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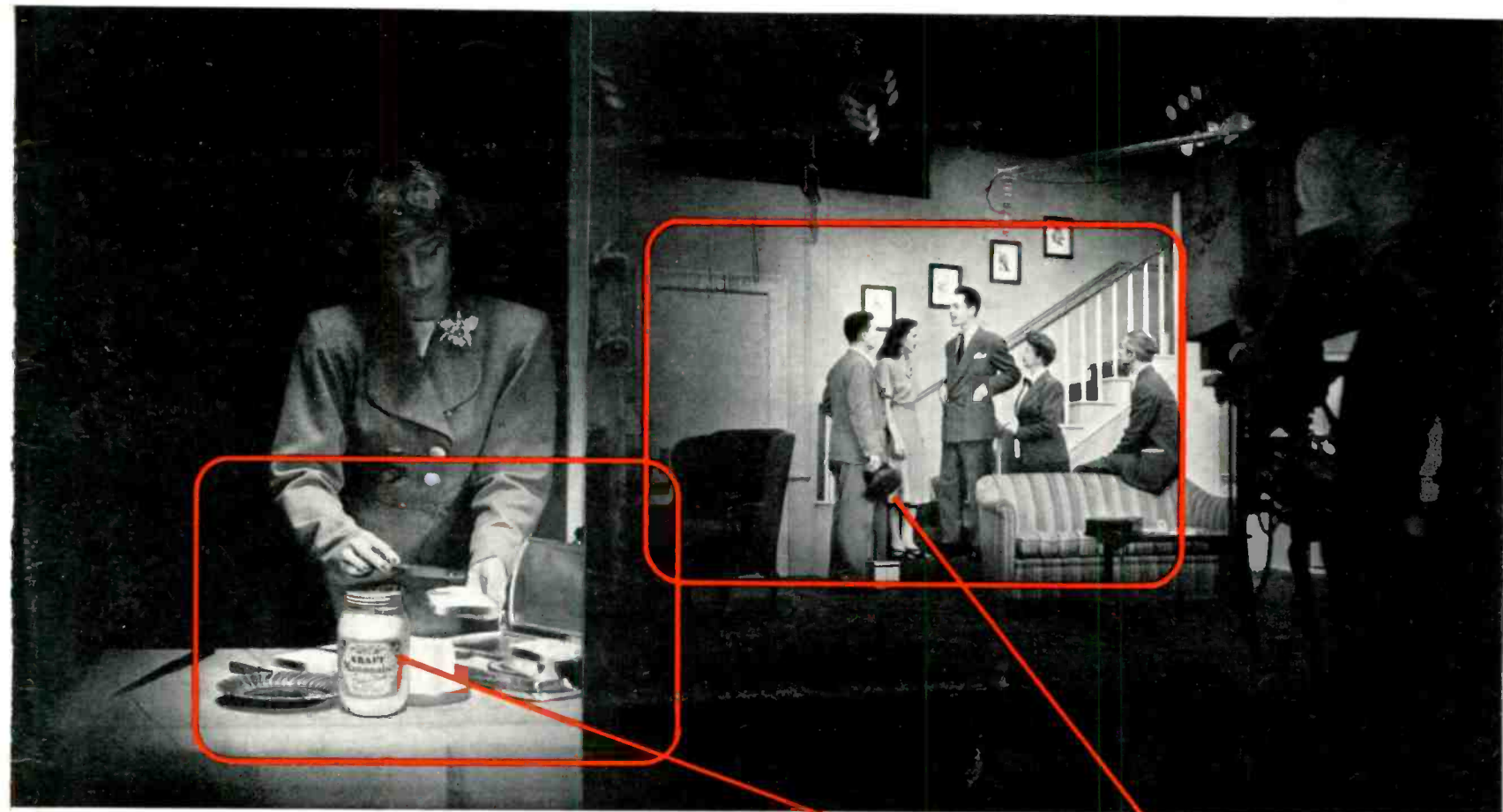
Nov. 1947

# Television

November

35¢

THE BUSINESS MAGAZINE OF THE INDUSTRY



## getting the sell into television

*At "The Kraft Television Theatre" the play's the thing—and the sales message is never permitted to intrude on the mood or the action of the play. Instead, Kraft does its selling during intermission periods, when audience interest has been brought to its peak point.*

*In their deft presentations of brief commercials, both the Kraft Foods Company and its agency, J. Walter Thompson Company are demonstrating an effective blend of showmanship and salesmanship. Like dozens of other major advertisers and advertising agencies, currently backing up their skills with the long production experience of NBC television experts, they are getting the sell into television—learning now to make efficient and effective use of the new advertising medium.*

**NBC Television**

NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK

A Service of Radio Corporation of America



Los Angeles

paces the world

KT LA

paces Los Angeles



Lizbeth Scott who will appear soon in Paramount's Hal Wallis production, "I Walk Alone"

**Customs, trends, fads are born in Hollywood.** Next week you find them in New York and Chicago. Next month in Singapore.

**But where does Hollywood get its ideas?** Today television is the wide-open channel to the inner mind of Hollywood.

**Hollywood is very television minded.** Everybody in movies and radio is anxiously watching television to see what effect it will have on his future.

**So, if you have a message you want shouted to the world, show it to Hollywood over KTLA**—the only commercial television station now serving this key market. KTLA is on the air seven days a week with a wide variety of excellent television shows. More program hours per week than any other television station.

**KTLA sells Hollywood—Hollywood sells the world.**

**KT LA has several proven packages now available.**

Station KTLA  
5451 Marathon Street Hollywood  
Klaus Landsberg — West Coast Dir.



National Sales Representative  
George T. Shupert, 1501 Broadway, N. Y.  
BRyant 9-8700

A SERVICE OF PARAMOUNT PICTURES Inc.

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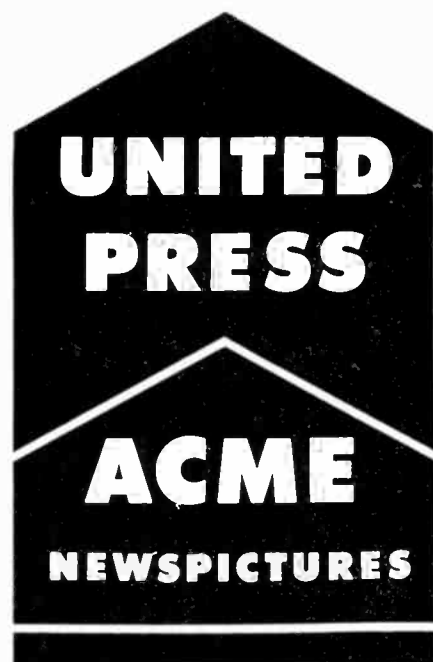
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Early in September United Press—pioneer in radio news—and Acme Telephoto began delivery of the first illustrated news service for television.

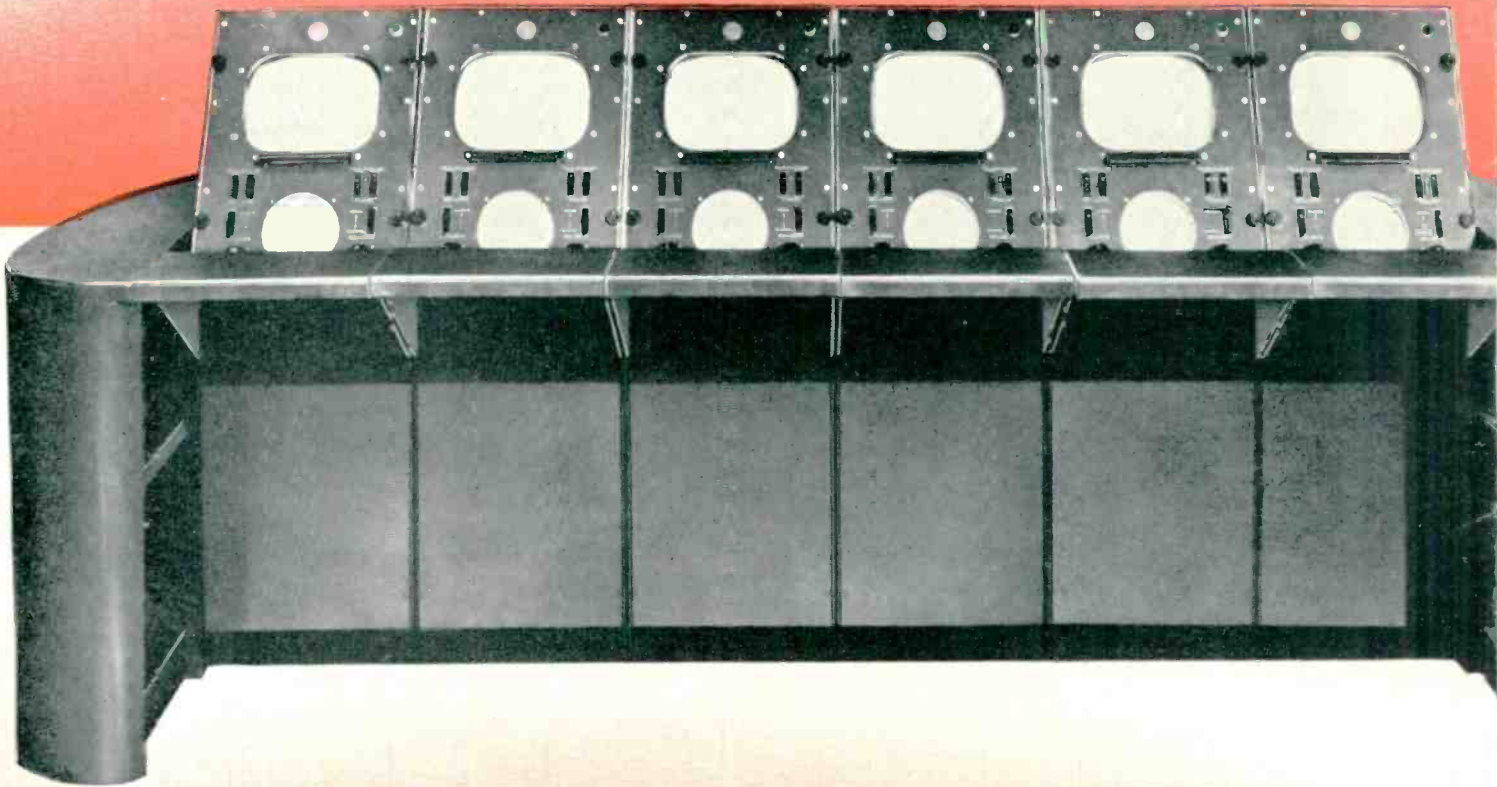
Leased wires now extended to Philadelphia and Chicago.

Spot news shows . . . women's features . . . documentaries . . . newsreels next.





# Now... a deluge

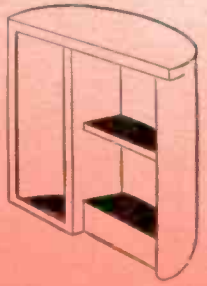
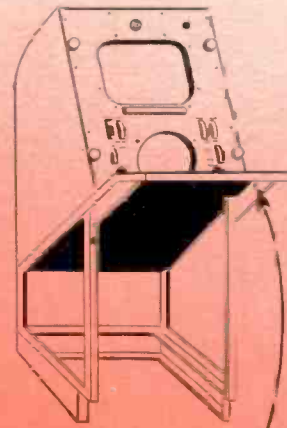
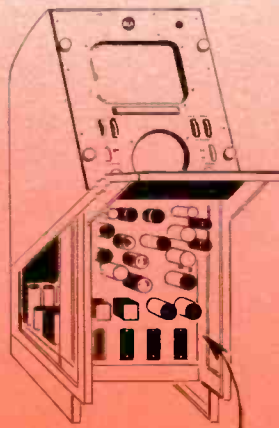
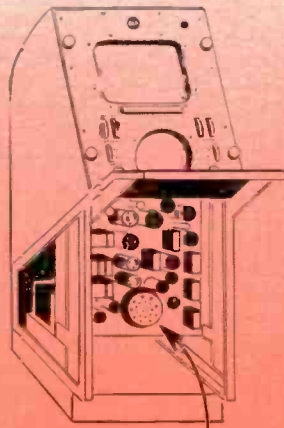
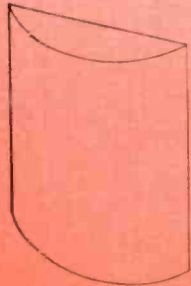


THE NUMBER OF UNITS DEPENDS UPON THE SIZE OF YOUR STATION

CAMERA MONITOR SECTION  
ONE FOR EACH STUDIO  
AND FILM CAMERA)

PROGRAM MONITOR SECTION

PREVIEW MONITOR SECTION



HOUSING END SECTION  
(LEFT END)

CAMERA CONTROL UNIT

CAMERA SWITCHING UNIT

ON-THE-AIR  
CAMERA SWITCH

HOUSING END SECTION  
(RIGHT END)

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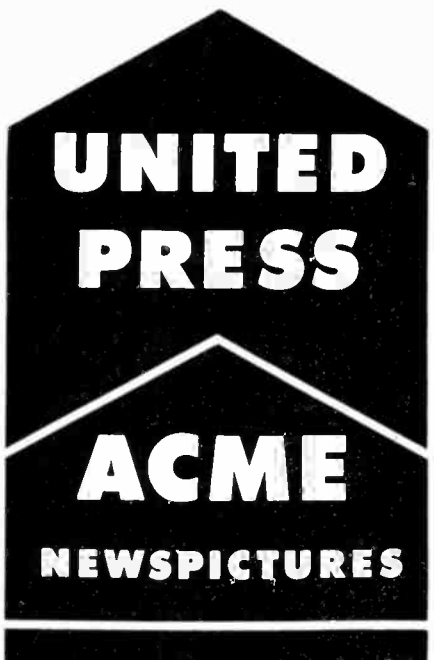
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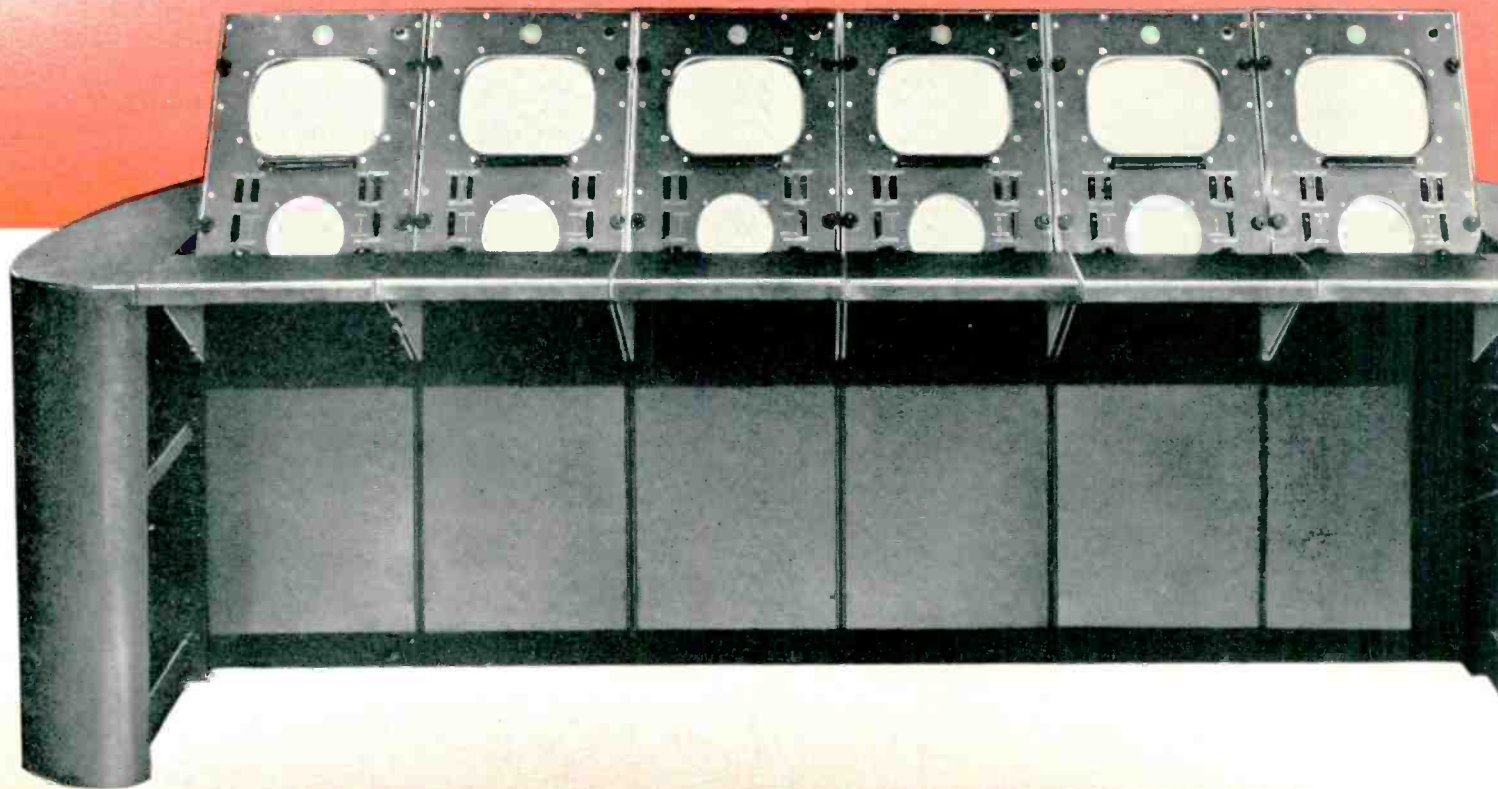
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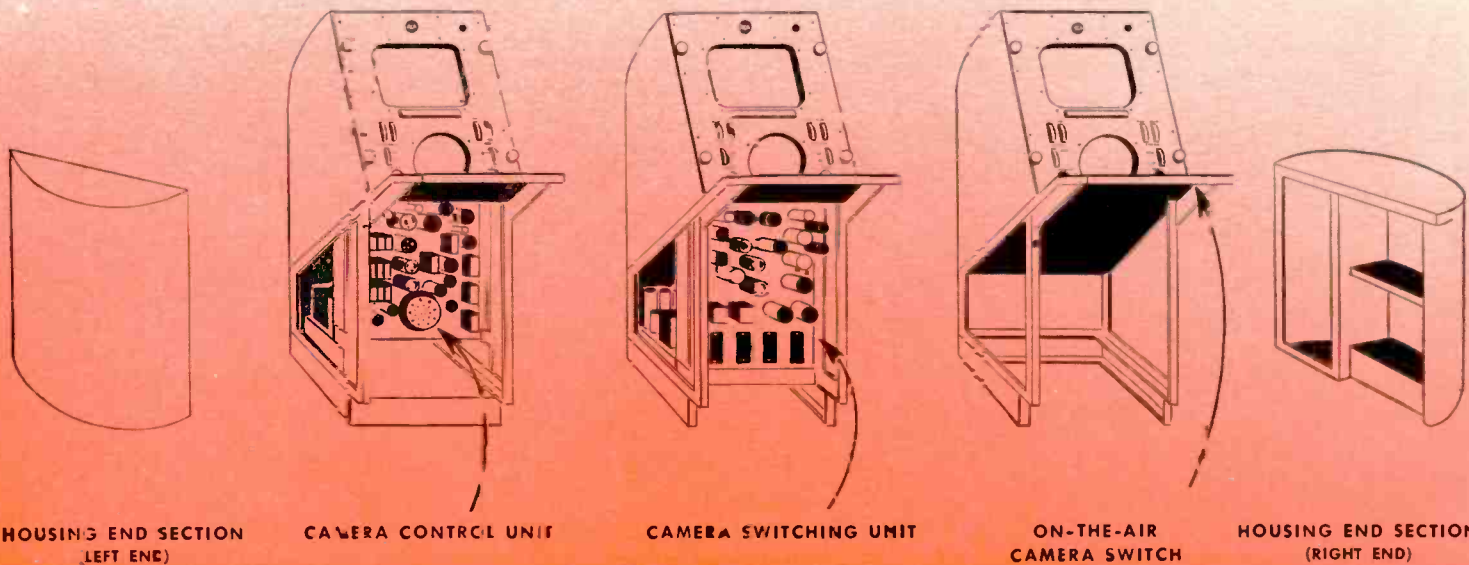


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ON-THE-AIR  
CAMERA SWITCH


HOUSING END SECTION  
(RIGHT END)



# Studio Console

## for smooth video programming

Includes every practical facility and refinement for monitoring, dissolving, fading, and switching.



**H**ERE'S THE CONSOLE that puts all electronic aspects of television programming "under control." It is already in production at RCA.

It contains everything needed to monitor, control, and switch the outputs of several studio cameras, film cameras, and network lines. Ten-inch Kinescopes provide for direct picture monitoring; five-inch oscilloscopes for checking video signal components. It's easy to increase picture brilliance, adjust contrast and focus, and provide proper shading.

Complete switching facilities centralize the selection of all video program material . . . permit push-button control of closeups, long shots, film commercials, station breaks, fadeouts, dissolves, wipes, special effects, and network programs.

*Engineered with an eye to the future:*

The number of units in the video console depends upon the size of your station. RCA's "add-a-unit" design gives you a compact, unified console, whatever your requirements . . . permits easy and economical addition of extra units as your

station expands . . . without discard of any original equipment.

To co-ordinate all programming directions, provision has been made for telephone communication between key studio personnel and console operators.

This console, we believe, is a real contribution to convenient video control . . . another step by RCA to assure smoother studio programming . . . more interesting, more dramatic telecasting. We'll be glad to make specific recommendations for your station. Write Dept. 79-K

*Normally, two operators handle a 5-monitor console . . . one selects the "on-the-air" signal at the request of the program director; the other has technical control of the individual cameras.*



**TELEVISION BROADCAST EQUIPMENT**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal

# 2,750 *New York outlets* for a new product in three weeks

*And what it proves about the sales power of CBS television today.*

Television has the unique power to display package and product in a *living, moving* way. In fact, television is the *only* advertising medium that can, with fresh vigor, dispatch to American homes a *living, moving* display of a product and its intrinsic consumer appeal.

After four weeks of advertising in other metropolitan media failed to soften up enough retailers, the Hanneil Food Corporation harnessed the new and dramatic sales power of television to get New York's hard-shelled grocers and proprietors to stock a tasty but wholly new product, "Pepcorn Chips."

Company and agency (Raymond E. Nelson) picked Columbia's WCBS-TV as the best buy—started with two spots a week before sports events—*actively* displayed package, and animated trade mark. Almost immediately the company salesmen started clicking off scores of new outlets a day. Grocers and proprietors said, "Sure, we'll take your product; we've seen it on CBS television."

Success is best expressed in sponsor's own words to us: "In three weeks we gained over 2,750 new outlets—all because of the eye-catching impact of CBS television."

