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Televiser

JOURNAL OF TELEVISION

AN INTRA-STORE TELEVISION REHEARSAL

"TELEVISION INSTITUTE" ISSUE

ARTICLES BY: GOLDSMITH, HUBBELL, FLY, DUPUY, JOYCE, HURWITZ, EMERY, ETC.

WHEN CAN TELEVISION TURN A PROFIT?

Facts, figures and "television know-how" are needed when considering this important question. Du Mont is qualified to help you find the answer. Du Mont has marched in the forefront of radio and electronic progress for the past 15 years. Du Mont has contributed importantly to television broadcasting and receiving equipment design. Du Mont has built more television stations than any other company. Du Mont has operated its own Station WABD and commercially programmed its telecasting time since 1942.

From this deep reservoir of television experience, Du Mont has drawn a pattern which you can use to plan your television future. This pattern is presented in detail in our new booklet, "The Economics of Television." This booklet sharpens but one axe—the tested superiority of Du Mont station equipment. It is another important Du Mont contribution to the development of a great new medium. Please request this booklet on your firm letterhead.

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TELEVISION STUDIOS AND STATION WABD, 515 MADISON AVENUE, NEW YORK 22, NEW YORK

Vol. 2, No. 2 . . .

Jan.-Feb., 1946

Television enters 1946 with glittering hopes. New highs in television's growth are expected to be reached during television's first postwar year. 1945, partly a war-year and partly a peace-year, saw television already make vast strides. During its partial naissance television demonstrated: (1) Larger screens; (2) Brighter pictures; (3) Color's possibilities; (4) A revolutionary, sensitive camera "eye"; (5) Improved programming; (6) Opening of the coaxial cable from Philadelphia. . . . And now, barely over the threshhold of 1946, has come the history-making televising of the opening of Congress by President Truman, and the telecasting of the event to audiences in New York, Philadelphia, and Schenectady. 1946 will see the extension of the coaxial cable, the opening of more television stations, and most important—stability for a young industry!

IRWIN A. SHANE
Editor & Publisher

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INA BRUCE ..... *News*
ARLENE ALLEN ..... *Features*
A. E. BROWNING ..... *Reviews*
LARRY CARL ..... *Washington Bureau*

●

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NOTE: Because of the lack of space resulting from publishing the papers delivered at TELEVISER'S "1st Annual Television Institute," many regular features are omitted.

1: PROGRAMMING AND PRODUCTION:

2: OPERATION AND MANAGEMENT:

3: ADVERTISING AND MERCHANDISING:

4: REVIEWS, SCRIPTS AND VIEWS

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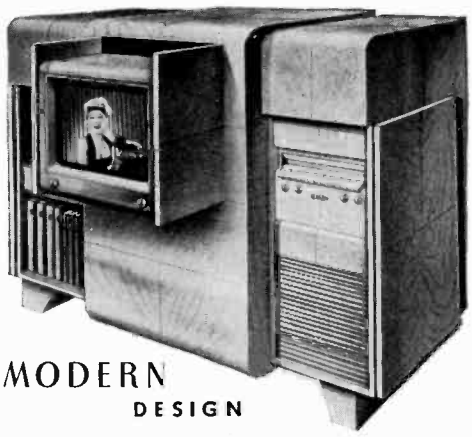
For its superlative performance is more than mere chance. DuMont's 14-year pioneering leadership in radio-electronics guarantees uncompromising craftsmanship...assures the things important to you. DuMont will give you incomparably clear pictures, exquisite FM tone, inspired cabinet artistry, technical dependability. These are *tested* attributes of DuMont-engineered Television-FM receivers. Soon they will be yours...soon you will realize the full richness of television's tremendous promise if you remember this:

For the best in television, look and listen to a DuMont Teleset!



†Trade-Mark Reg.

