, there isn't always smooth sailing. He comes into the studio to find that great changes have been made in the script, and that markings he has made do not hold any longer. But, after all, that is unavoidable, because the people making the revisions are no doubt doing what has to be done.

At CBS in New York there are about 20 floor managers. They are spread out pretty thin. It requires a lot of jumping from one place to another, and sometimes it seems that some shows are hung together with Scotch tape.

But it is essential that a floor manager sees that above all, he has a happy production. He does much to establish assurance. There is tension every minute, with nerves on edge, but when the floor manager throws a cue, or orders someone to get something into position, it must be done with absolute authority and firmness.



# Televisergraph

## Jack Benny Displays Good Video Personality

by Max Fleischer

Show: Jack Benny  
MC or Star: Jack Benny  
Station: WCBS-TV  
Channel: 2  
Time: 8:00 P.M. (45 min.)  
Date: October 28, 1950

8:00 P.M. Show opened with sparkling "Be Happy Go Lucky" melody. A genuine commercial find. Contagious tune. (A.A. 50 to 52)

8:03 P.M. Jack Benny indicated his presence in a bus by merely displaying his violin case through the window. Positive audience reception. Sportsman Quartet, also passengers, sang from bus windows. (A.A. 52 to 54)

8:04 P.M. Jack Benny on stage. His first few seconds before the TV camera frightened him a little, but he pulled out of it quickly. Photographically, Benny was *tele-flattered*. He looked better than Jack Benny. As usual his humor was sharp and explosive. Benny gave conclusive evidence he should be seen as well as heard (A.A. 54 to 62)

8:10 P.M. Don Wilson filled the screen for two minutes, with a generous supply of laughs. (A.A. 62)

Besides his well-known work in the motion picture industry as producer and director of his own organizations, Max Fleischer has had extensive experience in television. He began his experiments with picture telecasting in 1934, when he assisted the British Broadcasting Company in tests conducted from Madison Square Garden. In this start, he was the first to televise a cartoon character (Betty Boop) in action, with himself in the act of drawing on the television screen. Accordingly, the new medium is sixteen years old for Fleischer.

In 1944, Fleischer designed the first automatic Reviewgraph. This instrument recorded minute by minute opinions during the progress of performances. He has used the method ever since with highly satisfactory results.

The Televisergraph—based on this device—is not the product of a personality. It is, rather, a recording of an observer, experienced in the reactions of the general public, en masse.

In other words, the Televisergraph does not portray the personal likes and dislikes of the graph operator. The graph represents the operator's evaluation of mass reaction to incidents, irrespective of his personal opinions.

### GRAPH KEY

Appeal Line No. 50 ..... Tolerance Line  
Above "Appeal" Line No. 50 ..... Safe Area  
Below "Appeal" Line No. 50 ..... Tolerance Falls Rapidly  
Numerals Above Graph ..... Presentation by Minutes  
Numerals at Left of Graph ..... Audience Appeal

8:12 P.M. The neatest blend from show to commercial ever witnessed on TV was accomplished by Benny and Wilson. Before viewers were aware of it, they were neck deep in L.S.M.F.T., and they enjoyed it, too. Two minutes of healthy commercial display and performance. (A.A. 62 to 64)

8:15 P.M. Rochester on. Discovered washing window in Benny's apartment. Indulged in some husky singing and a little dancing as he went about the business of tidying up

the room. A parrot helped in keeping humor alive. This episode, while a little long, held its own satisfactorily. However, the customary Rochester spirit seemed to be lacking. (A.A. 64 to 68)

8:20 P.M. Benny enters apartment and is joined by Artie (Kitzel) Auerbach. Flow of humor continued with this combination, plus the parrot. Kitzel seemed somewhat static and he, too, lacked the expected fire and zip. Nevertheless, Benny kept things very much alive. (A.A. 68 to 70)

8:25 P.M. Dinah Shore sang to Benny via telephone. Very soothing to eye and ear. Good informal performance. (A.A. 70 to 72)