For speedier market distribution and a healthier sales trend for *your* product... display it with *living* sound and *moving* sight on

## CBS Television

15 Vanderbilt Avenue, New York 17;

or, Radio Sales... Radio Stations Representative... CBS

### PEPCORN COMMERCIAL


Sight	Sound
	(crack of bat followed by crowd cheering, up and under.) "it's a hit!!!"
	"first at your favorite bar and grill, grocery, lunch counter."
	"or at home..."
	(up cheer and under) "the snack sensation of the nation... Pepcorn Chips" (up cheers) (then under) "it's now 8:20 p.m. eastern daylight time, and any time is the time for Pepcorn Chips."



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# WASHINGTON

Television bids climbing . . . earlier hearing date requested for Philadelphia—by **Dorothy Holloway**

**T**HE FCC's decision on Paramount-DuMont set-up will be hanging fire for some time yet. The Paramount affiliated television applications, set down by the FCC for a future hearing, include: United Detroit Theatres, for Detroit; New England Theatres, Inc., for Boston (where a hearing appears imminent with three bidders vying for the town's last two remaining television slots); and Interstate Circuit, Inc. of Dallas. DuMont-sponsored bids are for Cincinnati and Cleveland, both desirable tele towns.

The movie company's offer to put all its Class A Stock in DuMont in voting trust thereby limiting its possible power because of DuMont's five man Board of Directors will probably win eventual FCC acceptance.

FCC threw into the same hearing conflicting bids of the Ft. Industry Co. to shift from channel No. 2 to 5 in Detroit. United Detroit Theatres is after the same assignment.

## Tele Bids Multiply

Sweet music to the ears are reports of scores of new video station bids in prospect. Even now FCC is receiving average of three or more new bids a week. Hearings are now in the offing in Boston, Waterbury, Conn., Philadelphia and Harrisburg, Pa. Only date fixed is March 11 to hear conflicting claims of WIP and the Daily News Television Co. for Philly's last channel.

However, the Daily News Television Company, through its counsel Col. William Roberts, is asking for immediate hearing on its video bid. Protesting the March hearing, the News says latest date for hearing should be month of December. Company pointed out that if FCC wants to move television along, hearings should be held expeditiously.

Similar congestion in Boston resulted from new bids this month from the Boston Metropolitan Television Corporation (masterminded by enterprising Ira Hirschman of Metropolitan Television, New York) and the Empire Coil Company for Sharon, Mass. outside Boston. Both companies are seeking Ch. 11 and Paramount's New England The-

atres, Inc. is also in the running. This means three bidders for Boston's last two assignments. Westinghouse, Yankee and Raytheon already hold permits there.

In Waterbury, Conn., Empire Coil Co. and the wealthy hatters—the Lee Brothers—are vying for the town's sole tele assignment, (Ch. 12). Empire Coil, which has three bids on file (the third is for Parma, O.) proposes to locate its transmitter at Avon halfway between Waterbury and Hartford, says it wants FCC okay to be identified as a Waterbury-Hartford station. Lee Brothers have plenty of money to invest in television, propose a high-powered operation, are already applying for AM and FM stations in their native Danbury, where they own interest in the Danbury-News Times. The Lees will spend \$267,000 on construction, \$12,000 a month on operation.

Harold O. Bishop, longtime radio-radar engineer, has put in a strong bid to use the No. 8 channel in Harrisburg, Pa.—one of the towns which will be deprived of a "metropolitan-sized" channel if FCC follows through on proposal to nip off the No. 1 slot from television. Bishop is a little short on ready cash, will use profits from his standard station WABX and buy his equipment on credit from DuMont. Bishop says Rep. John Kunkel of Pa. is interested in buying in. Bishop has approached both DuMont and Philco for network affiliation.

Other contender for Harrisburg is WHP, Inc., a CBS affiliate. Company, which is 95% owned by the Telegraph Press, plans to spend \$190,065 on construction.

Hartford has three on record for the city's four channels. WDRG, the Connecticut Broadcasting Corp., a CBS affiliate, plans to use GE equipment and spend \$178,316. NBC affiliate WTIC, owned by the Travelers Life Insurance Corp., estimates \$302,723 for construction and \$15,000 for monthly operation. Yankee, Mutual affiliate, with a grant in Boston, has allocated \$190,552 for construction.

Applications for Chicago's last two channels are pending from the

Chicago Times, 98.9% owned by Marshall Field, and from the CBS-owned outlet. The Times estimates \$184,800 for construction and \$20,000 for monthly operating expenses. CBS has earmarked \$307,693 for estimated costs, and \$26,000 for monthly operating expenditures.

In San Diego, KLIK, Balboa Radio Corp., will use GE antenna and RCA equipment. Company plans to take pictures in Southern California and Mexico for relaying to other TV stations, and is also trying to arrange rebroadcasts of Los Angeles video programs.

Reinstated bid of WBRE, Louis G. Baltimore, Wilkes Barre, Pa., states they want to broadcast NBC-WNBT programs either directly or by relay. For this type of satellite operation, initial outlay is estimated at \$83,500.

Proposed plans for WTTM, Trent Broadcast Corp., Trenton, N. J. is unique in that it proposes a program schedule featuring 20 hours of net operation (NBC) and 8 of syndicated film with no studio production. There will be no local commercials at the outset, although ultimately they plan 40% sustaining and 60% commercial. Company has earmarked \$104,385 for construction: \$4,000 monthly for operating expenses. RCA equipment will be used.

First bid for Houston, Texas, comes from wealthy hotel man H. Albert Lee, owner of nine hotels. Lee is after the No. 2 channel, will spend \$166,750 on construction and \$15,000 a month to deliver program service.

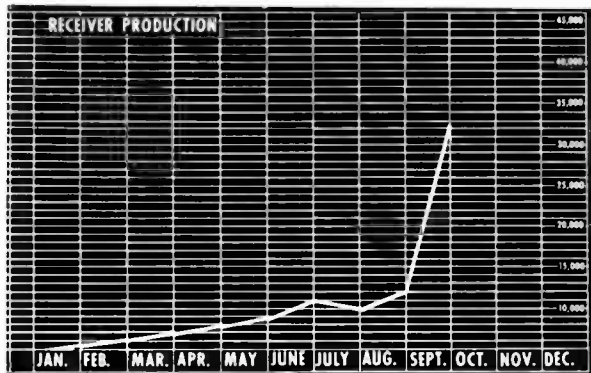
Two new bids were received from Memphis. WMC, Memphis Publishing Co., is an NBC affiliate. WDIA, Bluff City Broadcasting Co., opened their radio station last June, have no plans for networking shows.

Second bid was received from Indianapolis with WFBM, Inc. reinstating their application which was dismissed in June '46.

Other applications pending are two Don Lee bids for Los Angeles and San Francisco, the five Paramount-DuMont bids, and the two for Philadelphia. This makes a total of 28 applications awaiting FCC action as of October 27th.



# TELESCOPE • INDUSTRY NEWS IN BRIEF



## CIRCULATION

Circulation figures in each area are rough estimates at best. There is as yet no standardized system of accurately recording set sales and installation figures, except in Chicago and Philadelphia where stations have an arrangement with the distributors and dealers.

In some sections the totals show no variance from the previous month's reports. However, here are the latest figures as reported by the operating stations for October:

<b>New York — 65,000</b>	<b>Detroit — 3,000</b>
<b>Philadelphia — 12,000</b>	<b>St. Louis — 2,000</b>
<b>Chicago — 7,300</b>	<b>Baltimore — 1,000</b>
<b>Los Angeles — 5,000</b>	<b>Schenectady — 820</b>
<b>Washington — 3,000</b>	

## RECEIVER PRODUCTION

Record high figure of 32,719 receivers reported in September boosts the year's total to 101,388 sets, as of September 26th. Although the September high-mark includes 16,991 sets manufactured previously but not reported, this does not change the basic evidence of the industry's expanded facilities—for final September figures will reflect in the October totals.

Introduction by RCA of three lower priced models is partial answer to the plea for a cheaper set. New 10" table model retails for \$325, plus \$55 installation and guarantee fee. Two console models, incorporating 10" television screen, FM, AM, shortwave and phonograph, were also offered, priced at \$595 and \$675. . . . DuMont's new table model, with 12" tube and FM, retails for \$445, with distribution of 10,000 sets estimated by the end of the year.

## ADVERTISING

Rising temperature of advertising interest in television is reflected in the jump to 139 advertisers sponsoring television programs or spot announcements during October. This new high stacks up against 107 accounts on in September, 89 in August, 75 in July, 62 in June, 44 in May, 36 in April, 23 in March, 42 in February and 31 in January.

NBC's new commercial policy combines a rate jump with a more liberal policy giving agency producers greater latitude. New rate card, which will be effective the first quarter of '48, pegs the cost for an hour studio program at \$1500; for a half hour at \$900; for a quarter hour at \$600. Before the first of the year, two new rate cards will be issued for the second and third quarters. (Full details on page 27).

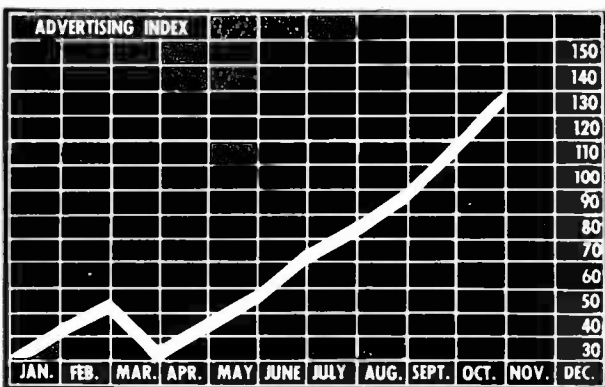
Proof of television's effectiveness now replaces the old line selling stand of "A chance to experiment", etc. For details of how television stacks up against radio, on a response per M ratio, see page 26.

## STATION STATUS

Opening of WMAR, the Baltimore Sun outlet, brings the total number of operating stations to 16. This includes two experimental stations, Crosley's W8XCT in Cincinnati and Don Lee's W6XAO in Los Angeles. There are 56 grants and 28 applications pending (including W6XAO), bringing to 99 the total number of television outlets either operating, under construction, or with application pending. (For list of pending bids, see Washington, page 5.)

Due to open within the next month is WGNA, the Chicago Tribune station, WEWS, Scripps-Howard, Cleveland, and WTMJ-TV, the Milwaukee Journal outlet. The Journal has been holding a series of "Television Nights" to indoctrinate dealers and an advertising campaign to prep the public for the December 3rd opening. First commercial program has been sold to Schuster's Department Store, with contract calling for 52 quarter-hour programs. Marquette University basketball games will be sponsored by Wadham Division of Socony Vacuum Oil.

(continued on page 8)



WCBS-TV

TELEVISION TONIGHT

8:00 P.M.

"CBS TELEVISION NEWS"

Smart promotion is CBS' weekly ads featuring different programs. These appear in the New York Times and Tribune at a cost of \$33.



Here is a script conference on the Amoco television broadcasts of The Baltimore Colts professional football games over WNBW. From left to right: John T. Mellugh, account executive; Joseph Katz; Robert G. Swan, radio and television director; and (standing) Alvan B. Sommerfield, writer—all of The Joseph Katz Company, which handles the Amoco account.

*Serving through Science*

---

## **"U.S." ENGINEERED RUBBER SERVES TELEVISION**

---

**FALL  
TELEVISION  
PROGRAMS**  
**"CAMPUS HOOPLA"**  
on WNBT-NBC  
Fridays at 8 PM  
with  
**LOU LITTLE**

- Manufacturers of equipment—builders of stations—and owners of telecasting facilities—already use many U. S. Rubber Company products. When planning expansion and new designs we invite you to call on the experience and special "know how" of U. S. Rubber Scientists and Engineers for all problems and applications requiring rubber.



**UNITED STATES RUBBER COMPANY**  
ROCKEFELLER CENTER • NEW YORK 20, N. Y.

---

**RICHARD W. HUBBELL**  
AND  
**ASSOCIATES**

TELEVISION CONSULTANTS

- DR. ALFRED N. GOLDSMITH
- THOMAS H. HUTCHINSON
- ROBERT JEROME SMITH
- RICHARD W. HUBBELL  
and others, plus a working agreement with
- ANDERSON and MERRYMAN

To be successful a television enterprise must have at its disposal an informed viewpoint and precisely analytical judgment backed by years of experience and broadly proven competence.

Our function is to assist management in the successful solution of its problems and in the organization of profitable operations.

In addition to general consultation and the handling of specific projects, we can supply an expert team to come in and set up a complete operation.

We will be interested in discussing your television problems.

It is suggested you write us in detail, and in confidence if you so desire. You will receive a prompt reply.

Please address communications to:

RICHARD W. HUBBELL

RICHARD W. HUBBELL & ASSOCIATES  
2101 INTERNATIONAL BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20, N. Y.

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## TELESCOPE (continued from page 6)

One of the most important projects to determine comparative costs and efficiency of radio relay and coaxial cable will get under way November 13th when AT&T's link between New York and Boston officially opens. It will only be a matter of months now when additional operating data on the radio relay operations of Philco, G-E, and Paramount-WBKB, plus AT&T's findings, will come up with the all important answer, which might well shape the future of television network facilities.

### SPORTS ATTENDANCE

It is about time that television stations realize that they are in the driver's seat as far as coverage of sporting events is concerned. All the talk about attendance falling off by the sporting magnates is a lot of poppycock. The Associated Press figures for baseball attendance show an all time high for 1947 of 19,954,832, or an 8% increase over 1946. Compare these figures with the definite box office decline in motion picture theaters and it is possible to project that television conceivably was one of the factors in increasing baseball attendance. Particularly in view of the fact that nine major league and two minor league teams' games were telecast by seven stations.

As far as boxing is concerned, it is amazing that Madison Square Garden has any attendance at all with the caliber of fights they have been putting on over the past year.

When fantastic prices are set for the privilege of telecasting sporting events, station management should definitely keep in mind that television will help attendance, in fact if the stations in New York were to build a strong Friday night block of programming of studio shows, films and other productions, attendance in Madison Square Garden might really be in for some tough competition.

### TOP POLICY

Management in practically every field which can be effected by television is now huddling on just how soon and to what extent television will affect their positions.

The press associations each week come up with a new proposition on a news service for the stations. The motion picture companies are in there pitching. Two of them already have received policy okays on newsreels for television. Others are in the price determining stage before releasing hundreds of film shorts and features to the television stations. Radio reps are setting up television departments and trying to determine the best way to approach the sale of television time along with their AM operation.

### THEATRE GUILD

First NBC-Theatre Guild production is slated for November 9th, when NBC formally opens its new studio, 8G. The entire Theatre Guild production and management staffs will go into television programming, with present plan calling for the Theatre Guild to hold the reins right straight through to camera rehearsal, at which time NBC will take over. Warren Caro, of the Theatre Guild, feels that in this way they will best be able to take advantage of the Guild's experience and the ability of their staff. A different Guild producer will take over for each play.

### TBA TELEVISION CLINIC

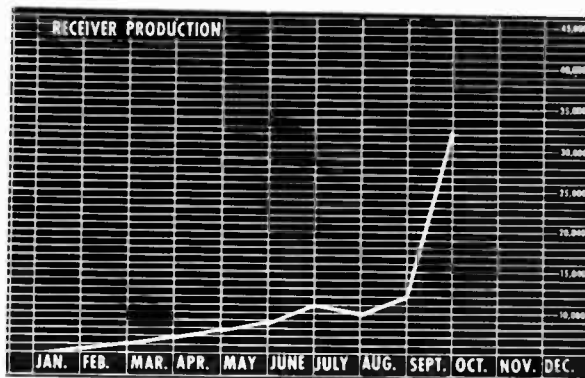
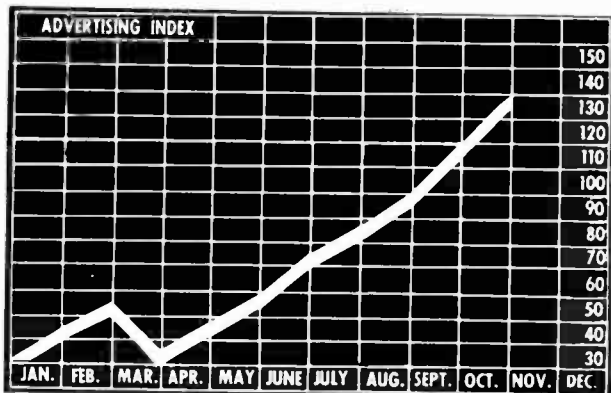
Realizing the need for a "shirt sleeve" session rather than the usual bally-hoo convention, TBA this year have decided to hold a clinic for members only in conjunction with their annual meeting scheduled for December 10th at the Waldorf in New York.

The agenda includes annual meeting in the morning, awards luncheon under the Paul Raibourn ægis and two clinics in the afternoon, one for the affiliated members, which will be run by an executive committee headed by Ernest Marks of DuMont.

### PERSONNEL CHANGES

In line with DuMont's concerted drive for network operations, staff realignment has been underway since last spring. Early appointments named Lawrence Phillips as director of the broadcast division, John McNeil as station manager. More recently, James L. Caddigan was appointed program manager of the network and Charlotte Stern, formerly promotion manager of WNBT, was named director of advertising and promotion . . . Steve Marvin, ex-CBS, is now a director at WWJ-TV.





## IMPORTANT TO YOU

Vital statistics on every phase of the industry are reported each month in Television Magazine. In no other publication is it possible to secure these important statistics on advertising, manufacturing, programming and station operation important for a complete picture of the industry.

### *to quote:*

**Dr. Allen B. DuMont**—"Television Magazine is must reading to anyone seriously interested in this new industry."

**Lee Cooley, Director of Television, McCann & Erickson**—"Television Magazine's accurate reporting and factual comment is a big help."

**William Forbes, Manager of Television, Young & Rubicam**—"... a real contribution to the industry by digging out the facts and printing them in an understandable and concise form."

**Jack Saul, Longines-Wittnauer**—"... of great value in supplying information to the television industry."

**George Shupert, Paramount Pictures**—"... a wealth of information boiled down into concise form ..."

**Don McClure, Television Director, N. W. Ayer**—"Television Magazine's factual approach makes it must reading to keep up with the television industry."

When a publication can be of such service to its readers it becomes a strong publishing force, and a strong publishing force is a powerful sales force.

With limited budgets advertisers in many cases have had to limit their appropriations to one publication. Obviously when this is the case, the publication chosen must be the one with the highest impact and acceptance.

- ④ NBC's television trade advertising in '47 is confined exclusively to Television Magazine.
- ⑤ CBS's television advertising in the radio field is confined exclusively to Television Magazine.
- ⑥ Paramount's television advertising in 1947 has been confined exclusively to Television Magazine.

Let Television Magazine form the essential preliminary steps in your sales campaign of contact and identification thereby enabling your sales department to concentrate on the final steps necessary to close the sale.

Read Television for an authoritative monthly picture of the industry.

Advertise in Television to put your message before the men who buy.

T E L E V I S I O N  
THE BUSINESS MAGAZINE OF THE INDUSTRY



"Miss Television of Philadelphia" over WPTZ; Agency, Solis S. Cantor Advertising Agency; Producer, Jawer Television Productions.

# SIX TELECASTS... \$11,020 IN SALES!

Last August, one of Philadelphia's leading furriers, Max Rusoff, Inc., decided to take a fling in television. Hardboiled, experienced advertisers, Rusoff's wanted to find out what kind of results television could produce for them — right now.

Six budget programs over WPTZ (9:00-9:15 PM Friday) gave them their answer. Here are the highlights from the sponsor's report:

Even though Rusoff's is located in the fur district, out of the city center, the programs brought 94 people into the store who either asked specifically for a coat seen on television or indicated that their visit was a direct result of the show!

Of these prospects, 38 purchased merchandise... to the tune of \$11,020!

Over and above all this, business at Rusoff's was up 15% during August — although fur business in general was considerably off. Television may have been the factor.

What's the moral to this success story? We think it's this: If you're considering a venture in television, get the story on the Philadelphia audience and the unusual experience, facilities and trained personnel available at Station WPTZ.

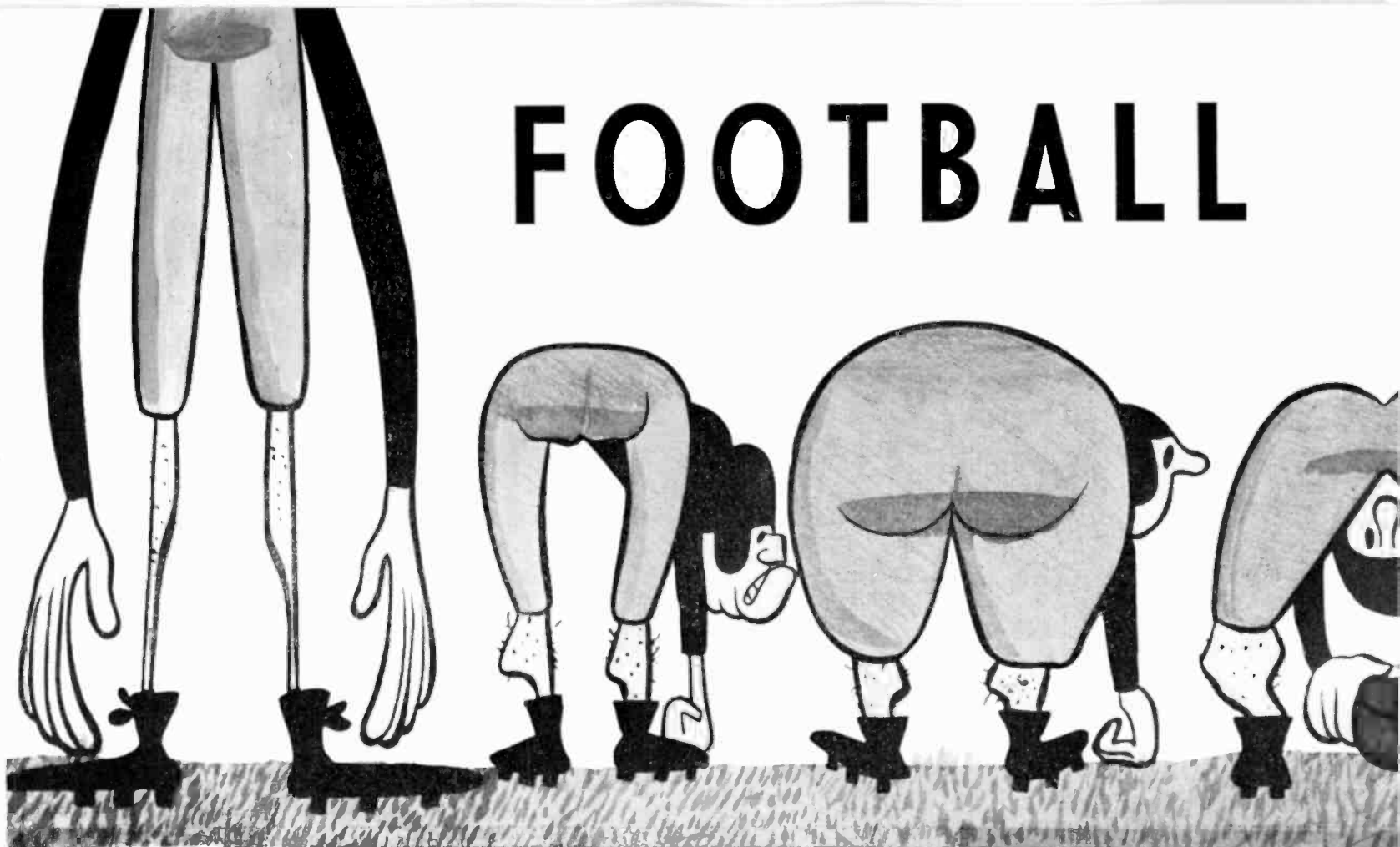
PHILCO TELEVISION BROADCASTING CORP.  
1800 Architects Building • Philadelphia 3, Penna.



# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA

# FOOTBALL



## SPONSORED BY 14 ADVERTISERS

An analysis of the commercial techniques used combined with a description of the camera coverage . . . On the "academic" side, part of Gil Faires essay on "How To Watch A Football Game", illustrated by Georg Olden's cartoons, from WCBS-TV's "Scrapbook"

By Mary Gannon

**F**OURTEEN different advertisers are sponsoring football this season—and twelve operating stations are bringing week-end grid-iron contests to viewers. Category breakdown shows four beer accounts, three radio, television and appliance distributors, two motor fuel sponsors, two automotive companies, two apparel accounts, and one cigarette manufacturer picking up the tab.

While placement of commercials is more or less standard, there's a wide variety in treatment and theme. Films get the nod from most

advertisers, with a few handled live at the field, or cutting back to the studio for live dramatizations. Billboards, cartoons or posters are also used by most in conjunction with their regular full commercials.

Here's the advertising line-up and how each sponsor is carrying the product-identification ball to put his story across the line:

### AMERICAN OIL

**Baltimore Colts—WNBW**

**Wash. Redskins—WMAL-TV**

Live commercials are used on the Colts games, with films used on the

Redskins pick-ups. Although the films commercials have proved satisfactory, Bob Swan, director of radio and television for the Joseph Katz Company, personally prefers the live versions because they can be closely integrated to the game itself.

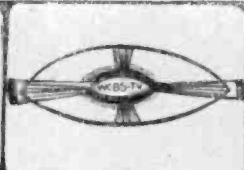
The commercial pattern is the same for both film and live presentations—a standard opening, one minute plugs at the quarters, a two minute commercial at the half, and the closing. A few oral quickies are given during the game.

Colts games open with a pan

### HOW TO: watch a football game



This is what a test pattern looks like almost every day of the week. However . . .



On Saturdays, as game time approaches, pattern assumes an oval contour . . .



. . . Originally the football was round like any ball but this was confusing . . .



It was a task for a nearsighted kicker to tell the ball from the man's head . . .



Absenteeism became so prevalent among ballholders that the committee decided



to change the shape of the ball rather than the shape of the player's head . . .



around the stadium, superimposed over the Amoco oval. Live commercials are picked up from the field, with the Amoco man dressed in costume giving the commercials. Here's a typical example of the way the plugs are handled.

Opening commercial was introductory, with the Amoco man identifying himself and talking up the need for winter lubrication. At quarter time, gag idea was worked in, with the Amoco man in his undershirt—to prove the point that a car needs pre-winter protection. Then as he continued on about wrapping your car in Amoco's winter protection service, he wrapped himself in a large raccoon coat, plainly luxuriating in its warmth.

Half time commercial is more elaborate. This time the Amoco man acted out the happy feeling when driving with Amoco gas; then picked up a battery and explained the features, with a switch to a poster, showing battery part.

Third quarter commercial had the Amoco man complete with a detective hat, police badge and magnifying glass, introducing four tough mugs from his rogue's gallery. Camera picked up caricatures of the four characters who ruin an engine, with a switch to a close-up of Permalube can. Wind-up showed the Amoco man with the can of oil in his hand.

After the recap, the camera picked up the Amoco man looking over the field. As a football is tossed into him, he gave an invitation to next week's game. Cameras then take a long shot of cars leaving the parking lot, accompanied by a parting reminder to stop in at an Amoco station.

### Film

Film commercials follow the live pattern, with an Amoco station used for background. These were specially shot for television, with two complete sets made. However, agency feels because they were written with repeat use in mind, they will not become too quickly dated and they expect to be able to juggle them around and still maintain interest. Half-time commercials, which run two minutes, are actually two one-minute spots, join-

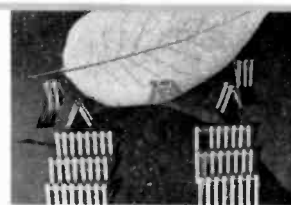
ed together with a little ten second bridge that can be used to connect any of the one-minute commercials.

### AMERICAN TOBACCO CO. NBC Network games—WNBT See WNBT for game line-up Notre Dame & Northwestern— WBKB

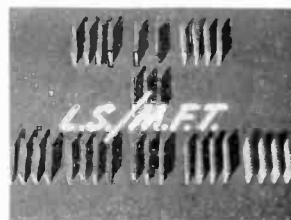
Films are used for the main Lucky Strike commercials and cartoons for time-out identification on both the New York and Chicago games. Nine spots in all are given, not counting the time outs. These include the standard sign-on, followed by 8 to 10 minute color build-up as the camera scans the field. Three to five minutes before kick-off, the first full commercial, running one minute is given. Lucky Strike clock is shown after the first and third quarters. Immediately after the half, a ½ minute cartoon film is shown, followed by the "Lucky Strike Extra". Midway between halves the Lucky Strike scoreboard is picked up, and another minute commercial is given three to five minutes before the second half kick-off. At the conclusion of the game, a one minute commercial precedes the recap at the field, with the Lucky Strike scoreboard giving the final scores, followed by the standard sign-off film.

Three game sets were made up for twelve games which means that the commercials will be alternated and repeated about four times. 16 mm. is used over WBKB, with 35 mm. over WNBT. Commercials are handled by N. W. Ayer's tele director Don McClure.

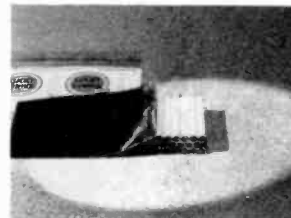
Standard intro opens with a billboard featuring the teams, superimposed over medium exterior shot of the "Lucky Day" theme song. Cut is made to the Lucky Strike package, which is small at first, then spins and grows to full screen, as the camera continues in to an extreme close-up, bringing the Lucky Strike bullseye to full screen. Tobacco auctioneer is next shown, holding a bundle of tobacco. Wipe from lower right corner to upper left exposes a woman's hand taking a cigarette, with another hand offering a light. Cigarette is lighted with a puff or two of smoke, as off-screen commentary gives the audio



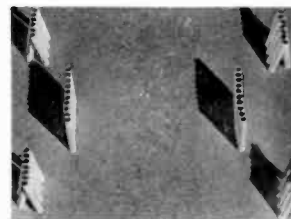
Cigarettes march around standing leaf—march to middle foreground and form groups.



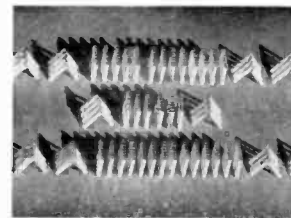
Hold groups of cigarettes in foreground and flash letters "L.S./M.F.T." over cigarettes. "L.S./M.F.T." Letters go off and on again. "Lucky Strike means FINE tobacco."



Cigarettes lay flat, assemble themselves and wrap into package. "Yes, in a cigarette it's the tobacco that counts. And Lucky Strike means FINE tobacco."



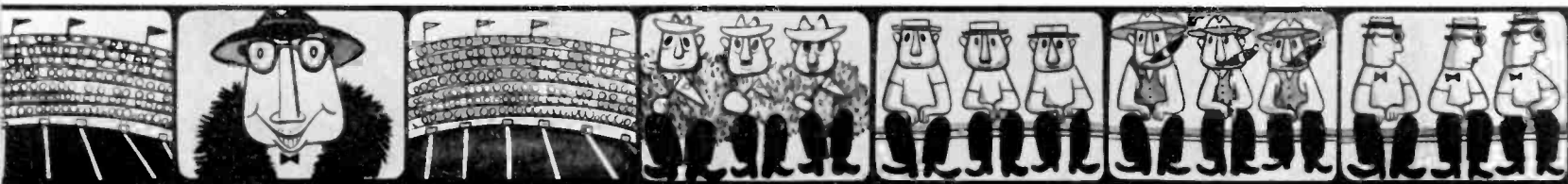
Cigarettes stand up on end . . . "So round" . . . Form into marching groups . . . "So firm" . . . March by camera . . . "So fully packed."



Many squads of cigarettes marching . . . "So free and easy on the draw!" Form into tight squads . . . "So, for your own real, deep-down smoking enjoyment!"



Pack zooms from BG through cigarettes to full screen . . . "Smoke that smoke of fine tobacco . . . LUCKY STRIKE!"



The first scene is almost certain to be an overall shot of the field—and the first

voice you hear is that of the announcer—who is merely an emcee with a windburn—

Saying: "Elmo Quid-frangle speaking to you from Marfiddle Stadium" — and on close

inspection you'll see they're the SAME spectators at television sports all year round

At baseball games they were dressed for warm weather comfort . . .

At prize fights you saw them with big cigars . . .

At tennis they wore sunglasses . . .



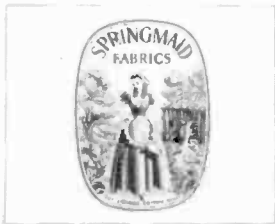
Pabst made a series of short films with Eddie Cantor which are shown at the half.



One film features Eddie as a reporter, who is much more interested in giving a plug for his sponsor than in reporting the play-by-play description of the game.



Here's Eddie as a football player—with Bob Stanton, WNBT announcer on the games, whose voice is also on the sound track. Note the 33 on Eddie—tying in with Pabst's ads.



Girl on the Springs Mills label is brought to life and acts as the fencee on the company's sponsorship of the Yankee games over WABD.



Oldsmobile scoreboard is picked up by WWJ-TV's cameras directly from U-M Stadium. Made of weather resisting material, different signs can be inserted in top.



Action commercial on Atlantic shows the sign "Atlantic Hi-Arc," dropping down and masking "I great gasoline."

commercial. Against college music background now, a double wipe into an interior stadium shot is made, with the title "football" zooming to full screen, as commentary switches to an invitation to view the game. Hand holding two tickets bearing "Lucky Strike football telecast" is next shown and as a second hand reaches in and takes the tickets, cut is made to the stadium with Bob Stanton, play by play announcer, shown smoking a Lucky.

Pre-game minute film utilizes the L.S./M.F.T. theme, with a package of Luckies superimposed on a tobacco leaf, followed by a scene of a tobacco field. Auction scene is shown, chant is given, and the tobacco warehouseman gives his endorsement. For the wind-up, cigarettes form L.S./M.F.T. over a tobacco leaf, dissolving to 20 cigarettes assembling themselves and forming a package. Camera moves in as the red tab unwinds and three cigarettes pop out.

Cartoon commercial after the second quarter is illustrated on page 12. Next full commercial, preceding the third quarter, uses the auction background with Speed Rigges giving the commentary, as dissolve is made from one auction scene to another and the chants given with "Sold American". Wind-up shows Lucky Strike package zooming from background to full screen.

Before the recap, at the end of the game, the final minute film is shown, opening with a package of Luckies superimposed on a leaf. Chant is heard in the background, as storage sheds are shown and quality theme plugged. Next cut is to a girl at a cigarette machine, with camera picking up the flow of cigarettes "10 million . . . per hour". Cigarettes pop up to form L.S./M.F.T. in cadence to the voice, with a dissolve into a basket of tobacco, then into a close-up of a girl against a huge tobacco leaf (as in the newspaper ads). Wind-up shows the twenty cigarettes assembling themselves as in the preceding film.

Scoreboard is next shown, with scores of other games given, and

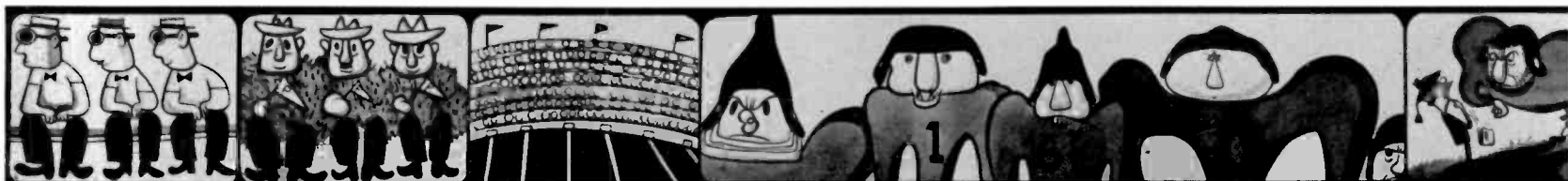
then the camera swings to Bob Stanton again, with a pack of Luckies beside him. He lights one up, puffs contentedly and extends pack toward the camera in invitation to the audience to join him. Film studio takes the cue, dissolving into a full close-up of the pack. Auction scene follows briefly with a cross-dissolve against chants. Pack is broken open, four cigarettes pop up and the L.S./M.F.T. letters move to full screen, followed by another pack with four cigarettes already popped out zooming to full screen.

### Cartoons

Series of cartoons have been prepared for time-outs, which are picked up at the field by WNBT, but in the studio at WBKB. These run about 15 seconds and give strong sponsor identification, with the L.S./M.F.T. slogan worked into each. Typical of the types used is a castaway on an island, working on a flag, then hoisting it up with L.S./M.F.T. Same idea is carried out with a boy and girl carving initials in a tree, and an old lady embroidering a sampler—with close-up of L.S./M.F.T. About 18 of these cartoons are made up now. These are fitted in when possible but are never used during an important time out, such as an injury or if it's too soon before or after a regularly placed commercial.

In an effort to hold the audience at the half and to secure sponsor identification during that period, the "Lucky Strike Extra" and the scoreboard, giving scores of other games is believed to be the answer for a program idea of interest to the audience.

The "Extra" is a 4½ minute compilation of exciting football plays of the past, chosen for spectacular runs or famous players. Games chosen are from '26 to '40. Each "Extra" has three games, and the contests are national in interest, such as, Army-Navy '33; Notre Dame and Ohio State and a Rose Bowl game. Good break came on the Yale-Armv game, with Albee Booth, who was featured in the "Extra", turning up as referee.



and their heads flipped from side to side . . .

But now they're at the football game . . .

It's been said that football is too commercial, requiring no brains at all . . .

Such is not the case. Football is a science and an important aspect of the American

System of Higher Education. Players are interested in it for character building

and the good healthy exercise in the air. If a player fails to keep his marks high,

the dean may suspend him from the team. True, this rarely happens . . . !

**ATLANTIC REFINING**  
**University of Penn.—WPTZ**

Cartoon commercials are used to put the Atlantic story across and are picked up right from the camera box at the field. At the quarters, the Atlantic Clock is used against an oral plug.

Pre-game and half-time commercials, placed 3 to 5 minutes before kick-off, use a story book idea with seven plates shown in quick succession. Product-identified scoreboard is used midway between halves and after the final recap. Standard opening and closing involves a billboard, with the name of the game. At time-outs, quick action commercials are used.

Standard opening shows the Atlantic tele-sports figure, switches to an Atlantic station, then to motor oil being put into a car, a lubrication shot, attendant putting in gas from pump, the Hi-Arc pump, and close-up of Atlantic dealer sign, followed by a billboard plate of the scheduled game.

Copy for the pre-game and half-time commercial deals with the "nine features in one gasoline" theme. However, these are broken down so that while the nine features are mentioned, only five are visualized on the first commercial; repeating the fifth and going on to the ninth in the second plug. Cartoon sketches of cat and dog in various poses illustrate the "high anti-knock, long mileage, instant starting", etc. Each commercial opens and ends with the nine-in-one slug. At the half, come-on for audience attention is the announcement that the other scores will be brought to them. Before the recap, two plates are used, showing a family car with "Atlantic Hi-Arc" printed below it, followed by the nine-in-one slug. After the recap, closing commercial picks up announcer Claude Haring with a personalized Hi-Arc pump sitting on the table alongside him, then the billboard of next week's game, concluding with the Atlantic dealer sign.

Typical of the time out commercials is the nine-in-one slug with the Atlantic Hi-Arc sign dropping down, masking "one great gaso-



Direct approach of showing people wearing Knox hats and coats comprises the commercial on their sponsorship of the Columbia games. WCBS-TV's camera picks up the commercial, which is given at the half, directly from the practice field. Higher priced merchandise is featured.

line". Commercials are mounted in book form, and the pages turned on cue.

This is the seventh year that Atlantic has sponsored the Penn games. Commercials are handled by N. W. Ayer & Sons. Don McClure is television director for the agency.

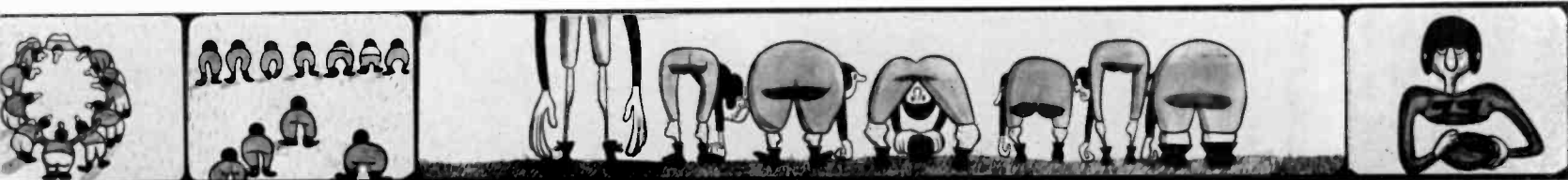
**ATLAS PRAGER**  
**Cardinals—WBKB**

On the Atlas Prager sponsorship of the Cardinal games which are broadcast over an AM radio network, George Rich, Olian Agency's television director, has worked out a system whereby one announcer is used to report the game for both the radio and TV audience. At first it was feared that the all inclusive word descriptions of action, color, etc., needed in reporting a game for radio listeners, might be too much talking for the tele-viewers to take. However, judging from reports received from both groups, neither one of the media has lost anything in effectiveness. They feel that much credit for this must go to announcer Jack Brickhouse for his speed in

calling plays and not falling behind in the action, which would be immediately noticeable to those viewing the game on television screens.

Live commercials are used throughout and are picked up from the WBKB studio. A 30 to 45 second commercial is given at the end of every quarter and before the start of the second half—making five in all. These are supplemented with oral plugs wherever appropriate, averaging about two or three a quarter.

On commercials, the announcer reads the regular radio commercials and the video action is in keeping with the theme of the commercial. These are built around the idea of a man at home in his living room, watching the game on television and listening to the announcer from the field. In one variation, the actor may be sitting in an easy chair watching the game and enjoying it all the more with a cold glass of Atlas Prager at his side. The next switch back may show him at the refrigerator getting out a bottle of beer. The scenes and situations always vary in keeping with the copy



This position is called a huddle with each man bent over as with severe cramps.

Team has seven men up front and four men behind . . . Forward wall is "The Line"

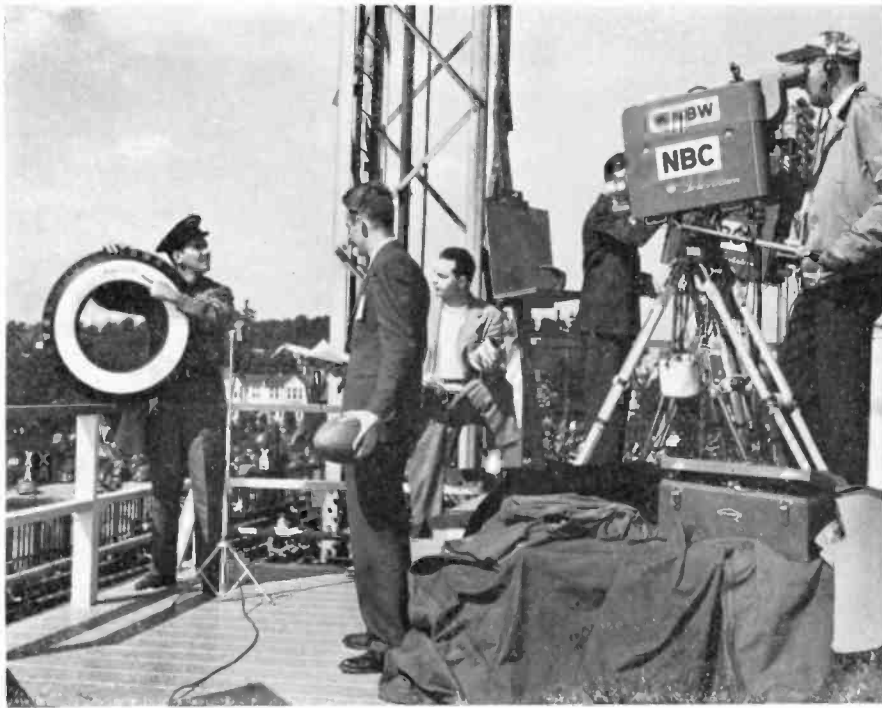
At the far left is the end . . . tall and rangy, built for speed and catching passes . .

Next the tackles—strong and aggressive, not fed until after the game. Then the

guards built solid to stay put when opposition wants him out of the way

The center starts by throwing the ball preferably to his own backfield . . . Now the

backfield can be disposed of quickly . . . It consists of: One Quarterback



WNBW's cameras swing away from the field to pick up the Amoco Station attendant, who acts out the commercials (in this case the Amoco Tire). Props are placed on the easel next to him for very close shots of products. Films are used on the Redskins games over Station WMAL-TV.

but in each of them the same person is used to give continuity. Copy read from the field usually contains a lead-in to set the theme for the action in the studio—i.e., "Lift up a glass of that bountiful brew—and watch those bubbles just a racin' to quench your thirst". Studio actor then has a logical reason to hold up the glass—thus emphasizing taste appeal to both the home and bar viewers.

For the last 10 or 15 seconds of the commercial, the camera pans down on the Atlas Prager sign, a counter card, a reproduction of an Atlas billboard or a straight shot of the bottle or a glass of the beer, thus giving product identification, taste appeal or both. Whole idea in back of the commercials is to depict the every day enjoyment of a glass of beer in the home, in a natural, realistic manner.

#### CANADIAN ACE BREWING CO. Chicago Bears—WBKB

Scoreboard and live commercials are used to put the Canadian Ace name across, with spot commercials

tying in with the play used throughout the game.

Standard opening uses the scoreboard with "Canadian Ace" in neon lights flashing on and off. Title card, with plastic bottles on each end, gives the names of the teams. As commercial is read, board bearing title moves slowly to the left showing slogan—"The banquet brew for all occasions." This runs about two minutes. Same scoreboard is used after each quarter to show the score.