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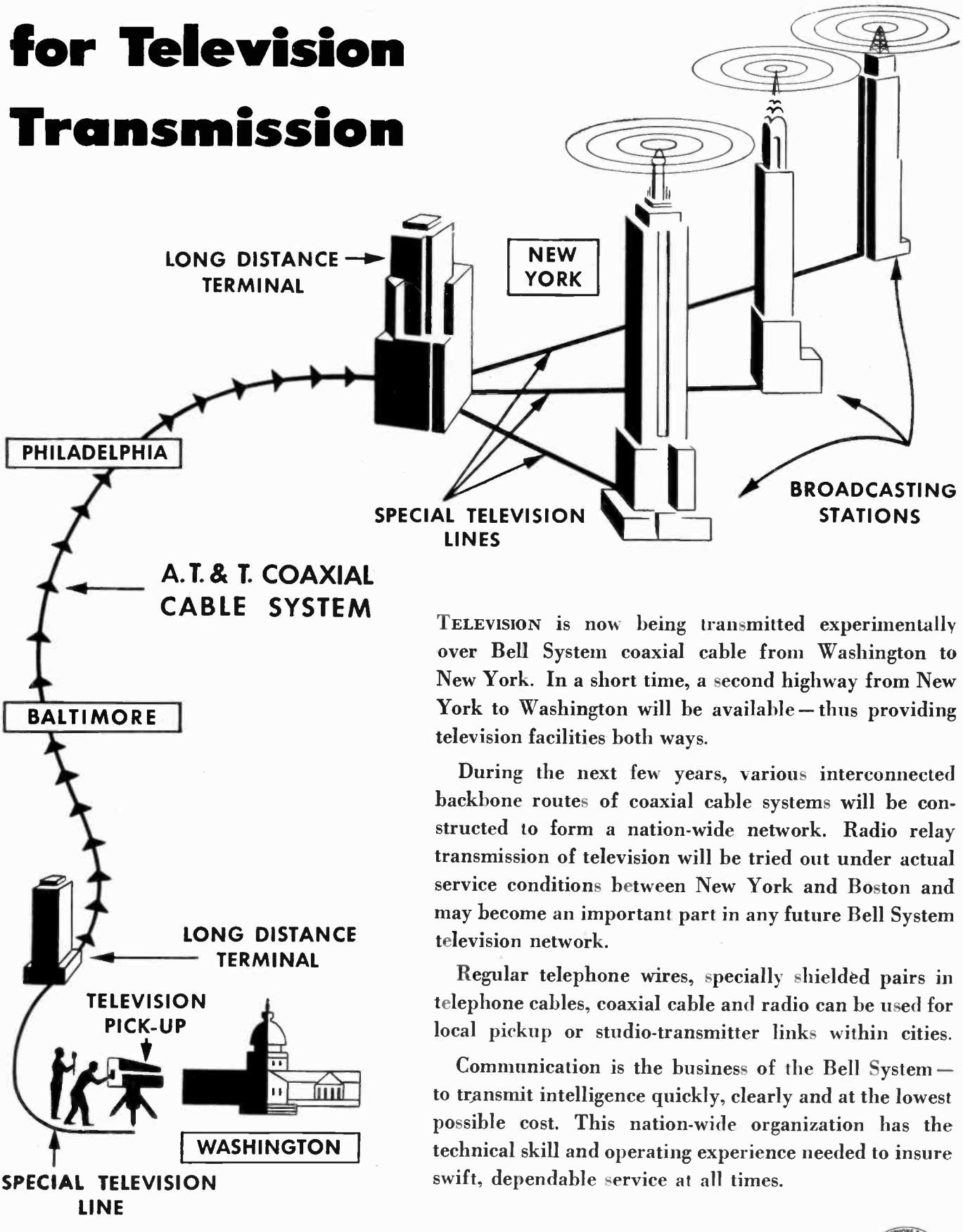
New Highways for Television Transmission



TELEVISION is now being transmitted experimentally over Bell System coaxial cable from Washington to New York. In a short time, a second highway from New York to Washington will be available—thus providing television facilities both ways.

During the next few years, various interconnected backbone routes of coaxial cable systems will be constructed to form a nation-wide network. Radio relay transmission of television will be tried out under actual service conditions between New York and Boston and may become an important part in any future Bell System television network.

Regular telephone wires, specially shielded pairs in telephone cables, coaxial cable and radio can be used for local pickup or studio-transmitter links within cities.