8:35 P.M. Ken Murray appeared, adding his share of bristling humor to the show (A.A. 72)

8:37 P.M. Dinah Shore in song, gave additional evidence of her fetching *televiability*. (A.A. 72 to 74)

8:39 P.M. Benny joins Dinah and the Old Faithful fountain of humor is kept going. (A.A. 74)

8:41 P. M. Sportsman Quartet for a minute of earbalm. (A.A. 74)

60 MINUTE GRAPH





8:42 P.M. Benny and his scratchy violin which can play only "Love in Bloom." This was followed by lilting commercial tune which suddenly closed the show without warning. (A.A. 74 to 72)

8:45 P.M. End. (A.A. 72)

#### TECHNICAL NOTATIONS

*Camera Operations:* Good, Smooth transitions. Never forced.

*Lighting:* Ideally arranged for relaxed viewing.

*Pace:* Not fast, but held to steady, even, progressive momentum.

*Audience Appeal:* A smart, thoroughly enjoyable show. While this was not the first show to go from the old to the new medium, this presentation had the singular effect of bringing viewers up sharply to the fact that the magic light of TV had been turned on performers who had been heard in the dark for many years. From the opening, the show steadily rose in interest until the 12th minute. Held firm to the 19th minute. Moved upward again until the 42nd minute, resulting in a remarkable appeal-graph. It should be noted that once the show started, the climb was either upward, or held its ground. In no instance did the graph recede for forty-two minutes out of its total of forty-five. The only recession appears at the closing three minutes. But even here, neither the performance nor the commercial was chargeable with the two-point dip. The recession can be attributed to the unexpected and sudden ending of the presentation. Nevertheless, the disappointment is on the credit side since it stems from the fact that televiewers could have taken more.

#### TECHNICAL ERRORS

None of importance, with the exception of the abrupt finish which seemed like an untimely end of festivities. It must also be noted that the Dinah Shore-Jack Benny telephone sequence lacked the technique of *symbolic distance* between the parties. Consequently the impression transmitted was that the speakers could have easily heard each other without using the phones. This flaw is noted, not for its direct effect, but for the reason that the dialogue devised for a situation of *distance* between the speakers, suffered from nearness.

## TV Bonus Audience

### In The New York Area

**H**OW many advertisers are aware of the very sizeable *bonus audience* delivered by telecasters? With current measurements of the TV audience, only *home viewing* on the part of TV families is covered. But, what about viewing by people who don't have television sets? — or — "Out-of-home" viewing on the part of people in television families?

The absence of audience figures for these groups has resulted in underselling of this new medium by telecasters. In view of this situation, WOR commissioned Pulse, Inc. to conduct a special survey to determine the size and characteristics of this bonus audience. The survey was made from July 5, 1950 to July 11, 1950 throughout the twelve counties of Metropolitan New York regularly covered by Pulse.

The sampling method was similar to that used by Pulse, Inc. in its monthly surveys of New York radio and television audiences. However, only full families were selected, i. e., the entire family had to be present at the time of the interview.

In homes without television sets, each member of the family was queried as follows:

"Did you watch television any place last night after 6 P.M.?"

"Did you watch television any place today from 12 N to 6 P.M.?"

Persons replying affirmatively to either of these questions were then asked:

"At what times did you watch television?" (Information was obtained on a ¼-hour basis.)

"Which of these stations and programs did you watch?" (Here, the respondent was shown a roster of programs aired by each TV station during the period that person had watched TV.)

"Where did you watch?"

A slightly different procedure was followed in TV homes. First, interviewers checked on *home view-*

*ing* in connection with the July Telepulse report. At the same time, information was obtained as to family viewers per set for each program watched, so that Telepulse ratings — normally expressed in terms of families — could be converted into viewers. (In this report, the home audience in terms of people has been used as a basis for comparison with the bonus audience.)

Then, as part of the bonus-audience survey, individual family members were asked:

"Did you watch television any place other than here at home last night after 6 P.M.?"

"Did you watch television any place other than here at home today from 12 noon to 6 P.M.?"