Following the scoreboard at the half, a five minute visualization of various signals is given—with a "referee" in the studio acting them out. About thirteen are pantomimed, with brief, clear explanations of what each one means. Wind-up shows the referee smiling and holding out his hand, while another hand gives him a bottle of Canadian Ace Beer.

Immediately after the game, the scoreboard is picked up with the final score, followed by the bottle and can. Scoreboard gives you next week's game, and wind-up shows the label in close-up. Games are handled direct.

#### COLUMBIA WHOLESALERS— Good Housekeeping Stores Georgetown—WMAL-TV

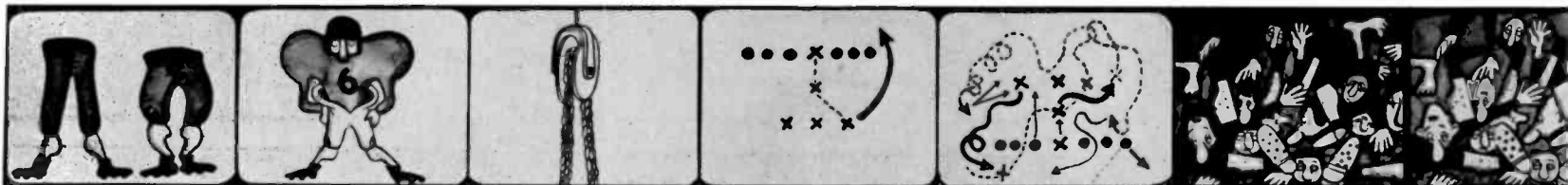
Commercials jointly plug Philco products and the Good Housekeeping stores where they may be purchased. Prepared by Kal, Ehrlich and Merrick under the supervision of Jean Palmer, films are used to demonstrate the products, with slides giving the addresses of the retail stores in different areas. Short animated commercial opens the telecast, followed by pre-game color shots. Pre-game commercial runs 80 seconds; quarter-time plug, 50 seconds; half-time commercial, 108 seconds (1:48). There is an 80 second commercial at the end of the game, followed by the opening animation film and an invitation to next week's game. In addition, about five slides giving the address of different Good Housekeeping Stores are used at "time outs", plus oral plugs whenever the game permits.

Standard opening and closing shows the Capital, a map of the District of Columbia and stars indicating the location of the ten Good Housekeeping Stores, with the words "present football" superimposed.

First commercial shows four Philco radios in the low and medium price range. Second concentrates on the 1270 which retails for under \$400. Half time commercial plugs the Philco refrigerator and the freezer. Third quarter film concentrates on the 1201 radio-vic model, while the closing commercial shows the Philco 10" television set. Commentary on all films details the features, the price and mentions Good Housekeeping Stores as the place to buy them.

#### GOUGH INDUSTRIES, Inc. Los Angeles Dons—KTLA

As part of their estimated \$120,000 expenditure on programming to promote the sale of television sets, Gough Industries is also sponsoring the Dons professional football games. Products sponsored include the entire Philco line, as well as the television sets.



Two  
Half  
Backs

And  
One  
Full  
Back

The most elementary  
plays are the Block  
and the Tackle!

Here's a diagram of a  
simple off tackle play.  
A more complicated  
play may look like

this—which demon-  
strates why most  
football players are  
college men! The play

continues back and  
forth and the team  
crossing the goal line  
most often wins.

At the end, the spec-  
tators tear out the  
goal posts, which  
known as a "Riot"





WWJ-TV's two cameras are mounted on top of the press box at the University of Michigan stadium for their coverage of the Michigan games. Station also televises Detroit University games.

#### **KEELEY BREWING CO. Rockets—WBKB**

One film and two live commercials are used by Keeley on the Chicago Rockets' football games, supplemented by oral plugs throughout. Here's some typical examples of the treatment given to the film spots.

One involves two sets, opening on a woman arranging a tray of canapes in the kitchen and placing three bottles of beer next to the sandwiches. Tray is carried in to trio playing cards and closeup is shown of the glasses being filled and the hands raising them in a toast. To put across the point that Keeley Half & Half can be purchased on draught, in bottles or cans, dissolve is made to montage effect showing bartender's hand pulling a Keeley faucet, bottle being put in a grocery bag and a display of cans on the counter. Scene then dissolves back to the trio raising the glasses to their lips.

Malcolm-Howard Advertising Agency handles the commercials under the supervision of Arthur Holland. Films were produced by Television Advertising Productions.

#### **KNOX HATS Columbia—WCBS-TV**

Simple, direct selling approach, devised by Don Shaw and Ted Long

of Geyer, Newell and Ganger, is used in the live Knox commercials, picked up at the field.

Whole idea is to show people wearing Knox hats and coats and to give a straight selling story on the features and prices of the various garments.

Three types of commercials are used—title cards with Knox name and seal for openings and closings; drop-in commercials at the quarters by announcer Mel Allen, and a three minute live commercial at the half. These are supplemented by two verbal announcements per quarter.

Four models are used all told—two men and two women. At the half, camera is turned to pick up a young couple out on the practice field. Offscreen narration gives the selling story of the hats and coats each one is wearing. Quarter time spots are short—just a head shot usually to show the Knox hat. Here again a man is used for one spot; a woman for the other. Announcer Mel Allen—also wearing a Knox hat—is picked up occasionally before the game or at the quarter with a model.

Interesting angle here is that the higher priced merchandise is featured on the telecasts, to reach the large percentage of high income groups among television set owners.

#### **OLDSMOBILE Univ. of Michigan—WWJ-TV**

Oldsmobile uses a standard opening on film, a minute movie immediately preceding and following the game, a studio "live" commercial at the half, and a scoreboard following each quarter. Commercials are under the supervision of Carl Georgi, Jr., director of media, D. P. Brother & Co., Inc.

Thirty second opening shows stadium shots with a switch to a family group watching a television set in their living room. Narrator invites those who can't attend the game at Ann Arbor to "follow the Wolverines on the television screen".

Out of the six minute movies which have been produced, two are selected for use before and after the game. Format alternates between a "style" and a "Hydra-Matic Drive" selling story. For example, one "style" film shows a smart looking girl waiting in front of her house. A man drives up in his Oldsmobile. She greets her date, walks to the car, and they drive off as the narrator comes over with a "style" story. Another "style" film shows the front of a fashionable resort hotel, where a smartly-dressed young woman waits for the doorman to drive up with her Oldsmobile. She gets behind the wheel and drives off after the camera pans around the car and moves back for a long shot. Narration is again on "style". No lip synchronization is used in any of the films.

The Hydra-Matic films show the advantages of this easy and simple way to drive. In one movie, bells and superimposed numbers are used to illustrate the 14 driving motions needed in a conventional shift car. Then the camera picks up a Hydra-Matic Oldsmobile and only one bell and figure are used. Another picture shows a man in a linen duster cranking an old-fashioned car. Announcer compares this obsolete method of starting a car with the clutch pedal—which is entirely eliminated in an Oldsmobile with Hydra-Matic drive.

Live studio commercials are brief. Typical of the demonstration job done for Hydra-Matic is the one which opens with a close-up of the actor's hand indicating the Hydra-Matic emblem on an easel. As the actor faces the viewers and explains the technicalities, he shows the transmission display, indicates the fluid coupling and automatic

transmission. Close-up of girl at the wheel is shown, followed by a close-up of the bare floorboard. Wind-up again shows the actor directly addressing the viewers with the concluding sales talk.

One of the "style" commercials opened with a girl going through a photograph album, trying to decide which boy she'll date. Seems as if each one owns a different model Oldsmobile and she's trying to pick her favorite. Close-ups of three different models (stills) are shown, as she exclaims over each. Tie-in with the Hydra-Matic Drive feature is given at the wind-up with a card "Oldsmobile first with Hydra-Matic Drive".

Interesting promotional tie-ins have been worked out with seventeen dealers in metropolitan Detroit. Television receivers have been installed in their showrooms and special "Football Parties" held. In addition to special window displays and posters, Oldsmobile is also using 168-line ads in all three Detroit newspapers before each home game to spur interest in the parties. Nearly 2500 attended the first two parties.

#### **PABST BLUE RIBBON BEER N. Y. Giants—WNBT**

Hoffman Beverage Company's sponsorship of the Giants through Warwick and Legler plugged Hoffman Beverages on one game, with the other ten devoted to Pabst Blue Ribbon Beer. Opening game of the Giants with the All Stars was for the benefit of the Herald Tribune Fresh Air Fund. Because it was associated with helping underprivileged youngsters, it was deemed advisable to omit any mention of an alcoholic beverage.

Since the Hoffman Beverages were only advertised on the opening game, the commercials were handled live from the studio. First commercial was merely to register the brand name and purpose was achieved by having the five different flavors on a slowly moving turntable, with offscreen commercial given as each bottle came into view. Brief commercials were also given during the time outs—which meant that the studio crew and cast had to be ready on a 10 to 15 second warning from the field. These short skits were usually dramatized—such as a youngster skating into the kitchen, being reproved by his mother, and asking for a glass of Hoffman ginger ale. Wind-up showed her hands pouring two glasses,

with a close-up of the boy drinking it. Another showed a youngster making a chocolate soda from Hoffman's cocoa cream, and a close-up of her expression as she drank it.

Half-time commercial tied in with a film of the Fresh Air camp which was shown. Cut was then made to the studio with the announcement that a group of the youngsters just back from camp were attending a studio party. Quiz idea was worked in with the youngsters promised a silver dollar if they could correctly guess the flavor of the drinks they were handed.

Tie-in with the recently concluded survey which showed Hoffman as the leader was also made at the fourth time out, with a woman being interviewed as to her preference, against a bus stop setting.

Closing commercial was set in a kitchen with a smart, sophisticated housewife in apron, arranging a sandwich tray and opening bottles of Hoffman's Ginger Ale.

Film commercials are used for the Pabst sponsored games, and are of a general nature so that they can be repeated without becoming tiresome to the audience. Opening, closing and half-time commercials are used, with usually one time out in each quarter.

Standard opening is animated—showing a close-up of a silver tray, a can of Pabst, a glass and a can

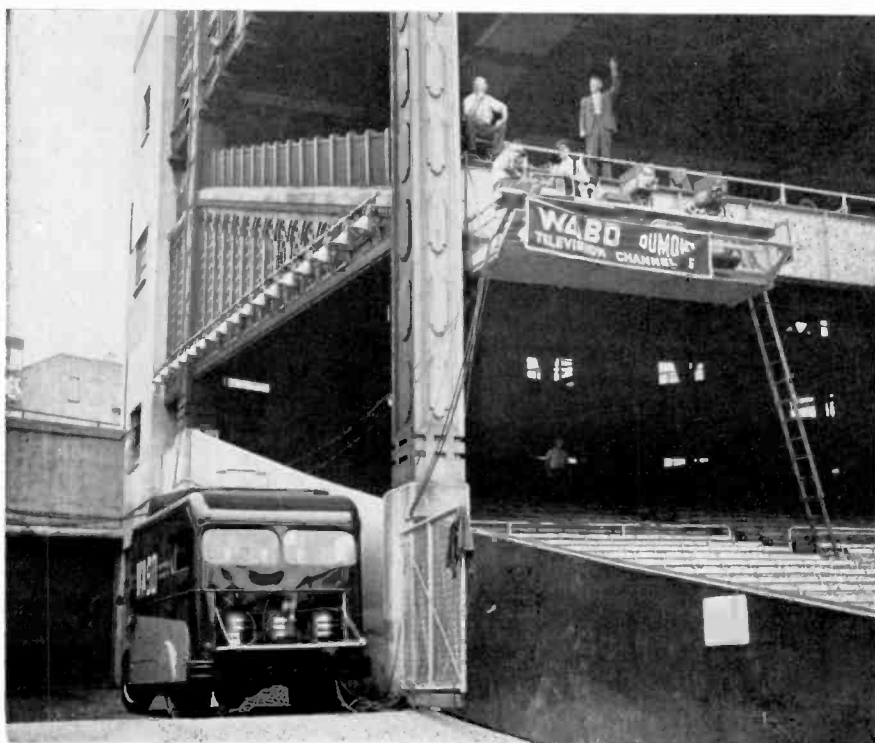
opener—with the opener jumping up and puncturing the can, the can coming up and pouring itself into the glass. Half time commercials feature Eddie Cantor, with three or four brief films specially shot for television. Typical of the gag stuff pulled is Cantor dressed in football togs, eyes popping, frantically running back with his arms outstretched as if trying to catch the football. Instead a can of Pabst falls into his arms. Another shows Eddie as a reporter but more interested in giving a plug for the sponsor than reporting the game. Announcer Bob Stanton's voice is on the track, and the switch back to Stanton giving the oral plug is neatly tied in.

Live commercial is also picked up from the field, with Bob eating a hot dog and pouring himself a glass of beer. Henry Legler, vice president of Warwick and Legler, handled the commercials.

#### **PHILCO DISTRIBUTORS, INC. Philadelphia Eagles—WPTZ**

Film series, which were prepared for Philco sponsorship of the baseball games, are being repeated on the football telecasts. Brief films, running under two minutes, are demonstration type, with offscreen commentary detailing the features of the various products as the cast pantomimes the action. Models in use are shown in close-up, stressing

DuMont's new mobile truck is parked in the Yankee bull pen close to the cameras for their pick-up of the Yankee games from the stadium. Close proximity simplifies cable problem.



ease of operation, along with design. Films encompass the Philco line of radios, combinations, refrigerators and home freezers. Slides of television sets are also shown twice during the game, along with oral plugs fitted in wherever possible.

Films were made under the supervision of Julian Pollock of the Julian Pollock Agency.

### **PONTIAC DEALERS OF PHILA. High School Games—WPTZ**

Three high school games are being sponsored by the twelve Pontiac dealers in Philadelphia. Pictures of the various models are shown before and after the game and at the quarters, with offscreen description given. At the half, a Pontiac convertible is driven around the field and the camera follows it while the announcer gives the sales talk. The name of each sponsoring dealer is mentioned at least once during the telecast and shown on a card.

Commercials were prepared by the WPTZ staff.

### **SPRINGS MILLS N. Y. Yankees—WABD**

Springs Mills television campaign is institutional. Company, while one of the biggest cotton mills in the industry, have very few end products on the market now. Commercials therefore are aimed to sell the story of what they are and their trade mark, looking to the day when end products will be out in quantity.

Trade mark is a girl in old-fashioned costume, carrying a pitcher, who is brought to life on the video screen. Commercials are on film, with standard opening and closing, and a 5 to 8 minute dramatic story at the half.

Opening shows the Spring Maid against the label setting with the camera dollying in to a close-up of her face, as she turns, smiles and introduces herself. Camera pans down to title card giving company name, cutting to card listing the competing teams, as the Spring Maid reads the titles. Dissolve is made to the New York address, cutting back to medium shot of the Spring Maid in the label, who promises to be back shortly with a surprise, as the scene fades out and cuts to the stadium for the game.

Complete story has been shot for each game a la the Topper theme. At half-time, title of the skit is faded in over the trade mark, then as the main titles are dissolved out,

the Spring Maid comes to life and walks into a closer shot, introducing herself and the skit. "Mr. Know-It-All" concerned a cocky young executive, his wife and an important client, brought home for dinner and the week-end. Spring Maid, irked at his complacency and his complete assurance that nothing could go wrong, appeared unseen by the three but visible to the television audience. To take him down a peg, she throws a handful of nothing from her pitcher, and his shirt disappears. Same thing is carried through, with the table cloth disappearing, the wife's dress, and finally, to even things with the client who thought his hosts were "touch-

ed", turning the disappearing act on him. Tie-in with the product is made at the end, when the Spring Maid again directly addresses the viewers and explains that "there are lots of things you use in everyday living that you never notice until they are suddenly not there".

Closing is similar to the opening, with late scores given on the ballop-ticon in order to hold the audience and to give viewers another look at the trade mark. This runs about a minute to a minute and a half. Different cards for each game were shot and are cut in each week.

Films are on 35 mm., with lip sync. Commercials are handled by John Allen.

## **CAMERA COVERAGE**

**C**AMERA coverage seems to follow the same general pattern, with long and medium shots on the overall play, switching to close-up as the player is tackled. The 50 yard line is the favorite camera position and with the exception of WTTG, who uses three cameras and WBKB who hopes to put an extra camera into use soon, all pick-ups are done with a two-camera chain. Lens complements vary depending upon the size of the stadium, but the 8½", 10" and 17" lens, supplemented with the 90 mm. and 135 mm. are most generally used. Zoomar lens is loaned out to WMAL-TV and WFIL-TV. The mobile truck is favored for pickups whenever possible.

Again it's stressed that the cameramen and directors must understand football thoroughly, must be able to anticipate the plays and be quick to catch what's happening. Cameramen must not only be experienced in handling the equipment but they must know the game thoroughly for often there's not time enough for the director to cue them.

Here's the line-up by station:

**WBKB**  
**Bears—Wrigley Field**  
**Cardinals—Comiskey Park**  
**Rockets—Soldier Field**  
**Notre Dame—N. D. Stadium**  
**Northwestern—N.W. Stadium**

WBKB has the largest football schedule in the country, with five different teams in five different stadiums on their program card. While two cameras are in use now, station hopes to employ three as the season progresses.

In most cases their camera placement is at or near the 50 yard line

and in the press box section. The actual height above ground ranges from 50' to 100'. At Wrigley Field for the Bears games, a special platform has been suspended under the balcony at midfield. At Comiskey Park the Cardinal games are shot from the roof of the ball park at midfield. The Rockets games from Soldier Field are covered from booths erected under the colonnade on the 50 yard line. At Notre Dame Stadium a special addition has been erected within the existing press box and at Northwestern, two of the games will be shot from a new press box addition. All of these positions are on the west side of the fields, since all except Rocket games are daytime coverage.

In general, cameras and lenses are handled to give a maximum of close-ups on the active parts of the play without upsetting the continuity by excessive switching. Basically both cameras follow the ball when it is in play, and the wider the spread of action on the field, the wider the lens employed. Normally the 9", 15", 17" and 25" are most frequently used.

This requires that the field director be a quarterback himself and call the plays to his cameramen before they develop — particularly tough when covering the tricky ground and passing plays indulged in by the professional teams.

Notre Dame pick-up marked the opening of WBKB's relay link from South Bend, Ind. Signal is beamed on a vhf band to two 125' relay towers at New Carlisle, Ind., and Michigan City, from there to a receiving point in the Chicago loop, and finally to the WBKB transmit-

ter where it is converted from vhf to the regular telecast band. Intra-city pick-ups are handled by micro-wave relay.

Control room for the field unit is mounted in the mobile truck. Remote crew numbers ten, excluding announcers and spotters.

Reinald Werrenrath, Jr., is director of remotes; Don Cook is field director, assisted by Dick Liesendahl. Announcers are Joe Wilson and Don Ward for Northwestern and Notre Dame; Frank Sweeney and Russ Davis for the Rockets; Jack Brickhouse and Don Elder for the Cardinals and Guy Savage for the Bears.

### WNBT

#### Network Schedule of Collegiate Games

#### Giant pro games—Polo Grounds

NBC collegiate schedule includes twelve of the biggest gridiron contests in the east, featuring three Army games, three Navy games and six of the top Ivy League clashes. Only one of these originate in New York—others are being picked up from West Point, Princeton, Baltimore and Philadelphia. From West Point, the games are fed to NBC in New York by radio relay, then sent to Washington by coaxial cable. Three Penn games will utilize radio relay going north to New York and coaxial cable south to Washington. From Princeton, radio relay facilities will carry the signal to New York, and coaxial cable will be used to transmit it to Washington. From Baltimore, signals are fed via the coax. All games are picked up by WRGB, Schenectady, using the recently opened G-E built micro-wave relay.

With NBC's schedule including pickups from so many different locations, lens choice depends entirely on the field. Overall coverage pattern is a fairly wide lens that covers both lines and at least one backfield. Opening kick-off is usually picked up with the 50 mm. lens in order to show as much of the field as possible. Once the orientation has been established, the next thing is the kick, with a very brief close-up of the kicker and the ball and another cut to a wide angle to follow the play. Basically they try to show the line-up on both offensive and defensive teams at the start of any play and orientation of field as the play gets underway and develops. When a man is loose, pick up is close enough to see 5 or 6 feet

around him. Cut to closer shot is made as the player is tackled.

At West Point, for example, an 8" and 135 mm. is used, while at Yankee Stadium, the 8" is used for the long shot, with a 10" or 13" for close-up. For real close shots, the 17" is used.

Mobile truck is used mostly and signal is relayed via micro-wave. NBC crew consists of ten—Director Noel Jordan, three cameramen, one technical director, audio man, two video men, set-up man and assistant director. Bob Stanton does the announcing, assisted by Jim Stevenson on the college games and Arthur Daley on the pro contests.

### WCBS-TV

#### Columbia—Baker's Field Dodgers—Ebbett's Field

CBS director Herbert Swope, Jr., finds the 8" lens the perfect close-up lens for their pick-ups of the Colum-

bia for large close-ups, such as an injury, conversation, or identifying someone.

Station is on the air ten minutes before game time. 50 mm. is used for opening orientation shot, showing the entire field and the back-ground. Cut to the 17" lens is made and each team picked up as the commentator gives the line-up, statistics, etc. The 24" is used for the toss, with a 13" or 17" used on the placement and the opening kick. Occasionally the 90 mm. or 50 mm. lens is used for the opening shot, with the play followed on the 135 mm. Camera #2 follows the carrier on the 17" close-up and cut is made as he is tackled. When the play ends, the 8" lens covers the defensive team getting into position, with camera panning from defensive to offensive players walking into picture and lining up. This gives the viewers the feeling of both teams and is a more interesting shot they



When WFIL-TV's camera is equipped with the Zoomar lens, this lens is used for approximately 75 per cent of the game coverage. It is particularly effective on long passes and long runs.

bia games at Baker's Field. From where the two cameras are placed—on the roof of the east stands over the 50 yard line—this lens shows both teams in play, with the defensive backfield and at least two men in the offensive backfield.

Two cameras are used—with 90 mm., 135 mm., 8" and 13" lens on #1, and 50 mm., 90 mm., 135 mm. and 17" on #2. The 24" close-up lens is on the desk, ready to be used

feel, than picking up the huddle. On kicks and forward passes either the 135 mm. or 90 mm. is employed. Occasionally an orientation shot is used during the game to give viewers a sense of where the team is. The players "mustn't look like pygmies" but the lens must be wide enough to pick up interference and let the viewer know what is ahead. Out of four downs, the 8" and 17" is used about 3 to 1 to the 135 mm.



Crowd shots are usually avoided, but there's a great deal of cutting to the cheer leaders on the 17" lens. The 17" is also used to pan from the time clock to the scoreboard which are next to each other. When time is running out, they cut back between the play and the clock for exciting effect and try to hit the clock as it reaches zero. Another good trick, with dramatic impact, is superimposing the clock over the field for the remaining few seconds of play.

CBS' new mobile truck is used in the pick-ups. Crew of ten includes three cameramen, three technicians, technical supervisor, audio man, assistant director, and director Herbert Swope, Jr. Mel Allen does the commentating with Bernie London handling the statistics and assisting him as spotter.

#### WABD

##### N. Y. Yankees—Yankee Stadium

DuMont's two cameras are in a mezzanine box at the 50 yard line, with the mobile truck parked below in the Yankee bull pen. The #1 camera—used for safety coverage—is equipped with a 9" lens to take in an overall shot with both teams at the line of scrimmage. A 14" lens is used on the #2 camera to pick up

the backfield or ball and ball handling. 90 mm. and 135 mm. are also used frequently, with a 20" close-up lens for color shots, personalities and the toss-up.

The #1 camera always follows the ball throughout the entire game, with the #2 camera ready to catch a close-up where indicated. Director Jack Murphy uses a close-up on a running play through the line, but never on passing plays; avoids going from one extreme (wide angle) to another (close-up); aims to include the interference and the blockers on every play. Thus on most plays the viewers see about 10 yards of the field around the carrier. Bill Slater handles the commentary, with a spotter from each team to assist him in identifying the players. There are eleven men in the DuMont crew: three cameramen, audio man, video man, supervising engineer, transmitter operator, maintenance technician, announcer Bill Slater, assistant director Harry Coyle and director Jack Murphy.

#### WPTZ

##### Univ. of Penn.—Franklin Field

##### Eagles—Shibe Park

##### Dobbins School—Shibe Park

Cameras are set up at the 50 yard line, about 60' above the ground at

Franklin Field and about 30' high at Shibe Park.

Camera #1 is equipped with 25" and 17" lens for close-ups, with the 17" lens used when the play is between the 30 yard lines, and the 25" employed when it is beyond that point. This camera is used for close-ups of players, i.e., receiver catching opening kick-off, punt or pass, running with the ball, referee signals, etc. #2 camera covers medium shots of teams lining up, backfield of offensive team, and follows all plays as a cover-up shot. The 5" lens is used when the play is between the 30 yard lines; the 9" lens when it is beyond the 30 yard line.

At Shibe Park, the control room under the stands is used, as was done for the baseball pick-ups. Mobile truck is parked behind the camera locations at Franklin Field. Personnel includes three cameramen, five technicians and a chief operating engineer; director, an assistant director and a spotter; an announcer and two spotters. Clarence Thoman is director of remotes. Claude Haring does the play by play at Franklin Field and Bill Campbell does the announcing for the Shibe Park games.

(continued on page 40)

## IMPROVE YOUR TELEVISION PICTURE

The Transmirra Image Definer (Patent Pending) is an especially pigmented plastic screen designed to alter the spectrum for the purpose of improving your television pictures.

It reduces glare—intensifies black and white—emphasizes contrasts—helps obscure picture noise. It does not magnify, but gives your television picture eye-appeal. It may be used in total darkness as well as under artificial illumination or daylight.

General Transmirra Image Definer retail price list:  
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 For all 15" tube sets..... 25.00  
 For all 20" tube sets..... 50.00



Bob Loewi, producer, demonstrates the Transmirra Image Definer to Charles Tranum and Joan Kerwin on Station WABD, Channel 5, New York.

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# B B C

## L O N D O N

BBC'S PROGRAMMING EMPHASIS IS ON DRAMA AND STUDIO SHOWS, WITH AT LEAST ONE FULL LENGTH PLAY PRESENTED EACH WEEK. AVERAGE 28½ HOURS WEEKLY SCHEDULE REQUIRES A STAFF OF 275; COSTS THE BBC ONE MILLION POUNDS (\$4,000,000)

**Y**EARLY cost to BBC for operating the television station at Alexandra Palace is one million pounds (\$4,000,000), with 21,300 British viewers paying a license fee of \$8.00 for the privilege of operating their sets.

In contrast to American video operations where emphasis is placed on sports and other remotes, BBC's Television Service head, Maurice Gorham, feels that the British program schedule is better balanced. It is his belief that while people may buy a television set for the novelty of seeing sports, this soon wears off and they want day-in-and-day-out value for the money they've spent.

### Programming Schedule

On the air seven days a week, with afternoon programming from 3 to 4 and evening telecasts from 8:30 to 10, BBC averages 28½ hours a week, hitting over

40 hours in the summer when more sports remotes are included.

Typical week's program schedule, reprinted here, shows a wide range, covering as it does, full length plays, demonstration, cookery, household hints, concerts, fashions and, with no ban on music, variety shows, singers, concerts, musicales, etc. In short, they do about every type of show with least emphasis on straight news (which is handled with sound only), and religion (handled by remote pick-ups).

### Dramatic Shows

With full length dramatic productions accorded top importance in their program planning, BBC presents two full length plays a week, with repeats in the afternoon. Most of the plays are adapted from the stage, some from radio, and occasionally from films, short stories, etc. They will take almost anything if it's right of its kind.

A dramatic show takes one month of a producer's time. As there is no writing staff, the producer adapts the story and writes in the camera cues, which usually takes about a week; another two weeks is spent in dry rehearsal and another week for the repeat. Rehearsals are held in an outside hall—with action planned for television studio and cameras. Play goes into studio on day of the show—at which time the sets are built and the lighting determined. The light engineer and the stage manager have attended rehearsals, but this is the first time that the camera crew has seen the show. About 4 to 6 hours is spent on camera rehearsal, and the performance starts at 8:30.

There are about twenty producers, each with his own methods and each encouraged to develop his own techniques. Cameramen are furnished with a breakdown of action by the producer, so they can see what each person should be doing and what their next move is.

Full use of sound effects is also made. Typical example is voice recording—such as was used in one play. The witness in the box started to describe his actions—recording of his voice was played as he then went through the scene. This is a variation on the flashback technique of filming the action and having the actor's voice narrate it.

### Differences

Here are some of the main differences which Mr. Gorham noticed between dramatic work here and the BBC's handling. BBC . . .

- Makes less use of cuts; tends to use shots longer.
- Uses more close-ups with the camera moving into close-up or the actor walking into the camera.
- Cameras dolly around but no cut is made except where necessary.
- Creates tempo in dialogue and action; doesn't try to work it up by cuts.
- Producer is constantly talking, cueing studio crew on what is going to happen next in the action of the play, as well as on camera takes.

### Theatre Pick-ups

Occasionally a play is picked up directly from a repertoire theatre. Sometimes this can be rehearsed; otherwise they take it as it comes. Three cameras, grouped together, are used for such pick-ups. BBC themselves use a theatre to put on variety shows when such acts depend on audience reaction. (Interesting straw in the wind along this line is a West End theatre which is being built with everything for television right in it.)

### Regular Features

"Picture Page—A Television Magazine"—is a regular weekly feature that has proved popular. Theme evolves around a newspaper editor sitting in her office selecting items of interest. Program features interviews with celebrities who are in London, prize dogs, championship teams, hobbies, old curios, flowers—anything of visual interest. Often this program is done on a spot basis in order to catch the important personage the day he or she is in town. "News Map" is another regular with animated maps used to visualize the world trouble spots that are under discussion.

Serious music they find hardest to visualize, although they do a lot of short recitals in the studio. Visual variety is given by a cut for a close-up of the keyboard; over-the-shoulder on a long shot or, as in the case of a celloist, picking up a whole movement on

the bow has worked out very effectively. A great deal of superimposition is also used, particularly for ballet programs.

### Remotes

Most impressive part of American television to Mr. Gorham was the postwar remote equipment, now in use. (BBC hopes to have their new remote equipment for coverage of the Olympics next August.) However, top events in tennis, cricket, racing, football, parades and the like have been covered and next big remote on the schedule is the Royal Wedding.

### Film

British situation as regards film is even tougher than here, for none of the majors will release anything to the tele outlet. Only sources are small independent distributors but normally they have to make film themselves for inserts, fillers, etc. Series of short sequences have been made up, running four to six minutes as fillers. By Christmas they hope to have a regular newsreel set-up and film events that cannot be covered live. Right now they have a newsreel exchange agreement with NBC which is on an informal, non-contract basis.

### Facilities

Located in Alexandra Palace, London, (300' above sea level) studio is adjacent to a 300' tower and mast. Facilities include two studios, each 70'x30'x35' high. Studio A is equipped with four cameras; studio B has three, and there are three cameras in the mobile unit. Large prop and costume department provides the wide range of settings needed for the number of dramatic shows which they stage. Outdoor set is provided by the garden outside the studio and gardening shows are conducted from there.

BBC Television began operations in 1936, suspended them at the outbreak of war in 1939 and resumed telecasting in June, 1946. Postwar service was resumed on the prewar Marconi-EMI System of 405 lines, interlaced to give 50 frames per second (or 25 frames standard).

### Staff

Headed by Maurice Gorham, television staff totals 275 people, including from 15 to 20 producers. Program director is Cecil McGivern; program organizer, Cecil Madden; presentation director, Pat Hillyard; television superintendent engineer, Douglas Birkinshaw.

Maurice Gorham, BBC's Television Service Head



Program meetings are held every week, attended by key facilities and programming personnel. Projected schedule is planned two or three months ahead, with definite plans made 7½ weeks ahead. All planning begins with remote events, then play selection, with the balance of the program fitted in.

Staff is well trained, with many of the pre-war personnel returned to their old jobs. This high percentage of "old hands" helps cut down rehearsal time, and results in a smoother show, as everyone is well versed in the requirements of his job. On rehearsals they try to give a two to one ratio on camera run-throughs, but often it falls below that proportion. With two studios, they can swing from A to B, thus enabling them to give a continuous live performance.

#### Audience

Although in theory the television signal is only sup-

posed to cover a 40-mile radius, programs are received in some sections 60 miles away. Thus television service is available to over eleven million people. While license fees show a count of 21,300 sets, number is believed to be much higher with some people conveniently skipping the fee. Receiver manufacturing is handicapped by shortages but sets are selling as fast as they can be produced. Price is approximately \$208 for an 8"x10" screen.

#### Future Plans

The Post Office, which controls the communications departments, has plans for building radio relay systems, extending the coverage to all the main centers of population. First of these will be located at Birmingham, thus extending service to another million people—and upping the cost of operation to two million pounds a year.

## BBC TELEVISION PROGRAMS

### Sunday

- 3:00-4:00 **Come To The Show**—Seaside Concert Parties #8 Renee Paskin's presentation as playing at The Hippodrome, Boscombe
- 8:30 **The Soul of Anthony Nero**—A fantasy in three acts by Arthur Strawn
- 10:00-10:15 **News** (Sound only)

### Monday

- 11:00-12:00 **Demonstration Film**
- 3:00 **Variety**—Introduced by Eddie Molloy with The Keols (Continental acrobats), Bobbie Raye (songs), Tommy Godfrey (eccentric dancer), Robert Harbin (illusionist), Eric Robinson and his Orchestra
- 3:45-4:00 **Housewife in Kitchen**—"Thursday's Dinner": Joan Robins gives her solution to the weekly end-of-the-ration problems (Have your pencil and paper ready)
- 8:30 **Grand Variety**—A Visit to London's Oldest Theatre, Collins's Music Hall, featuring Tuppy Oliver (comedienne), Joey Porter (comedian), with Wyn Rumbly and Frank Parr; Jackie Alan and Barbara (xylophonists) Tommy Dee (nearly a conjurer) The Gordon Ray Girls and The Daysh Duo (novelty aerialists)
- 9:30 **Household Hints**—W. P. Matthew shows how to prepare interior walls for decoration
- 9:45 **"Music Makers"** (Duets at two pianos)
- 10:00-10:15 **News** (Sound only)

### Tuesday

- 11:00-12:00 **Demonstration Film**
- 3:00-4:30 **The Soul of Anthony Nero**—A Fantasy in Three Acts by Arthur Strawn (Second performance)
- 8:30 **Variety**—Introduced by Cyril Ritchard with Polly Ward (songs), Robert Harbin (illusionist), Tommy Godfrey (eccentric dancer), The Keols (continental acrobats), Eric Robinson and his Orchestra
- 9:15 **The Film**—Roger Manvell discusses the selection of the Film Society's program. Illustrations film "Berlin," and "Listen to Britain"
- 9:45 **Beatrix Clare** (Cello)—At the piano, Josephine Leigh
- 10:00-10:15 **News** (Sound only)

### Wednesday

- 11:00-12:00 **Demonstration Film**
- 3:00 **Oscar Rabin and his Band**, with Harry Davis
- 3:30-4:00 **Picture Page**—A Television Magazine
- 8:30 **Oscar Rabin and his Band**, with Harry Davis
- 9:00 **Picture Page**—A Television Magazine
- 9:35 **Film**
- 9:45 **Nicolas Orloff**—The celebrated pianist
- 10:00-10:15 **News** (Sound only)

### Thursday

- 11:00-12:00 **Demonstration Film**
- 3:00-4:00 **Target for Tonight**—The famous war film of the R.A.F.
- 8:30 **"Starlight"**—Evelyn Laye, the singing star
- 8:45 **Possession**—A Peep-Show in Paradise by Laurence Housman
- 9:25 **Spanish Note Book**—Authentic music and dancing of Andalusia
- 10:00-10:15 **News** (Sound only)

### Friday

- 11:00-12:00 **Demonstration Film**
- 3:00 **Possession**—(Second performance)
- 3:40 **Life Cycle of the Newt**—Instructional interest film
- 3:50-4:00 **Barry Appleby**—"Cartoonists' Corner"
- 8:30 **News Map**—A review of those zones of friction which will become the subject of controversy during the coming months.
- 8:50 **Varieticks**—Conjured up by N'Gai with The Navarre Dancers (Poetry in Motion), Buddy Clarke (The Rapid Raconteur), The Calores Sisters (An Eye-ful of Music), and Ken Harvey (The Noted American Comedy Banjoist).
- 9:20 **Boxing**
- 9:50 **How to Adjust Your Television Receiver**
- 10:00-10:15 **News** (Sound only)

### Saturday

- 11:00-12:00 **Demonstration Film**
- 3:00-4:00 **Big Top**—A visit to Billy Smart's New World Circus at Barham Park.
- 8:30 **Fashion Forecast**—The latest hat styles
- 8:45 **The Geraldo Concert Orchestra**
- 9:30 **Big Top**—Viewers return to Barham Park, Wembley, to see the final scenes as Billy Smart's New World Circus closes down at the end of the season.
- 10:00-10:15 **News** (Sound only)



## Over-Stirring the Broth

**I**T HAS always been an interesting question, both in home cooking and in the preparation of meals in restaurant kitchens, just how many people can safely be entrusted with the task of preparing a meal. It is unfortunately true that "too many cooks spoil the broth". Certainly it would be quite impossible for a great chef to produce a masterpiece of cuisine if four or five people of diverse viewpoints were constantly giving him partly conflicting orders. It would also be out of the question for him to provide a tasty dish if another group of people persisted in adding strange ingredients to his mixture, insisted on removing other components, and dictated the time required for mixing or heating each part of the meal. Even great chefs can be confused or blocked by excessive and continued interference.

The moral is that those who desire good cooking had best select a competent cook, tell him what they want—and then let him alone.

### Tele's Three "Cooks"

The history of television broadcasting is an interesting though somewhat disconcerting example of the truth of the general principles just stated. Television is a complicated art. It is based on complex scientific principles and clever engineering devices and methods. It is dependent upon the thoughtfulness and enterprise of commercial men. It is controlled by regulations promulgated by governmental authorities. Thus it inevitably has at least three sets of "cooks". Under such circumstances, a great deal of mutual readjustment, tolerance, and self-restraint is required on the part of each group concerned in the further development of television. Up to the present, there has been less evidence of such a cooperative spirit than might, at least at times, have been desired.

### The Engineers

Consider, for a moment, the engineering history of television. It

is but natural that the engineers should evolve numerous and ingenious methods of carrying pictures in motion through the air into the homes of the people. In planning this task, they had to consider such questions as the type of modulation, the methods of so-called interlacing of successive pictures to reduce flicker, the ways of synchronizing, or controlling, each line of the picture and each individual field of the picture, and numerous other technical details. Since there are usually several different ways of attacking each of these problems, it was quite natural that individual engineers suggested different methods, and firmly and aggressively supported their own ideas.

Such a state of affairs was not basically objectionable. It has been well said that "differences of opinion make horse racing possible". In television, conflicting viewpoints make progress possible and also force each man to prove his point conclusively.

### The FCC

After the engineers had mulled over their problems month after month, and even year after year, they finally reached reasonable conclusions of a practical nature. That is, television standards approved by the engineers and the industry became available, and were submitted to the Federal Communications Commission for analysis and possible validation.

In governmental circles, there were however other aspects and guiding principles which required consideration and which complicated the issues considerably. For example, the government properly desired that television broadcast audiences in all parts of the country should receive adequate service. Any system which for an indefinite period concentrated service in only a few places or areas would have been properly unacceptable in a broadcasting art of this type.

Again, the government desired

that competition in television broadcasting should exist and should stimulate the developments of that art. Accordingly it was deemed proper to accept certain regulations limiting the number of television stations under single control, and otherwise to insure that television should be conducted by a large cross-section of American enterprise.

The Commission further desired to encourage experimentation so that television of today should lead, logically and in due course, to the possibly improved television of tomorrow. This called for the availability of a frequency band devoted to experimental television (above 480 megacycles) in addition to a frequency band for present-day commercial television (starting at 44 megacycles). The aim of the government was stated to be the establishment of a "truly nationwide and competitive service" in the television field.

### The Commercial Aspects

In the meantime, industrialists and experts in the commercial aspects of television had been wrestling with a number of formidable problems. Some believed that small stations in out-of-the-way localities could get along well, even without network connection. Others insisted that only larger stations, with elaborate studio and production facilities, located in major centers of population, would be economically sound. Still others pinned their faith solely on network operation and all that it implies.

The mixture of engineering viewpoints, governmental prescriptions, and commercial conflicts of judgment was quite sufficient to keep television bubbling and boiling through its formative period. To paraphrase an old statement, when three television men got together, they expressed no less than four opinions: There were some advantages, however, to the disputes and dissensions of this formative period since it led to the submission of all ideas to keen and not necessarily

(continued on page 39)

# TELEVISION MAGAZINE AUDIENCE RESEARCH

**T**ELEVISION Magazine Audience Research Bureau is continuing the analysis of the composition of the New York area television audience, as announced in the September issue. We hope to report some of the results of this analysis in later issues.

In addition to this basic research, however, the Bureau is presently experimenting with techniques of field investigating—attempting to find ones especially suitable for television audience research. Sometime in the future, we hope to have had sufficient experience adapting various techniques to enable us to publish a comparative evaluation of several of them as tools for television audience research.

This month we are reporting the findings of a telephone survey employing a scientifically controlled sample of home viewers. Names and phone numbers of 200 respondents were selected from the Bureau's file of owners in the New York viewing area.\* These people were then telephoned and interviewed by members of our staff.

The 200 respondents represent a true cross-section of owners of home, postwar television sets in the New York viewing area. Proper representation is given to make and type of set, date of installation, geographical location and all other pertinent and controllable factors. Half of the interviews were conducted with men and half with women, but only one member per household was interviewed. Substitute households had to be called only in 14 cases because of refusals on the part of the respondent to be interviewed.

The investigation was directed at getting some indication of the program preferences of the New York viewing audience, and some measure of the extent to which sponsors of television could be recalled. The interviews were conducted during the four day period from October 16th to October 20th. They were purposely spread over a four day period in order to minimize the influence of the recency of broadcast on the respondent's ability to recall the names of specific sponsors.

## Ford and Kraft Have Highest Advertising Impact; Gillette and Lucky Strike Follow Close Behind

Respondents were asked to name sponsors or advertisers that come to their mind when they think of television. Up to as many as three sponsors were recorded if respondents named that many—although interviewers were instructed not to push if only one or two were named. (An average of 2.1 sponsors were named by respondents.)

Here are the top ten—those advertisers named most frequently. The percentage after each name represent the proportion of the 200 respondents who named that particular sponsor. (They will not add to 100% since only the top ten are reported and also because more than one advertiser could be mentioned.)

\* See Sept. 1947 issue of TELEVISION MAGAZINE, Page 27 for detailed explanation of Bureau's file.

Telephone survey shows Ford and Kraft with highest advertising impact; sports and plays most popular

## Sponsors Having Highest Advertising Impact

	% of respondents
Ford .....	31
Kraft .....	30
Gillette .....	27
Lucky Strike .....	26
American Shops .....	17
Sanka Coffee .....	11
Borden's .....	11
Jay Jay Dresses .....	9
Chevrolet .....	8
Fischer's Bread .....	6

Other advertisers mentioned less often but by at least 2% of the respondents were Botany, DuMont, Bulova, Russeks, Jello, Elgin, Kelvinator, U. S. Rubber and Winston Television.

Four out of the first five, Ford, Gillette, Lucky Strike and American Shops, with the highest identification, sponsor sporting events. The high ranking of Ford, Kraft and Gillette is understandable as they are all long-time advertisers on television. Significant, though, is Lucky Strike's high rating in view of the fact that at the time of the poll, they were only on the air for some three weeks.

Another interesting showing is that of Sanka Coffee. Their high rating is particularly impressive because their programming is a fifty-five second spot campaign. The program has been running on WABD since last May, five times a week.

## Kraft Show Most Often Mentioned As Best Program

Respondents were asked to name the specific television show they enjoyed most during the "past two weeks." The only specific program named with any regularity was the Kraft Show, Wednesday night on WNBT, which was named by 15% of the respondents. Most people could not, however, give program names. They most often named types. For example, in the case of sports programs the respondents could not say which football telecast it was they liked best—they would just say 'football'.

Therefore, preferences have been classified below only by program types.

## Program Types Enjoyed Most

	% of respondents
Sports .....	35%
Plays .....	23
Movies .....	13
Women's Programs .....	6
Musical .....	5
Variety .....	5
Children's Programs .....	5
Other .....	1
No Preference; None .....	7

TOTAL 100%

139 advertisers on all operating stations during October . . . NBC issues new rate card

## SALES APPROACH

**W**ORN out premises of "a chance to experiment" and "publicity value", which necessarily had to be the selling chant for TV time salesmen, have given way to sound facts and figures, backed by proven results which confirm the most optimistic predictions of video's action-compelling sales power.

Most often heard objections to video by those who are not yet in it, is the high cost and the small circulation, combined with the conviction that an advertiser could not achieve a return in terms of dollar sales. Here are some facts and figures to dispute this fallacy.

### Audience

George Moskovics, CBS commercial manager, points out that few advertisers think of circulation in terms of audience—their main interest lies in the number of family buying units. The average number per family in the New York area is about 3—conservative estimates of viewers per set is 5 or better. Significant thing is that if the average number of viewers is 5 or better, and the average number per family is 3, it follows that you must have present at every television reception, the representatives of more than one family buying unit. Therefore, when you talk about television circulation, you can legitimately double the number of families—for whether you are at home or a guest, you still get the advertiser's message. Eventually the average, as in radio, will drop to a single family unit—but that day is still far off.