The same questions used in non-television homes were then asked of those people who had watched television away from their own home to determine what programs had been seen and where viewing had taken place.

The data obtained from these interviews were projected against Pulse estimates of TV and non-TV families in the 12 counties surveyed to derive final estimates of the bonus audience.

*The Total Audience:* On an average day in July, television attracted a bonus audience of 732,400 viewers. The bulk of these viewers (78.4%) consisted of people who didn't own TV sets. The balance represented viewers in TV families who were viewing away from their own homes.

*The Average Audience:* During the average ¼-hour from noon until midnight, viewing by these people represented a 12.8% *plus* — over and above the audience watching in their own home. The bonus TV audience reached its peak between 8:00 p. m. and 11:00 p. m. when an average of 210,200 persons per ¼-hour were viewing in the homes of friends or relatives, in bars and grills, or in other public places. In this period, these "away-from-home" viewers added 16.4% to the



regular audience. Throughout the entire night (6:00 p. m.-12 midnight) the bonus audience represented a 14.1% plus; in the afternoon (12:00 noon-6:00 p. m.) a 9.7% plus.

*Where Viewing Took Place:* The bulk of the bonus audience did its viewing while visiting in the homes of friends or relatives. During nighttime hours, of the 572,000 "extra-viewers," 395,300 (69.1%) watched in other people's homes; in the daytime, of the 175,800 "extra-viewers," 108,100 (61.5%) watched in other people's homes.

The survey also provides the first measurement of the size of the bar and grill audience. On the average day in July, 118,400 (20.7%) watched TV in bars and grills during the evening; 57,000 (32.4%) in the afternoon.

#### Characteristics of the Bonus Audience

*Composition:* Men dominated the bonus television audience in July. During the average daytime ¼-hour, they represented 51.7% of the "extra viewers"; at night, 48.8%. This is in sharp contrast to the audience viewing in their own home, where women constitute the largest viewing group.

*Age of Adults:* The age pattern of men and women viewing in the homes of friends and relatives, in bars and grills and in other public places was fairly close to that of the "at-home" audience.

*Monthly Home Rental:* The bonus audience contained an above-average proportion of people living in low-rent dwellings when compared with the audience viewing in their own home. This was to be expected inasmuch as TV penetration is at its lowest level among this group.

Because of the relationship between family income and rent, it can be assumed that an above-average proportion of the "extra viewers" were in the lower-income bracket.

*Bonus Audience for Sports and Non-Sports Programs:* Programs viewed by the bonus audience differed markedly from those seen by people in their own home. In the case of the "extra viewers," there was greater emphasis on telecasts of sporting events.

On a share-of-audience basis, sports attracted 78.7% of the bonus audience during daytime hours, 35.9% at night. This compares with 52.8% daytime and 21.1% nighttime for people viewing in their own home.

The "extra viewers" for daytime baseball games in July represented a 14.5% plus to advertisers. In the evening, sports in general delivered a bonus audience of 24.0%. Night baseball registered a 27.1% plus, wrestling a 27.2% plus, and boxing a 16.7% plus.