### Returns

In a survey prepared by Don Shaw and Ted Long of Geyer, Newell and Ganger, high ratio of television over radio is demonstrated by the response to the Kelvinator program. Fifteen minute cooking format over WNBT, Wednesday, in the 8:30 to 8:45 slot, offers recipes to interested viewers. Returns compared to local programs on a 50,000 watt station in New York City stack up as follows:

### Television

Highest single program response received by Kelvinator in 1947. Program of 8/20—255 replies—58,000 sets.

Response ratio 4.40/M for one program.  
(54% better than radio)

Highest response received by Kelvinator in 1947 to 3 weeks of offers 3 programs—Aug. 13, 20, 27, 584 replies—58,000 sets.

Response ratio 10.00/M 3 weeks of telecasting  
(3½ times higher than radio)

Total response received by Kelvinator 14 weeks of offers May 14 to Sept. 3, 1947. 1050 replies—45,000 sets.

Response ratio 23.33/M.  
(18 times higher than radio)

Response received by Kelvinator 4 weeks Aug. 13, 20, 27 and Sept. 3, 1947. 712 replies—60,000 sets.

Response ratio 11.9/M.  
(60 times higher than radio)

Cost/program \$650

Cost 4 programs \$2,600

Cost per inquiry \$3.65

(½ cost per inquiry of radio)

### Sales Proof

Another success story was inadvertently chalked up by Lionel, who had a representative make a 9 minute guest appearance to demonstrate the trains on a General Foods program last May. There was no sales talk, no prices mentioned, no come-on. Yet, as a result, Lionel received 600 calls, with half of the callers placing orders amounting to \$12,000 worth of merchandise. There were about 20,000 television homes then—which meant a return of about 30/M. This was a one shot. Compare this with one of the best radio responses chalked up by New York's leading mail order station—85,000 contest entries in five weeks from 4 million radio homes—and radio stacks up at 22/M, against tele's 30/M.

Four week dollar-return totals from a weekly two minute spot on the Packard convertible over WABD succeeded in interesting 32

### Radio

Highest weekly mail response by station in 1947 to all local programs including 8 with offers. Week of April 28, 1947. 8,932 replies—3,155,000 sets.

Response ratio 2.82/M for entire week, all.

Highest mail response received by any individual advertiser in 1947 to three weeks of offers. Contest with prize. April 21 to May 5, 1947. 9,239 replies—3,155,000 sets.

Response ratio 2.92/M.

Total response received in 14 weeks of offers April 7 to July 21, 1947. Letter-writing contest with prize. 4067 replies—3,155,000 sets.

Response ratio 2.92/M.

Response received by one manufacturer. 4 weeks Aug. 11, 18, 25 and Sept. 1, 1947. 633 replies—3,155,000 sets.

Response ratio 0.2/M.

Cost per program \$1,200 estimated

Cost 4 programs \$4,800 estimated

Cost per inquiry \$7.85 estimated

prospective customers. Out of this group, six sales were made, totaling \$21,000. This was the direct result of the television spots—\$21,000 return from a total of 8 minutes on the pix-waves for a four week period. Spot was placed by Packard Bay Ridge, Inc., through Young & Rubicam.

Response to direct sales pitch over WBKB showed one out of every 38 home set owners placing an order. Test was made on the debut of "You Should Ride a Hobby Horse", sponsored by Arbee Food Products for its Chicago outlet, the Fair Store. Item offered was the "Scrap Trap", retailing for \$2.19 and viewers who phoned at the conclusion of the program were offered an additional supply of paper bag refills free. Results were described as coming closer to returns expected from face-to-face selling than it does to those ordinarily anticipated from mass media advertising.

First "Fashion Fair" program, jointly sponsored by manufacturers and Russeks over WABD, offered nylons to the first 200 women who wrote in a 25-word opinion of the program. 728 letters were received in response. (Program is placed by Furman, Feiner & Co., Agency.)

Pepcorn Chips' merchandising problem was to get bar and grill distribution—something which was proving difficult despite advertising expenditures toward that end. Through the Raymond E. Nelson agency, two weekly spots, preceding sporting events, were contracted for over WCBS-TV. At the end of the third week the client reported that his salesmen were getting friendly receptions at almost every tavern stop—because the prospects had seen the product on their receivers. That's a sales story at \$35 per spot!

Max Rusoff, Philadelphia furrier,

staged six programs over WPTZ to select "Miss Television of Philadelphia". 94 customers visited the store as a direct result of the telecasts, with 38 purchasing merchandise totaling \$11,020. Although the store is located in the fur district, and not in the shopping area, his business was up 15% during August, although fur business generally was off. Solis S. Cantor Advertising Agency placed the show which was produced by Jawer Television Productions.

"The Small Fry Club", Bob Emory's kid show over WABD, now has close to 10,000 youngsters who are members. Thursday night program, which is sponsored by Fischer Baking Company through the Scheck Advertising Agency, features a jingle contest, with four prizes of \$5 each awarded to the youngsters for filling in the last line. Returns on this average about 150 a week.

## NBC'S POLICY

New NBC rate card (effective Jan. 1st) shows a sizable jump from the current rate of \$850 an hour to the new one of \$1500 (including transmitter charge)—a jump however which is in keeping with the increased audience in the New York area. Other interesting deviations from the original card (published in March, 1946) is the inclusion of 20-minute, 40-minute, and 5-minute time segments—indicating that the standardization of television time slots is still an open question. Also interesting are the minute film spots pegged at \$125—which are available before "Curtain Time", or in other words during the test pattern.

Long-standing industry sorepoint has been the "feud" between agencies and stations as to whom would direct the air-version of the show. Move toward straightening out the situation is the announcement that "effective immediately", NBC will permit the agency's or client's producer to direct the show, whether in the studio or on the field. In turn, NBC will provide a program director, a technical director and the necessary staff.

### NBC TELEVISION CHARGES—WNBT—NEW YORK

#### For First Thirteen Weeks of 1948 Only

The following schedule, effective January 1, 1948, has been established for time bought on WNBT, New York. In effect for first thirteen weeks of 1948 only. Charges for second thirteen weeks in 1948 will be announced on or about January 1, 1948.

#### 1—Transmitter Charge

One Hour	\$ 500.
40 minutes	400.
30 minutes	300.
20 minutes	250.
15 minutes	200.
10 minutes	175.
5 minutes	125.
1 minute (film only and includes film facilities)	125.
20 seconds (includes slide or film facilities)	80.

#### 2—Program Facilities Charge

	1 hr.	40 mins	30 mins	20 mins	15 mins	10 mins	5 mins
Studio 8G	\$1,000	\$800	\$600	\$500	\$400	\$300	\$200
Film Studio	250	225	200	175	150	125	100

Field Pickups (Quotations given on request)

Rehearsal time will be allotted without extra charge as follows:

Broadcast Time	Studio 8G	Film
1 hour	5 hours	3 hours
40 minutes	4 hours	2½ hours
30 minutes	3 hours	2 hours
20 minutes	2½ hours	1½ hours
15 minutes	2 hours	1 hour
10 minutes	1½ hours	45 minutes
5 minutes	1 hour	30 minutes

- (a) When rehearsal time beyond that noted is required by the advertiser, an additional charge will be made for the use of (1) Studio 8G at the rate of \$200.00 per hour or nearest half-hour fraction thereof or the (2) Film Studio at the rate of \$50.00 per hour or nearest half-hour fraction thereof. All additional rehearsal time is subject to availability of facilities.
- (b) Programs not requiring the total allotted rehearsal time (such as audience participation shows) shall be charged for at the rate of \$200.00 per hour or any fraction thereof for the use of whatever rehearsal or pre-program preparation are required making use of broadcast facilities and/or production personnel plus time of actual broadcast. The minimum rehearsal charge is \$200.00.
- (c) Use of the film studio in conjunction with Studio 8G will be charged for at a flat rate of \$75.00. Such use of the film studio will be restricted according to the requirement for rehearsal and broadcast of other programs.
- (d) Quotation on all aspects of program production will be furnished on request.



#### FILMS FOR TELEVISION

Bring first class comedies, dramas, novelties and many educational subjects to the television screen.

35 MM & 16 MM PRINTS of the highest laboratory quality are kept in perfect condition for televising at any time.

#### A FILM FOR EVERY PROGRAM

Sponsored programs find great tie-in values in our subjects.

SEND NOW FOR:

Film lists and complete data on available subjects to:

TELEVISION DEPARTMENT





# CURRENT ADVERTISERS ON ALL STATIONS

**Alexander Smith**—"Magic Carpet". WABD, Friday. Fifteen minute studio show. Bi-weekly. Anderson, Davis & Platt.

**American Oil Company (Amoco)**—Home games of Baltimore Colts. WNBW, Washington Redskin's pro football. WMAL-TV. Joseph Katz Agency.

**American Packing Co.**—Live spots. KSD-TV. Anfenger Advertising.

**American Shops**—Boxing bouts, Tuesday; wrestling matches, Friday. WABD, Agency, Scheer Advertising Co.

**American Tobacco Company**—NBC network schedule of collegiate games over WNBW. Relayed to WNBW and WRGB. Northwestern and Notre Dame games over WBKB. Agency, N. W. Ayer. Spot announcements. WWJ-TV, WCBSTV, WABD, WTTG, WBKB, KTLA, KSD-TV. Agency, Foote, Cone & Belding.

**Arcade-Pontiac**—"Illustrated News". WNBW, Thursday. Ten minute news format. Spot announcements, once weekly. Kal, Ehrlich and Merrick Agency.

**Atlantic Refining Co.**—Penn football games. WPTZ. Agency, N. W. Ayer.

**Atlas Prager Brewing Co.**—Cardinals pro football. WBKB. Olian Advertising.

**Automobile Club of Michigan**—Spots, four times weekly. WWJ-TV. Agency, Stockwell and Marcuse.

**B. F. D. Corporation**—Weather reports. WNBW, Sunday and Thursday nights. Also preceding Giant football games. Spots. KTLA and WBKB. Grey Advertising Agency.

**Barr's Jewelers**—Time spots. WPTZ, Prager Advertising Agency.

**Bartels**—"Mr. Fixit". WFIL-TV. Thursdays. 15-minute studio program on household hints. Shapiro Advertising Agency.

**Beneficial Saving Fund Soc.**—Spots following collegiate football. WPTZ. Agency, Richard A. Foley.

**Bonded Auto Sales**—"Know Your New York". WABD, Wednesday. ¼ hr. quiz show of famous landmarks in New York. Agency, William Warren.

**Botany**—Weather reports. WABD, WNBW, WPTZ, KTLA, WBKB. Alfred Silberstein, Bert Goldsmith.

**Broadwood Hotel**—Time signals. WPTZ, Friday during evening programs and following World Series games. Agency, Deane, Klein & Davidson.

**Buchanan Company**—"Tele-Newsreel". KTLA, Tuesday, Friday. Ten minute news program. Agency, Buchanan & Co.

**Bucknell Shirts**—Participation in "Doorway to Fame". WABD. ½ hr. amateur show. Friday.

**Bulova Watch Co.**—Time signals. WNBW, WNBW, WCBSTV, WWJ-TV. Agency, Biow Co.

**Judson C. Burns**—Spots daily for one week. WFIL-TV. Creative Advertising Agency.

**M. Buten & Sons**—Spots preceding World Series games. WPTZ. Agency, Philip Klein.

**Cabana Beachwear**—Co-sponsorship of "Fashion Fair". WABD, Friday. ½ hr. fashion show. Agency, Furman Feiner.

**Canadian Ace Brewing Company**—Bears' home games. WBKB.

**Canine Food & Products Co.** (Trim Dog Food)—Weather signals. Once weekly. WPTZ. Packard Advertising Agency.

**Chevrolet**—Western film. WABD, Tuesday. "Tele-News Digest". WWJ-TV. 20 minute weekly program. Agency, Campbell-Ewald, Detroit.

**Chex**—Weather signals. WPTZ. Agency, Solis S. Cantor.

**Chicago & Northwestern Ry.**—WBKB Tuesday. Split sponsorship of "Streamliner Parade". Twenty minute remote from Northwestern station. Agency, Caples Co.

**Click Restaurant**—Spots daily for one week. WFIL-TV. Packard Advertising.

**Coblenz Bags**—Co-sponsorship of "Fashion Fair". WABD, Friday. ½ hr. fashion show. Agency, Furman Feiner & Co.

**Columbia Wholesalers (Philco Distributors)**—Georgetown and George Washington football games. WMAL-TV. Kal, Ehrlich & Merrick, Agency.

**Comet Candy**—"Look Upon A Star". WABD. ¼ hr. high school amateur talent. Once weekly. Direct.

**Commonwealth Edison**—"Jane Foster Comes to Call". WBKB. ½ hr. cooking and home management format. Tuesday, 3:00 to 3:30. Agency, J. R. Pershall Co.

**Dad's Root Beer Co.**—Spots. WBKB. Three times weekly. Malcolm-Howard Advertising Agency.

**Davenshire, Inc. (women's slacks)**—Co-sponsorship of "Fashion Fair". WABD, Friday. ½ hr. fashion show. Agency, Furman Feiner & Co.

**A. Davis & Sons (women's coats, suits)**—Co-sponsorship of "Fashion Fair". WABD, Friday. ½ hr. fashion show. Agency, Furman Feiner & Co.

**De Luxe Cafeteria**—Spots. Three times weekly. WTTG. I. T. Cohen, Agency.

**Detroit Edison Co.**—Two fifteen minute newscasts weekly. WWJ-TV, Wednesday and Friday. Agency, Campbell-Ewald.

**Dewco Tire Company**—Time signals. WPTZ, preceding football games. Agency, Raymond E. Nelson.

**Dry Imperato Champagne (Robinson & Lloyds Ltd.)**—Spots, WABD. Twice weekly.

**Duffy's Tavern**—Spots. Twice weekly. WTTG. I. T. Cohen Agency.

**DuMont Marine Service, Inc.**—Participation in "Swing Into Sports". WABD. Sports instruction program.

**DuMont Telesets**—Spots. WABD, WTTG. Five times weekly. Direct.

**Electrical Center**—Station breaks. WNBW. Once weekly. Friday. Agency, Kal, Ehrlich & Merrick.

**Elgin**—Time spots. WNBW, WCBSTV, WPTZ, WBKB, KTLA. Agency, J. Walter Thompson.

**Everess (Pepsi-Cola)**—Spots following World Series. WABD. Current spots over WFIL-TV, WABD, WCBSTV. Agency, Young & Rubicam.

**The Fair Store**—"Tele-Chats". WBKB, Friday. Fifteen minute news program. "You Should Ride a Hobby Horse". (Arbee Food Products). WBKB, Tuesday. Fifteen minute hobby show. Agency, Ivan Hill, Inc.

**Mort Farr**—Sports and football scores. WFIL-TV. Sundays. Shapiro Advertising.

**Fischer Baking Co.**—"Small Fry Club." WABD, Thursday. Half hour children's program. Scheck Advertising Agency.

**F. W. Fitch Co.**—Spot. Once weekly. WABD. L. W. Ramsey Agency.

**Ford Motor Co.**—Madison Square Garden "Parade of Sports". WCBSTV. Boxing and wrestling over KTLA. Wrestling matches, WWJ-TV. Split sponsorship of World Series. J. Walter Thompson.

**Sam Frieland (women's dresses)**—Co-sponsorship of "Fashion Fair". WABD, Friday. ½ hr. fashion show. Agency, Furman Feiner & Co.

**G-E Appliances**—"On the Job". WRGB, bi-monthly. Twenty minute quiz program.

**Georges Radio & Television Stores**—"Let's Learn To Dance". Friday. 15 min. dance instruction program. Spots, Wednesday. WNBW. Spots following hockey games. WTTG. 15 min. man on the street program outside stadium following football games. WMAL-TV. Agency, Robert J. Enders.

**Gillette Safety Razor Co.**—"Cavalcade of Sports". WNBW, Monday and Friday. Boxing bouts. Relayed to WRGB, WPTZ, WNBW. Split sponsorship of World Series. Maxon, Inc.

**Gimbels**—"The Handy Man". WPTZ, Friday. Fifteen minute demonstration.

**Gough Industries (Philco Distributors)**—Nine programs over KTLA. "Al Jarvis", half hour disc jockey show. Monday, Wednesday and Friday. "Uncle Phil", ten minute children's show. Every night except Sunday. "Adventure Serial", twenty minute film show. Monday, Wednesday, Friday and Saturday. "You'll Be Sorry", half hour audience participation show. Tuesday. "Tele-Beauty", fifteen minute woman's program. Thursday. "Star Views", fifteen minute gossip, personalities format. Tuesday and Thursday. "Meet the Dons", fifteen minute pre-football program. Thursday. "Football Scoreboard", fifteen minutes of scores. Saturday and Sunday. Dons pro football games.

**Griesedieck Brothers Brewery**—Weekly twenty minute sports' news show. KSD-TV. Ruthrauff & Ryan.

**Grinnell Bros.**—"Television Party", WWJ-TV, Thursday, 4 to 4:30. Half hour audience participation show originating at store. Agency, Simons-Michelson.

**Gulf Refining Company**—"Television News". WCBSTV, Thursday. Fifteen minute film program. "You Are An Artist." WNBW, Thursday. Ten minute art lesson format. Relayed to WRGB, WPTZ. Young & Rubicam.

**Gunther Brewing Company**—"Sports School". WNBW, Friday. Fifteen minute sports clinic format. Agency, Booth, Vickery and Schwinn.

**Morris Haft (women's coats, suits)**—Co-sponsorship of "Fashion Fair". WABD, Friday. ½ hr. fashion show. Agency, Furman Feiner & Co.

**Hot 'N Kold Shops**—Spots, five times weekly. WWJ-TV. Agency, C. Hargrave.

**The J. L. Hudson Co.**—"Sketchbook", WWJ-TV, Wednesday. Quarter hour demonstration type program. Agency, Wolfe, Jickling, Dow & Conckey.

**Hyde Park Breweries Association, Inc.**—Boxing, wrestling, sports. KSD-TV. Agency, Gardner Advertising Co.

**Ida's Dept. Store**—Spots preceding hockey and basketball games. WTTG. Agency, I. T. Cohen.

*Jay Day Dress Company*—Participation in "Birthday Party". WABD. Thursday. Half hour children's format. Direct.

*Jay Jay Junior Inc.*—"The College of Style and Swing". WABD. Tuesday. Fifteen minute film jockey show with live narration and commercial. Direct.

*Jello*—"Seven Lively Arts". WNBT. 1/2 hr. quiz show. Thursday. Agency, Young & Rubicam.

*Jiffy Products, Inc.*—Weather signals at network station break Sunday. WPTZ. Agency, Martin & Andrews.

*Kass Clothiers*—"The Scoreboard". WBKB. Football scores following collegiate games. Malcolm-Howard Agency.

*Keeley Brewing Co.*—Wrestling, Monday and Wednesday nights; boxing or pro football. Friday nights. WBKB. Malcolm Howard Agency.

*Kelvinator*—"In the Kelvinator Kitchen". WNBT, Wednesday. Fifteen minute cooking program. Relayed to WPTZ, WNBW, Geyer, Newell and Ganger.

*Philip Klein Advertising Agency*—"Philadelphia—A Great City". WFIL-TV. Tuesday. 15 min. public interest program featuring the cultural treasures of Philadelphia.

*Knox the Hatter*—Columbia home games. WCBS-TV. Agency, Geyer, Newell & Ganger.

*Kraft Food*—"The Kraft Television Theatre". WNBT, Wednesday. Hour dramatic show. Relayed to WNBW and WRGB. Agency, J. Walter Thompson.

*Lacy's*—15 min. man on the street program outside stadium preceding football games. WMAL-TV. Agencies, Kal, Ehrlich & Merrick and Henry J. Kaufman & Assoc.

*La Pointe Plascomold*—Spots 5 times weekly. WABD. Direct.

*Lektrolite*—Spots. Tuesday, and five minutes before Yankee football games. WABD. A. W. Lewin Agency.

*Lit Bros.*—"World Series Preview". Daily for one week. WFIL-TV. 15 min. sports show. Agency, Al Paul Lefton.

*Longines-Wittnauer*—Time spots. WABD. Agency, Arthur Rosenberg Co.

*Lord and Lord*—Spots twice weekly. WFIL-TV. Agency, Mackinney & Schontz.

*Marcus Printing Co.*—Time spots following Sunday evening program. WPTZ. Agency, Ralph Hart.

*McKee-Pontiac Co. (Pontiac dealer)*—One min. spot weekly. WMAL-TV. Agency, Kal, Ehrlich & Merrick.

*Meadow Gold Ice Cream*—One spot weekly. WTTG. Agency, James S. Beattie.

*Michael Bros.*—1/2 hr. amateur show. WABD. Friday. Agency, Advertising Trade Service, Inc.

*I. Miller (women's shoes)*—Co-sponsorship of "Fashion Fair". WABD. Friday. 1/2 hr. fashion show. Agency, Furman Feiner & Co.

*Mouquin Wines*—"Sports Names to Remember". WABD. 5 min. program on sports figures preceding pick-up of boxing and wrestling. Monday & Thursday. Agency, Alfred Lilly Co.

*National Brewing Co.*—Washington Capitol basketball games. WTTG. Agency, Owen & Chappell.

*National Women's Neckwear & Scarf Assn.*—Co-sponsorship of "Fashion Fair". WABD. Friday. 1/2 hr. fashion show. Furman Feiner & Co.

*P. J. Nee Furniture Co.*—Station breaks. WNBW. Twice weekly. Agency, Harwood Martin, Washington.

*William Nemerov (women's suits)*—Co-sponsorship of "Fashion Fair". WABD. Friday. 1/2 hr. fashion show. Agency, Furman Feiner & Co.

*Norge*—Fifteen minute newscast, WWJ-TV, Thursday. Agency, Campbell-Ewald.

*Norge Dealers (Greater Detroit)*—Hockey games. WWJ-TV.

*Oldsmobile*—University of Michigan home games over WWJ-TV. Agency, D. P. Brothers.

*Pabst Blue Ribbon Beer*—Giant pro football. WNBT. Agency, Warwick & Legler.

*Pelta Furs, Inc.*—Spot. Once weekly. KTLA. Direct.

*Pep Boys*—"Shopping at Home". KTLA. Sunday. Split sponsorship quarter hour shopping program.

*Pepcorn Chips*—Two weekly time signals. WCBS-TV. Agency, Raymond E. Nelson.

*Pepsi-Cola Bottling Co.*—Station breaks. WNBW. Twice weekly, Wednesday and Sunday. Agency, Henry J. Kaufman & Assoc.

*Philadelphia Electric Co.*—"Television Matinee". WPTZ. Hour fashion and home economics program. Monday and Wednesday afternoons. Direct.

*Philco Distributors, Inc.*—Philadelphia Eagles football games. WPTZ. Agency, Julian Pollock.