## RECEIVER DISTRIBUTION ...

October 1, 1950

New York .....	1,670,000	Norfolk .....	33,500
Los Angeles .....	690,000	Erie .....	30,700
Chicago .....	670,000	San Antonio .....	28,800
Philadelphia .....	600,000	Charlotte .....	28,800
Boston .....	525,000	Salt Lake City .....	27,400
Detroit .....	331,000	Greensboro .....	25,000
Cleveland .....	315,000	Lansing .....	25,000
Baltimore .....	222,000	Davenport-Rock Island ...	23,500
St. Louis .....	185,000	Binghamton .....	23,100
Cincinnati .....	178,000	Birmingham .....	22,600
Washington .....	174,000	Jacksonville .....	20,000
Milwaukee .....	161,000	Ames .....	19,400
Pittsburgh .....	145,000	Phoenix .....	16,900
Minn.-St. Paul .....	141,000	Bloomington .....	9,500
Buffalo .....	135,000	Nashville .....	8,500
Schenectady .....	107,000	Albuquerque .....	5,000
New Haven .....	102,000	Total .....	8,269,400
San Francisco .....	99,000	* Additional coverage for WBAP-TV, Ft. Worth.	
Columbus .....	95,000	—NBC estimates.	
Dayton .....	95,000		
Providence .....	86,900		
Syracuse .....	71,300		
Indianapolis .....	70,500		
Lancaster .....	63,700		
Atlanta .....	62,300		
Kansas City .....	61,600		
San Diego .....	58,000		
Toledo .....	55,000		
Memphis .....	54,600		
Louisville .....	52,400		
Rochester .....	51,000		
Oklahoma City .....	48,200		
Wilmington .....	44,700		
Seattle .....	43,200		
Dallas* .....	43,100		
Houston .....	43,100		
Richmond .....	42,500		
Grand Rapids .....	38,700		
Johnstown .....	37,800		
New Orleans .....	37,400		
Miami .....	36,400		
Omaha .....	35,300		
Ft. Worth .....	33,700		

### TELEVISION

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## Recent Television Publications

**Practical Television Engineering**, by Scott Helt, Murray Hill Books, Inc. 708 pages, \$7.50.

Here is a sound, detailed engineering treatment of television. It explains fully the circuits, construction, performance, etc. of all parts of pickup, transmitting and receiving equipment, with the broadcasting problems emphasized. The book is clearly written and should prove a practical aid to all concerned with the fundamentals and methods of efficient practice in this field. It contains a glossary of engineering terms and is profusely illustrated throughout. Among the subjects which are dealt with in detail are: the Cathode-ray, tube and oscillograph, electron tubes for image pick-up, the synchronizing generator, and camera chain.

**Encyclopedia on Cathode-Ray Oscilloscopes and Their Uses**, by John F. Rider and Seymour D. Uslan, John F. Rider, publisher, 982 pages, \$9.00.

This book describes and discusses completely all types of cathode-ray oscilloscopes and synchrosopes manufactured between 1940 and 1950. Not only is theory thoroughly explained, but practical everyday uses in virtually all fields are examined.

**Television Volumes V and VI**, edited by Alfred N. Goldsmith, Arthur F. Van Dyck, Robert S. Brunap, Edward T. Dickey, and George M. K. Baker, RCA Preview, RCA Laboratories Division, Princeton, N. J., 883 pages.

Television, Volume V, covers the years 1947 and 1948. Volume VI covers 1949 to June, 1950. The first television volume was published in 1936, followed by Volume II in 1937. Volumes III and IV appeared in 1947.

The books present selected technical papers by RCA authors. The papers cover pick-up, transmission, reception,

color, UHF, and general television subjects. Among the contents of Volume V are: film projectors for television, interlocked scanning for network television, sync generator frequency stability and TV remote pick-ups, developments in large-screen television, and technical aspects of television studio operation.

Volume VI contains information on the vidicon—photoconductive camera tube, mixing local and remote television signals, development of a large metal kinescope for television, a study of cochannel and adjacent-channel interference of television signals, a 6 megacycle compatible high-definition color television system, and experimental ultra-high-frequency television station, etc.

**Ross Reports on Television Programming**, Wallace A. Ross, Publisher, 551 Fifth Avenue, 33 pages, \$5.00.

This booklet presents an extremely helpful and complete compilation of names and addresses of people and companies active in various phases of television programming. Contents cover address, telephones, and personnel of advertising agencies, agents, film companies, packagers, labor unions, network and New York City stations, publicity firms, outlets for press releases, research organizations, production services and supplies, and station reps.

The directory also contains a list of network programs (time, day, sponsor, agency and producer), receiver distribution and talent fees.

**TV Progress**, Television Broadcasters Association, Inc., 505 Fifth Ave., N. Y.: 15 pages, \$1.00 to non-members.

This handy reference offers up to the minute statistics covering TV stations, networks, set production, audience, business and advertising.