*Phillip's Radio and Appliance*—Spots following basketball games. WTTG. Agency, I. T. Cohen.

*Pontiac Dealers Assn. of Philadelphia*—High school football games. WPTZ.

*Powers, Inc.*—Spots. Twice weekly on appliances. WABD. A. W. Lewin Agency.

*Pre-Vieus, Inc.*—"A House For Mr. Busby". WABD. Thursday. 15 min. program on housing.

*Purified Pillows*—Participation in "Birthday Party". WABD. 1/2 hr. children's variety program. Once weekly. Direct.

*RCA Distributing Corp.*—"Junior Jamboree". WBKB. Hour children's program. Agency, J. Walter Thompson.

*RCA Victor*—"World in Your Home". WNBT, Friday night. Fifteen minute film program. Relayed to WRGB, WNBW, J. Walter Thompson Agency.

*RCA Victor Dealers (St. Louis)*—2 min. spots, 10 times weekly. KSD-TV. 15 min. man on the street twice weekly, afternoon and evening. Direct.

*RCA Victor Distributors (Washington)*—"RCA Victor Varieties". WNBW. Sponsored by 50 independent RCA distributors and Southern Wholesalers. "Feature Film", Tuesday; "Children's Program", Wednesday; "Fashion Show", Thursday; "High School Football", Friday. Agency, Henry J. Kaufman & Associates.

*David T. Robinson Company*—Spots preceding World Series games. WPTZ. Agency, Solis S. Cantor.

*Russels*—Co-sponsorship of "Fashion Fair". WABD. Friday. 1/2 hr. fashion show. Agency, Furman Feiner & Co.

*Ryan's Army-Navy Store*—Time signals. WPTZ. Tuesday during evening program. Agency, Stewart-Jordan Co.

*Sam's, Inc.*—"Meet the People". WWJ-TV, Friday, 4 to 4:30. Half hour show from store. Stockwell & Marcuse.

*Sanka Coffee*—Weather reports. WABD, five nights a week. Young & Rubicam.

*Tilly Schanzer (women's dresses)*—Co-

sponsorship of "Fashion Fair". WABD. Friday. 1/2 hr. fashion show. Agency, Furman Feiner & Co.

*Schwabacher, Frey*—"Shopping at Home". KTLA, Sunday. Split sponsorship, quarter hour shopping program.

*Scott & Grauer (Ballantine Distributors)*—Wrestling bouts. WFIL-TV. Mondays. J. Walter Thompson Agency.

*Sears Roebuck*—"Shopping at Home". KTLA, Sundays. Split sponsorship, quarter hour shopping program.

*Southern Venetian Blind*—"Bob Wolf Sports Clinic". WTTG. Half hour sports show. Direct.

*Southern Wholesalers*—"RCA Victor Varieties". WNBW. 4 daytime programs, sponsored jointly with 50 independent RCA Victor distributors in Washington. "Feature Film", Tuesday; "Children's Program", Wednesday; "Fashion Show", Thursday; "High School Football", Friday. Agency, Henry J. Kaufman & Asso.

*Springs Mills*—Yankee football. WABD.

*Superfine Appliances Company*—INS news. WPTZ. 5 times weekly preceding evening programs. Solis S. Cantor.

*Superfine Fuels Company*—Weather spots. WPTZ, Wednesday evening at station break. Agency, Solis S. Cantor.

*Swift*—"The Swift Home Service Club". WNBT, Friday, 1 to 1:30. Half hour entertainment, decorating and cooking format. Relayed to WNBW. Agency, McCann-Erickson.

*Teldisco*—Wrestling. WABD. Thursday. Raymond Agency.

*Television News*—Spot. Once weekly. KTLA. Direct.

*Terman Television Sales*—"The Singing Smiths". WBKB, Wednesday. Fifteen minute show. Direct.

*Tivoli Brewing Co.*—Spots, five times weekly. Altes Lager Beer. WWJ-TV. McCann-Erickson.

*Tom's (Chrysler-Plymouth Dealers)*—One min. spots twice weekly. WMAL-TV. Agency, Henry J. Kaufman & Asso.

*Transmirra Products Corp.*—Participation in "Swing Into Sports". WABD. Sports instruction program. 5 spots weekly over WABD and WTTG.

*Union Electric Company*—"Telequizzicals". KSD-TV, Monday. Half-hour viewer participation show. Gardner Advertising Agency.

*Union Pacific Ry.*—Split sponsorship of "Streamliner Parade". WBKB, Tuesday. Twenty minute remote from Northwestern station. Agency, Caples Co.

*U. S. Rubber Company*—"Campus Hoopla". WNBT, Friday. Fifteen minute sports-variety format. Relayed to WNBW, WPTZ. Campbell-Ewald Agency.

*Wanamaker's Department Store*—"Wanamaker Presents." WABD, Wednesday. Half hour shopping, merchandise program, in cooperation with manufacturers.

*Ward Radio Company*—Station break. WNBW. Once weekly. Friday. Agency, Kal, Ehrlich & Merrick.

*Jack Weiner Assn. (women's coats)*—Co-sponsorship of "Fashion Fair". WABD. Friday. 1/2 hr. fashion show. Agency, Furman Feiner & Co.

*White Cloud Appliance Company*—Spots. Twice weekly. WABD. Direct.

*Wilf Bros.*—INS news tape. WPTZ, preceding football games. Agency, Philip Klein.

*Winston Radio & Television Co.*—Amateur boxing. WABD, Monday.

# programming primer

By **Eddie Sobol**  
*NBC Producer*



**I**N MY last article I discussed the adaptation of a play or story for television. The next step is to plan the scenery (or sets), the costumes, props, furniture, etc. Although I shall write about the various stages of television production and direction in terms of succeeding steps, actually many of these stages overlap or are planned simultaneously.

As you read your play or story, you mentally picture your set and visualize your actors moving about in it. As you plan the movements of your cast you find certain entrances, exits, windows, stairs, furniture, etc., absolutely essential to the play. You further plan certain groupings and playing areas. The mood, tempo, period and locale of the play will suggest more details of the set. You must also consider the positions of cameras, mike boom, floor boards, etc., and their movements. Inasmuch as a television play is continuous, allowances must be made for the fluidity of such movements. You can't clutter up a studio with so many sets that you find yourself stymied when you try to move cameras. Don't laugh—this has happened.

## Floor Plan

In planning your sets let me say again: think in terms of the television picture. Study your play carefully, plan your action of cast

and cameras carefully. You may find a two wall set will suffice for certain scenes; that just a flat or a drop will do for others. When you have decided what you want, make a rough sketch of your sets or at least a rough floor plan showing the layout of doors, windows, etc., and the position of your furniture. If your play is in multiple sets, lay them out so your cameras can move from one set to the other quickly and without the fouling of cables.

Take this to your scenic designer. He has read the play and will have ideas about the sets. Meet him with an open mind and don't hesitate to make changes he might suggest, provided they don't interfere with your plan of action. Explain to the designer just what you propose to do in the set and what effect you are trying to get across. After this conference the scenic designer will submit a rough drawing showing the floor plan and, if necessary, a rough drawing of the elevations, to the director which he must study carefully to make sure it meets his needs. Once he okays it the director should plan his work on the basis of this approved design. Of course groupings of furniture can be changed, furnishings (drapes, ornaments, pictures, mirrors, etc.) can be switched, but once the set is in construction changes are expensive and in television, with time so limited, often impossible.

The actual building, painting and general construction of scenery is not too much the director's concern. The painting and furnishing concerns the director only where the mood or tempo requires certain tone, style or limitations. However, the director must be careful that the set does all that is required of it for the show—no more, no less. In the theatre and the movies the designers, striving for critics' commendation, or applause at the rise of the curtain, will sometimes design sets which detract from and even overpower the play. This has not been true at NBC. We are fortunate in having the services of Bob Wade who still is willing to believe the "play is the thing".

## Do's and Don'ts

In planning the set try to get different elevations or levels. They make for good composition. A sunken living room gives you many good "picture" areas. Staircases in a room lend themselves easily to good groupings.

Avoid horizontal lines and planes that will cut right through your actors. Avoid "busy" backgrounds or any background into which your actors will fade.

Bear your establishing shots in mind. Arrange the room and furniture so that the various playing areas show the characteristics and locale of the room. Thus an establishing shot will not have to be an extremely long shot taking in the whole room. By moving your character or characters about the room in a natural way you will be able to show it, often to better advantage than by a long overall shot.

Try to make your room architecturally correct. Sometimes you will be forced to compromise but be careful. Already viewers are writing letters saying rooms such as are shown on the television screen could not be part of a real house. Inasmuch as television, at present, does not permit the lighting effects achieved in the theatre or movies, abstraction and unconventional sets are difficult to get across.

## Furniture Selection

In selecting furniture for your sets decide first what you intend doing with and how you plan using your furniture. Don't get furniture which the actors will find difficult to use. Don't get overstuffed furniture into which your actors will sink uncomfortably or experience difficulties getting out of. If necessary,

place a board under the cushions and keep them in place.

Don't get chairs that are too low and group them around a table. The resulting picture will be ludicrous. This is particularly true of a great many Victorian pieces.

Arms of chairs and sofas are often used to sit on and can make effective picture composition. If you plan that sort of action be sure the furniture you choose can be so used.

Try to be original in your placement of furniture. Too many television plays have copied the stage with its table and two chairs on one side of the set and the inevitable sofa facing the audience on the other. Wherever possible place furniture away from the walls.

Don't use extremely large pieces of furniture unless absolutely necessary. They will keep getting in the way of some of your camera shots. Table lamps, too, can be very annoying, particularly in cross shots.

Avoid clutter of furniture which will restrict the movements of your cast.

### Period Settings

If you are doing a period play give some time to research. Of course you will try to get authentic looking pieces but take my advice and use replicas instead of real antiques wherever possible. Antique furniture can cave in at the most inopportune time.

In placing the time, a few years before or after the actual time stated in the original story, you sometimes can avail yourself of better looking costumes, hair styles, yes, even furniture.

In playing to as general an audience as in television, and further, to firmly establish your period in the minds of your audience, it is often best to use the styles which that audience is likely to connect with the period or locale.

### Clothes

In selecting clothes for your actors, get costumes which will help establish their characters. Costumes can establish character, time and locale. Dress clothes, sport clothes, pajamas, aprons, overalls, etc., are a few examples. If your actors will be required to make quick changes you must be very careful that the clothes you select will permit such rapid changes.

Be careful of colors. Make a study of color response particularly with the image orthicon. If in doubt place the costume in question before a camera. Avoid dead blacks

and whites. In the hospital scene in "Men in White", the sheets, pillow cases, nurses' uniforms were dyed a light blue. They still showed up white in the picture. Luckily, studio facilities were able to get gray hospital furniture.

In the theatre furniture is listed as props. However, for the purpose of these articles I would like to put them into a separate classification and classify props as those articles handled by the actors or commonly called hand props. These must be carefully planned for and selected. Whenever hand props have to be practical, be sure they work when they are supposed to work. Many a dramatic scene has been ruined because matches wouldn't light. Use parlor matches and keep them dry. Place sand or water in your ash trays so matches and cigarettes will go out when they're supposed to. Use large ash trays wherever practical. Tape the bottom of dishes so they don't clatter.

Be careful of candles. Light them just before the show or prime the wicks so they will light easily. Be certain all practical lamps are connected and that their switches work. Paper wrappings can sound like a thunder drum unless soft paper is used. Be certain that all practical props are checked by you (or your stage manager) before the show.

As to furnishings, unless you have some special requisites, your scenic designer will know more about them as a rule than the average director. Let him guide you. But again don't have them too busy and avoid cluttering up the place. Try to arrange your pictures, ornaments, etc., so they will make good backgrounds from whatever angle you might be shooting. Very often, particularly in cross shots, one shot will look beautiful, while the second which should match the first will be positively bad. In decorating mantles, shelves, etc., don't use very small pieces. They will prove annoying to your audience and keep them wondering what they are. Be careful of pictures and their positions on the walls. Keep checking them as you set your various camera shots.

The placement of mirrors must be carefully handled or you might reflect the wrong end of the studio and show up camera lights, etc. Oh, yes, watch out for clocks. Don't show the time unless it's part of the action. Place clocks face away from camera. Once you show it, it will have to keep pace with your play.

## TELEVISION ENCYCLOPEDIA

Here is the first *non-technical* reference book ever published on television in *all* its major aspects. Written by Stanley Kempner, one of the founders of the Television Press Club of New York, and a writer and editor on television.

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# PROGRAMMING DIGEST

## SPORTS

"Sports Scrapbook"  
WPTZ—15 minutes

"Bob Wolff Show"  
WTTG—15 minutes

"Tomorrow's Stars"  
WWJ-TV—15 minutes

"Downtown Quarterback"  
WNBT—10 minutes

"Inquiring Sports Reporter"  
WBKB—15 minutes

## QUIZ—Participation

"Picture Puzzles"  
WRGB—30 minutes

"Step N' Fetch It"  
WTTG—30 minutes

"On the Job"  
WRGB—20 minutes

"Let's Pop The Question"  
WFIL-TV—30 minutes

"Cut-Up Capers"  
WRGB—20 minutes

"Amadee Cartoon Quiz"  
KSD-TV—15 minutes

"Scrapbook"  
WCBS-TV—30 minutes

## "AT HOME" FORMATS

"Haywire House"  
WWJ-TV—30 minutes

"Coffee With the Carters"  
WRGB—15 minutes

## WOMEN'S

"To The Queen's Taste"  
WCBS-TV—20 minutes

"Jean McBride"  
WWJ-TV—30 minutes

Features different sport each week with an outstanding personality in that sport interviewed. Stoney McLinn, well-known Philadelphia sports figure shares the emcee job with Bill Campbell.

Interview with sports personalities—occasionally using spot remotes.

Outstanding football games of the preceding week are reviewed and predictions made for Saturday's games. News pictures are used and someone prominent in football circles is usually guest.

Film highlights of the outstanding football games of the past year with straight analysis of plays and players.

Each week the sports reporter stops into the simulated office of a top sports personality such as the president of the Chicago Cardinals or the head of the Big 9. Discussion usually involves other players or individuals from the teams and centers around the plays used, the schedule of games and expected outcome.

Some well-known historical characters are depicted doing and saying things which the real characters never did. Board of judges, ranging from three to five, are asked to detect the mistakes.

Audience participation show, built around an old-fashioned scavenger hunt.

Different articles pertaining to a trade are exhibited and a team made up from persons in the audience are asked to identify the various items.

Telev viewers ability to identify familiar pictures and objects is tested. Emcee answers telephone replies, awarding best selling book to winners.

Two teams of four each are given identical jigsaw puzzles and compete to see which can finish the picture first. Pictures are of some place or person in the day's news.

Amadee, Post-Dispatch feature cartoonist, depicts an event or story in graphic lines and lets the audience figure out what's meant by it. When directed at an adult audience, the quiz is by telephone; when at children, the program is all-studio.

Consisting of film and slides, "Scrapbook" series invites viewers to send in entries in the "Home Movie Contest", "Snapshot Contest", descriptions and pictures of items for the "Swap Shop", etc. Wind-up is generally an essay on "How to", such as "How to watch a football game", illustrated on pages 11 to 15.

Features Tony Weitzel, Detroit News columnist, and Mrs. Weitzel. Each week the couple invite a few friends in for an evening of informal discussion and parlor games.

An informal discussion by husband and wife with a guest on some current topic or local situation.

Cooking series originating in the "Cordon Bleu" restaurant-school. Unique in that the viewers are brought directly to the school. Part of CBS "on location" series.

Home economist for The Detroit News gives demonstration in cooking for Detroit's housewives. Afternoon spot.

## FORUM'S AND INTERVIEWS

"Young Ideas"  
WWJ-TV—30 minutes

"Temple University Forum"  
WFIL-TV—30 minutes

"Point of View"  
WWJ-TV—30 minutes

"Capital Citizen"  
WNBW—½ to 1 hour

"Pleased to Meet You"  
WPTZ—20 minutes

## VARIETY—MUSIC

"The Music Room"  
KSD-TV—10 to 15 minutes

"Mac MacGuire's Mighty  
Minstrels"  
WPTZ—30 minutes

"The Visionaires"  
WTTG—15 minutes

"Elder Michaux & The 'Happy  
Am I' Choir"  
WTTG—30 minutes

"Show Biz"  
WRGB—15 minutes

"The Four Quartettes"  
WABD—15 minutes

"Magic Made Easy"  
WFIL-TV—20 minutes

## CHILDREN'S

"Sunday 'Inquirer' Comics"  
WFIL-TV—30 minutes

"Playtime"  
WNBW—1 hour

"Starlet Stairway"  
WFIL-TV—30 minutes

A panel of teen-agers from Detroit schools discuss questions mailed in by listeners.

Round-table of Temple students in a half-hour discussion of important local, national and foreign issues.

An informal discussion program designed to keep Detroiters informed on current civic problems. Program features four different guest experts each week.

Interviews with one or more outstanding personalities from Capitol Hill.

Features interesting events or personalities currently in the limelight in Philadelphia, ranging from Harry "The Hat" Walker to the parents of quadruplets and the winners of the Fellowship Award.

Emceed by Russ Severin, singer and entertainer features whatever is at hand—dancers, singers, or magicians.

Emceed by MacGuire, show features four harmonica experts, two male singers, a girl singer, a local disc jockey and a guest.

Songs by girl trio alternated with piano styling.

Featuring the coast-to-coast radio personality and a full choir of 50 voices.

Variety show depicting radio, movie and theatrical talent who are interviewed in a talent agent's office.

Four male quartettes, supposedly practicing against a backstage setting.

Demonstration of the newest feats of magic and how to perform them.

Latest escapades of favorite cartoon characters shown on the screen, accompanied by commentary.

Children's show planned by the Junior League, with the aid of an Advisory Committee made up of leaders in Washington educational organizations. Each program includes games, riddles and charades, based on well-known books; a demonstration feature to show children how to do things at home; a special events section, and a marionette play.

Cast of children singers, musicians, comedians and dancers in a variety program.

Right, the Junior Ballet makes its appearance over WNBW. Left, televiewers saw what a tug of war it was to keep a slim waist line in the olden days. Show was presented by Strawbridge & Clothiers over WPTZ, as part of Philadelphia Electric Association's "Television Matinee".



## REMOTES

"Living Science"  
WPTZ—1 hour

"D. C. Medical Society"  
WTTG

"Veiled Prophet Parade"  
"Veiled Prophet Ball"  
KSD-TV

"The Importance of Being  
Ernest"  
WPTZ

Arrival of War Dead  
WABD

Presented alternate Tuesdays direct from Franklin Institute and featuring various popular scientific subjects. First show includes climate and the weather; second dealt with fire fighting equipment and tied in with Fire Prevention Week.

Public telecasts of two surgical operations conducted at Doctors Hospital. Station reports "enthusiastic response" from viewers with not a single protest.

Twin events are the annual gala occasions in St. Louis. Approximately mile-and-a-half long parade was televised from the intersection across the street from the Post-Dispatch building. The Ball, an invitation-only affair, picked up from Kiel Auditorium, gave many St. Louisans their first glimpse of the highly touted festivities.

Direct pick-up of the play from the Germantown Theatre Guild. Two cameras were used, placed at either side of the rear of the small theatre on the orchestra level.

Camera crew boarded the destroyer U.S.S. Beatty and telecast the scenes from 14 miles at sea when the destroyer met the Army transport carrying the 6200 war dead. Picked up were the religious services conducted by the three chaplains and the sailors of the destroyer strewing flowers on the water ahead of the transport.

## SPONSORED PROGRAMS

"Jane Foster Comes to Call"  
WBKB—30 minutes  
Commonwealth Edison

"College of Style & Swing"  
WABD—15 minutes  
Jay Jay Jr. Dresses

"Seven Lively Arts"  
WNBT—30 minutes  
Jell-O

"Fashion Fair"  
WABD—30 minutes

Russeks and cooperating  
manufacturers

"Junior Jamboree"  
WBKB—1 hour  
RCA Victor Distributing Corp.

"Campus Hoop-La"  
WABD—30 minutes  
U. S. Rubber Company

Weekly daytime program dramatizes "tips and tricks" in cooking and home management. Featuring Jane Foster, the utility's director of home economics, show originates in the Marquette Building.

Combination short film and fashion show. MC announces the names of the films and fashions are shown between them, with the MC's secretary describing the clothes.

Half-hour quiz show, visualized by such devices as a ballet team dancing to popular songs taken from the classics, with the experts asked to guess the classical origin. Typical commercial treatment shows a dinner party, winding up with Jell-O served for desert. Large package is used for the opener, with six smaller packages, each a different flavor, coming out from behind as the announcer mentions the flavor.

Half hour cooperative fashion program sponsored by various manufacturers whose merchandise is sold in Russeks.

Show opened with a film, showing a box leaving Russeks and being delivered to Harry Conover. As fence opened the box dissolve was made to models wearing the clothes. Dance teams were added to vary the interest on the opening show.

Five-day-a-week hour program is designed for youngsters, with some 200 dealers inviting children to see the program. "Kukla", one of Burr Tillstrom's puppet characters, serves as MC. Demonstrations of scouting, local school activities, sports, personalities of local interest, cartoons, serials, educational films, live talent and a contest awarding a dog as prize, comprise the format.

Combination musical and sports program, built around college setting. Lou Little and Bob Stanton analyze last week's games and predict the next day's winners. Film is usually shown of outstanding teams. Balance of show consists of talented singers and dancers appearing as college kids. Commercial is worked in with a college group wearing Ked sneakers and a cheer, "Rah-rah, U. S. Keds, rah-rah-rah".

# TECHNICAL OPERATIONS

Two operating engineers outline the various points which must be considered on remotes

## TELEVISION REMOTES

**Robert L. Coe, Chief Engineer, KSD-TV, St. Louis, discusses some of the problems connected with the simplest remotes, combined with concrete suggestions of solving them.**

**E**NGINEERS with weak backs or the slightest idea that a TV remote is anything like the old AM days are advised to immediately seek employment in some more sedentary profession, such as a hod carrier, or water boy for an elephant.

Yes, gentlemen, TV remotes do look nice, and simple, and cheap, as they are listed on the program schedule for the F.C.C. Two whole hours is ample time to dismantle one remote, take a lieisurely ride across town and set up another! But just try a few!

*Every television remote is a major project.* That is the only safe premise upon which to base your plans. Of course, you have placed your order for portable field equipment. Yes, it IS portable—if you have a 1½ ton truck, but there are always a few narrow minded people who object to having even a television truck invade the privacy of their establishment. What do you do then? You guessed it—you carry the equipment in and up. Sometimes, there are alternatives, but not too often.

All is not darkness, however, and there are solutions to these problems. One of these is the use of a mobile unit arranged so that camera controls, switchers, etc. can be operated in the unit. Almost any kind of truck body can be adapted to this purpose, but remember to provide ventilation as otherwise it gets rather warm during the summer months.

With such an arrangement, it is often possible, to drive the truck to within a reasonable distance of the camera location. Then, all that remains is to carry the cameras in and run the camera cables. The television camera can easily be carried by two men—if they are young and well fed.

### Removable Console

As a suggestion, design your mobile unit so that all control equipment is mounted on a removable console equipped with wheels or casters. Then, when it is not feasible to operate from the mobile unit itself, this console can be rolled out of the truck and up the ramp to location. Sometimes there are even elevators available!

This mobile console has another advantage, in that it eliminates the disconnecting and connecting of each of the individual units. This not only saves time, but cuts down wear and tear on the connecting cables. The feature is important as cables always fail one minute before air-time, and it's not simple to locate the trouble, let alone repair it.

The roof of the mobile unit should be designed to support the weight of as many men as can crowd on it, plus at least two cameras with tripods and a relay transmitter with its tripod. There will be quite a few remotes where the cameras can work from this position which makes for a very compact operation. As a suggestion, provide jacks which can be placed at each corner of the unit after it is in place and raised just enough to level the unit and partially support it. Otherwise, movement on the roof or inside will sway the body enough to give the pictures an annoying wobble.

### The Director

When the camera controls are operated in the mobile unit and the cameras themselves are located elsewhere, the question will be raised as to where to locate the director. If he stays with the control men, he can probably only see what the cameras are picking up; and if he goes with the cameras, he will not always be able to see the

picture that is actually being transmitted. Experience indicates that it is better to keep the director with the cameras. Where considerable action is involved, such as in sporting events, he will have to rely on the cameramen to a great extent anyway. The cameramen by a simple gesture can indicate to the director when they have the shot called for, and the director can take it or not, as he chooses. As a safeguard, the camera control engineers in the mobile unit should have a standing order to disregard the director's call for a camera only when that camera is not yet focussed or for some other reason does not have a reasonably good picture. The director can, of course, take an occasional peek at the camera view finders. On outdoor night pickups, when hoods are not used on the view finders, the director, if he takes up a position between and slightly behind the two cameras, can see the pictures at all times.

### Announcer's Monitor

It is essential that the announcer see the televised picture which is being sent back to the studio. A standard 7 inch receiver makes a satisfactory monitor for this purpose, and is not too bulky to haul around. A hood should be provided over the kinescope and the receiver modified to operate off a monitoring line from the mobile unit.

On most remotes, there will at times be considerable crowd noise, etc., at least around the camera location. This calls for a cue circuit to the cameramen, camera control men and sound which has plenty of volume. The simplest solution is to provide a small amplifier for the director's microphone so that there will be no question of being able to hear his instructions.

### Relays

One of the problems involved in every remote is the matter of transmitting the program back to the studio or transmitter. We all know that there are two ways of accomplishing this, either by the use of specially selected and equalized



telephone circuits, or by radio relay. Each has its merits.

The local Bell Telephone Companies can generally supply balanced pairs equalized for practically flat response from 60 cycles to 4 megacycles. Such service is generally used only for short hauls. A one mile circuit of this type has been in use by KSD-TV for the past year and has given excellent service.

The costs of these video circuits is rather high. In St. Louis there is an installation charge of \$550.00 and a monthly rental of \$150.00 for equipment and \$20.00 per ¼ mile of circuit.

From this it can be seen that the use of wire video circuits is economically feasible only when the distance to be transmitted is small and programs are to be originated from that particular point frequently and regularly.

The majority of remotes are transmitted back to the studio by radio relay. For "one time" or occasional remotes from a given point it is the only system that is feasible, and, once set up and adjusted, the operation is very stable.

Another problem is the mounting of the relay transmitter with sufficient rigidity to withstand high winds which occur all too frequently when the relay transmitter must be used. As the four foot parabolic reflector has all the properties of a well designed parachute, tying the transmitter down is no mean problem. A liberal supply of heavy galvanized iron wire, turnbuckles and rope should be standard equipment.

Locating the relay receiver at as high a location as can be obtained is another "must". Where the television transmitter is located on an extremely high building this will probably be as good as any. The majority of television transmitters, however, will probably employ a four or five hundred foot tower for the support of the antenna. A mounting for the relay receiver up near the top of the tower can be designed with a remote controlled rotating and tilting mechanism. All of this looks beautiful on paper, but as usual there are complications. The receiver will have to be serviced, and while every station probably has a few engineers who have no serious objection to climbing up four or five hundred foot towers, it is questionable whether, as a matter of policy, it should be permitted. And, such work will

frequently be necessary in bad weather. More serious, is the rapid increase in loss of signal strength as the distance is increased between the receiver dish and the receiver controls. At KSD-TV we have located the relay receiver on the roof of a nearby building which is 285 feet above street level. This provides a clear shot from any likely origination point. A balanced pair telephone company circuit carries the video signal from this point to the KSD-TV control room.

### Telephone Circuits

Present practice is to lease two telephone circuits for sound and supervisory purposes. The supervisory circuit on a television remote, particularly prior to air time, is as busy as a country party line. For in order to insure proper coordination and adjustment of relay equipment, etc.; there will be a minimum of five stations on this line; namely, the control room, the mobile unit, the camera location, the relay transmitter and the relay receiver. Getting a call through on a circuit like this is sometimes a problem. At KSD-TV we have arranged with the local telephone company to install one of their mobile stations in our mobile unit so that emergency calls can be put through regardless of how busy the supervisory circuit is. This arrangement also enables the station to contact the mobile unit while it is enroute and before a connection to the supervisory circuit has been established.

### Power Supply

The matter of power supply is sometimes a problem. The mobile unit should be equipped with plenty

of heavy cable to take care of the long runs which may be necessary. A voltage regulator is desirable too, because frequently existing power lines are overloaded and subject to excessive voltage variations. Eventually, mobile units probably will have a gasoline driven generator either built in or in a trailer. About 5,000 watts is required for the field television equipment.

### Staff

The number of engineers required will vary, depending on the type of pickup and duration of the program. Where the cameramen are engineers, the safe minimum would appear to be a total of five engineers, two on cameras, two on camera controls and one on sound control.

Even with the program on the air, this engineering staff will have its hands full. The camera work, in particular, affords no opportunity for relief, and the men can not relax for even one moment. Bear in mind these facts when planning remotes, and, if it is the type of program which may run two hours or more, make some provision for relief.

Allow plenty of time to setup all equipment desired and give the men a chance to relax before air time. Where conditions permit it is very helpful to do as much of the wiring as possible ahead of time.

Finally, let's reminisce for a moment about the "old AM days." Remember our AM remotes in the early 20's? It took a truck then too, or would have—except we had no trucks. And nowadays, a vanity case is almost big enough! So cheer up, and let's get our television stations on the air, and fast!

## SET-UP FOR A TWO-CAMERA TELEVISION REMOTE

**Paul Wittlig, Technical Operations Manager, CBS Television details preliminary surveying which must be done**

**A**PPROXIMATELY a ton-and-a-half of technical equipment for an indoor remote; a little less, probably a ton for an outdoor pickup, plus a bus for haulage and/or as control origination point, plus a minimum crew of eight (in New York City), is the WCBS-TV tested recipe for a good two-camera "on location" telecast. Cost of the gear, around \$50,000. Other little extras, while essential are negligible in weight and cost.

Use of one of those specially-built, de luxe television buses,

known as a "Studio on Wheels," runs the cost element higher. They carry a three-camera-chain setup with accommodations for all essential equipment.

Occasionally the "Studio on Wheels," or other vehicle, is used as the control center for an indoor television remote. This reduces considerably the amount of equipment one has to carry inside. On such occasions, the director operates from the "Studio" or bus which is parked in the street.

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## Official Clearance

Such occasions, however, project several hurdles which must be overcome before official clearance can be granted for the telecast, especially in New York City. A Fair Permit is the first essential, because you're going to run cable over a sidewalk. This is procured from the Police Department, which also issues parking permits for the "Studio on Wheels" at the broadcast scene.

The question of running coaxial, power and light cables over a sidewalk next entangles one with the Department of Water Supply, Gas & Electricity; then with the Housing Department, and finally with the Borough President's office. Each must okay the location from its jurisdictional point of view. The Consolidated Edison Company also has to be contacted. The installation must be supervised by a licensed city electrician. After which, a City Inspector looks over the set-up and gives an overall approval.

On top of it all, the station must issue a bond to the City or a certificate of insurance evidencing the fact it carries public liability sufficient to cover any accident.

While the official clearances may take a few days to complete, the operation isn't as annoying or bothersome as it sounds. Actually, it's a lot simpler to originate a telecast from the bus than from an inside location to which one would have to carry the full load of equipment.

## Setting Up

Equipment must be on hand at a remote point at least two hours before rehearsal time. It takes seven technicians and a supervisor about two hours time to get it set up, tested and operating so that a satisfactory picture can be viewed at the transmitter and studio control room. The technicians then step into their broadcast roles . . . two as cameramen; two as camera control operators; one as an audio man; one, a link transmitter operator, and one in relief. The supervisor, of course, is in control at all times.

RF relay links are used instead of land lines to transfer picture signals from remote points to the transmitter. The unavailability of coaxial cable and the fact that it would take the Telephone Company weeks to install same for any one job, necessitates usage of the relay link.

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Direct "line of sight" to the transmitter is a prerequisite in re-

lay link pickups. If only one link is available, many good program possibilities will have to be passed up because of the impossibility of getting "line of sight." Of course, as additional links are made available to stations, practically any location in a city can be reached through spotting the links at intermediary points. Even then, it's possible to run into a blank wall on occasion.

Just recently, CBS Television was scheduled to broadcast the Freedom House Awards Dinner at the Commodore Hotel, New York City. The Commodore is located directly under the WCBS-TV transmitter atop the Chrysler Tower. However, the zonal setbacks on the Chrysler Building made direct line of sight impossible. After many huddles, the pickup was made by beaming the signal from the dining room, across the Park Avenue Ramp to the CBS Field Shop in Grand Central Station by relay link, from which it was then fed via coaxial cable through the WCBS-TV studio control board up to the Chrysler Tower transmitter.

## Surveying

Permits and line-of-sight are only two of the pre-broadcast problems in setting up a good television remote. Actually, a complete survey of the location must be made. These are conducted jointly by a technical supervisor and a program department representative, who canvass the proposed site for the essential requirements to a telecast. These include, in addition to the line-of-sight . . .

1. Where to obtain four kilowatts of AC for power and five to twenty kilowatts of AC or DC for lighting. These elements are usually found in the basement.

2. Approximate camera locations.

3. A room which can be put in semi-darkness for equipment, provided you're not using the "Studio on Wheels" for control origination, and within reach of cable run to the power source and cameras.

4. Light meter readings—on the normal incident room illumination (usually negligible).

5. Quantity of supplemental lighting required.

6. Where to place lights.

7. How to run lengths of power and light cables from source to equipment and lights (cable runs must conform to fire laws and not present accident hazard).

8. Where to terminate audio lines.

9. How can coaxial and intercommunication cable be run from

equipment to the relay link transmitter, and where can AC power for the transmitter be obtained.

10. How can the bulk and weight of equipment be brought into the building.

11. What union jurisdictional problems exist in connection with power, lights, etc.

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Two cameras were used. One on the second floor, one on the third.

Originally it was planned to have three, with two on one floor and one on the second. Due to another pick-up on the same day, this was impossible. As a result, the show was a little hectic. At one point, Leonard finished up on the second floor and had to be in the opening shot on the third floor immediately following. This fast move was accomplished by having the third-floor camera pan slowly for twenty seconds across the room before focusing on Leonard's microphone position. He arrived in time, a little winded. Because of the two-camera limitation, dollies and hundreds of additional feet of cable had to be employed.

#### In Terms of Weight

"This Is New York" is typical of most "on location" telecasts. They all require the minimum ton or ton-and-a-half of equipment at an approximate cost of \$50,000. A breakdown and distribution of the weight

would run as follows:

Video Equipment	Weight
2 Image Orthicon Tubes	Negligible
3 Telescopic Lenses	5 lbs.
2 Cameras and Viewfinders	198 lbs.
2 Camera Tripods	83 lbs.
2 Camera Control Units	130 lbs.
2 Sync Generator Units	119 lbs.
1 Switching Unit	71 lbs.
3 Power Supply Units	174 lbs.
1 Master Monitor	68 lbs.
700' Camera Cable	300 lbs.
100' Interconnecting Cable	40 lbs.
1 Power Distribution Box	10 lbs.
2 WO-79A Oscilloscopes	50 lbs.
1 Commentator's Monitor	45 lbs.
1 Director's Dual Monitor	135 lbs.
1000' Power & Light Cable	375 lbs.
12 No. 4 Photo-flood Lights & Stands	60 lbs.
2 Dollies	250 lbs.
1 Equipment Table	125 lbs.

1000' Miscellaneous coaxial, intercomm. & AC Cable 75 lbs.  
Relay Link—7,000 mc. 277 lbs.

Total Video Equipment—2,590 lbs.

#### Audio Equipment

2 W. E. 618-A Microphones 5 lbs.  
2 Portable Microphone Stands 25 lbs.  
100' Microphone Cable 9 lbs.  
1 OP-5 Amplifier 41 lbs.  
1 Power Supply, Spare Tubes & Tools 20 lbs.

Overall Total—2,690 lbs.

(Note: Above list does not include weight of microphone booms; camera platforms, nor folding chairs occasionally required).

If you're in possession of all the ingredients, you should be able to turn out a good two-camera "on location" telecast.

## One Man's Reflections (continued from page 24)

friendly critics. There was thus ensured the survival of the fittest methods and procedures.

#### Delaying Actions

But, unfortunately, the turmoil and shouting did not die, as it should have, several years ago. Engineering differences continued (and the 441-line television picture was finally replaced by the 525-line picture, though too little evident effect in the home.) The type of synchronizing signal has also continued to be under repeated consideration. However, the basic standards of television, as far as the engineers are concerned, seem at last to be thoroughly stabilized.

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Of TELEVISION, published Monthly at Grand Central Annex, New York City, New York, for October 1, 1947, State of New York, County of New York.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Peter B. James, who, having been duly sworn according to law, deposes and says that he is the business manager of the TELEVISION and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Editor and Publisher, Frederick A. Kugel, 600 Madison Avenue, New York City; Managing Editor, Mary Gannon, 600 Madison Avenue, New York City; Business Manager, Peter B. James, 600 Madison Avenue, New York City.

2. That the owner is Frederick A. Kugel, 600 Madison Avenue, doing business as Frederick Kugel Company.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

PETER B. JAMES  
Business Manager.

Sworn to and subscribed before me this 1st day of October, 1947. Isidore Gottfried.  
(SEAL) My commission expires March 30, 1948.

# FOOTBALL SPONSORED BY 14 ADVERTISERS (cont. from page 20)

## **WFIL-TV**

**Temple Univ.—Temple Stadium**  
**Villanova—Shibe Park**

**High school games—various**  
**Navy vs. Duke from Baltimore**

Two cameras are at the 50-yard line, usually up about 75', although the elevation is less at the high school fields. Cameras are equipped with the 8½", 13", 17" and Zoomar lens complements. When available the Zoomar is in use from the time the ball is snapped by the center, with the overall picture covered until the play is established. As the play materializes, lens "zooms in" to follow the ball. WFIL-TV's crew estimates that the Zoomar is used approximately 75% of actual game time as it can be used also as a fixed lens. It's found most effective on long passes and long runs, enabling one camera to follow complete plays.

The 135 mm. lens is used for color; the 8½" lens is used occasionally when the camera is set up on the 50 yard line, fairly close to the sidelines. The 13" and 17" lens is used throughout the game. Control room is in the mobile truck, parked as close to the cameras as possible outside the stadium. Crew consists of six engineers, two production men, two spotters, one statistician, remote director Dave Kaigler and announcers Don Kellett and Tom Moorehead.

## **WMAL—TV**

**Georgetown—Griffith Stadium**  
**Redskins—Griffith Stadium**

Recently opened WMAL-TV uses two cameras, equipped with Zoomar lens. Cameras are on the 40 and 50 yard line, same side of the field on the second deck of the stadium, about 50' high. Site was selected with regard to the position of the sun in the afternoon and consideration to being as close to the 50 yard line as possible, with the sun at the cameraman's back.

#1 camera is used with a wide angle lens for the kick-off at the start of the game. Switch is made to a medium lens on #2 as the runner takes the ball back up the field. On general plays, #1 uses a lens which will show both teams, while #2 is fitted with a lens which gives a closer picture of the offensive line and backfield. Lenses are changed in relation to the distance of the play from camera locations, with varying focal lengths used to produce the desired result. When the Zoomar lens is used, switches are

held to a minimum and it's possible to make rapid changes of lens focal length, as required in rapid play.

Mobile truck is used wherever possible, and is parked close to the camera position in order to keep the length of cable to a minimum. Burke Crotty is director, with eleven men including engineers, directors, announcers and spotters handling the pick-ups. Announcers are Jimmy Gibbons and Tommy Dolan for collegiate games and Harry Wismer and Tommy Dolan for pro games.

## **WTTG**

**Univ. of Maryland—College Park**

WTTG uses three cameras to cover the game, placed on the 50 yard line, in the press box approximately 75' above the field. A 4" lens, 9" lens and 14" lens are used—one for each camera. The director works out in the mobile truck which is parked directly behind the stadium.

It takes approximately eleven men to handle the pick-up, which is accomplished by means of a three relay hop from the point of origination to the studio. Roger Coelos directs; Bob Wolff announces.

## **WNBW—Baltimore**

**Colts—Municipal Stadium**

Two cameras are located atop the stadium about 100' above the field at the 50 yard line. Camera #1 uses the 135 mm. and 12" lenses; #2 has the 17" and 25" lenses. 12" lens is used for medium shots, with the 25" lens used for close-ups.

Control equipment is mounted in a temporary unit, a van, parked approximately 150 feet from camera position, just outside the stadium. Microwave signals are fed to Washington from Baltimore in "line of sight", with Chesapeake and Potomac Phone Company providing the relay links.

Crew of eight is required for the pick-up, under the supervision of Producer John Gaunt and Technical Director Charles Colledge. Ray Michael and Bailey Goss announce.

## **WWJ-TV**

**Univ. of Detroit—U. D. Stadium**

**Univ. of Michigan—U. M. Stadium**

For the Detroit games, WWJ-TV's cameras are located on top of the press box opposite the 45 yard line and about 80 feet above the field. University of Michigan games are relayed from the stadium at Ann Arbor, about 37 air miles from the transmitter on top of the Penobscot Building in downtown Detroit.

For these games the cameras are located on top of the press box opposite the 40 yard line and about 125 feet above the field. Because of a line of hills between the stadium and the transmitter, a relay transmitter has been erected about two miles from the stadium.

Camera coverage follows the general pattern of using a wide angle shot until each play starts and covering the actual play with a close-up. The 8" lens is used for wide angle shots; the 24" for close-ups, and the 13" occasionally. For the U. of D. games, the control room is in the remote truck, parked just outside the stadium and directly behind the press box. At Michigan games, the control room is in a tent on top of the press box and directly behind the cameras.

Eight engineers and two helpers comprise the crew, in addition to announcer Paul Williams and two spotters. Jim Eberle directs.

## **KSD-TV**

**Univ of St. Louis—Walsh Stadium**

KSD's two cameras are on the 50 yard line, on top of the press box and approximately 75' off the ground. Camera #1 covers in a fairly wide angle showing both teams, while #2 camera catches close-ups of action. 14" lens is used on #1, with #2 using 135 mm. lens and the 24" telephoto. Control room is in the mobile truck.

The director stands in back of the cameramen, who signal him when they have the shot he called for. Nine men are required for the pick-up; five engineers, two spotters, director Frank Eschen and announcer Ellis Veech.

## **KTLA**

**Dons—Coliseum**

**Loyola—Coliseum**

Two to four cameras are used, depending upon the event and the coverage desired, i.e., special ceremonies, interviews, etc. At the Coliseum, cameras are located on a specially built platform between the 40 and 50 yard line. Lens vary from 50 mm to 24". A wide angle lens is used for the kick-off, field goals, etc.; a medium angle for passes; while runners in close plays are covered with a narrow angle lens. Control room is in the mobile truck, parked in back of the stadium. Ten men are used for the pick-ups, with Albert V. Cole directing and Bill Welsh announcing.

Originally it was planned to have three, with two on one floor and one on the second. Due to another pick-up on the same day, this was impossible. As a result, the show was a little hectic. At one point, Leonard finished up on the second floor and had to be in the opening shot on the third floor immediately following. This fast move was accomplished by having the third-floor camera pan slowly for twenty seconds across the room before focusing on Leonard's microphone position. He arrived in time, a little winded. Because of the two-camera limitation, dollies and hundreds of additional feet of cable had to be employed.

#### In Terms of Weight

"This Is New York" is typical of most "on location" telecasts. They all require the minimum ton or ton-and-a-half of equipment at an approximate cost of \$50,000. A breakdown and distribution of the weight

would run as follows:

Video Equipment	Weight
2 Image Orthicon Tubes	Negligible
3 Telescopic Lenses	5 lbs.
2 Cameras and Viewfinders	198 lbs.
2 Camera Tripods	83 lbs.
2 Camera Control Units	130 lbs.
2 Sync Generator Units	119 lbs.
1 Switching Unit	71 lbs.
3 Power Supply Units	174 lbs.
1 Master Monitor	68 lbs.
700' Camera Cable	300 lbs.
100' Interconnecting Cable	40 lbs.
1 Power Distribution Box	10 lbs.
2 WO-79A Oscilloscopes	50 lbs.
1 Commentator's Monitor	45 lbs.
1 Director's Dual Monitor	135 lbs.
1000' Power & Light Cable	375 lbs.
12 No. 4 Photo-flood Lights & Stands	60 lbs.
2 Dollies	250 lbs.
1 Equipment Table	125 lbs.

1000' Miscellaneous coaxial, intercomm. & AC Cable 75 lbs.  
Relay Link—7,000 mc. 277 lbs.

Total Video Equipment—2,590 lbs.

#### Audio Equipment

2 W. E. 618-A Microphones 5 lbs.  
2 Portable Microphone Stands 25 lbs.  
100' Microphone Cable 9 lbs.  
1 OP-5 Amplifier 41 lbs.  
1 Power Supply, Spare Tubes & Tools 20 lbs.

Overall Total—2,690 lbs.

(Note: Above list does not include weight of microphone booms; camera platforms, nor folding chairs occasionally required).

If you're in possession of all the ingredients, you should be able to turn out a good two-camera "on location" telecast.

## One Man's Reflections (continued from page 24)

friendly critics. There was thus ensured the survival of the fittest methods and procedures.

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- ✓ Line-to-line clamping circuits improve overall low-frequency response, eliminate hum pickup, reduce need for vertical picture-shading correction.
- ✓ Film pickup units either floor-mounted or on track attached to wall and movable from one projector to another.
- ✓ Overall frequency response characteristic flat up to 6 mc., permitting excellent horizontal picture resolution.

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➤ *Further details on request.*

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*First with the Finest in Television*

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