Communication is the business of the Bell System—to transmit intelligence quickly, clearly and at the lowest possible cost. This nation-wide organization has the technical skill and operating experience needed to insure swift, dependable service at all times.

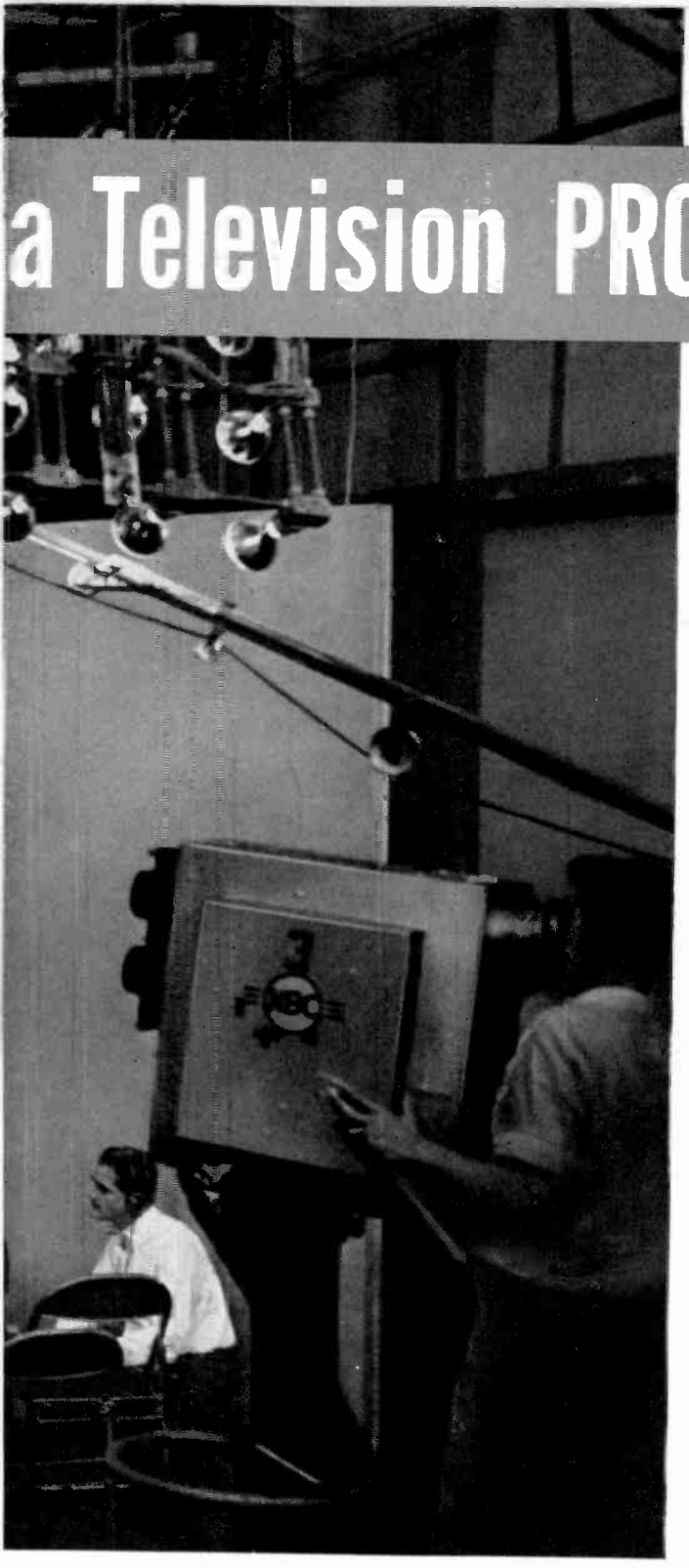
BELL TELEPHONE SYSTEM

What makes

What makes WNBT the best media buy in Television today?

NBC producers, writers, crews, technicians and engineers have proved they know show business, stagecraft and television technique. They are backed by the longest, continuous, practical experience

a Television PRODUCTION?



A TELEVISION PRODUCTION is *made* when good material is given imaginative, expert treatment by men who *know* television. A few examples of acknowledged excellence in television production are NBC's presentations "Another Language," "Front Page," "Winterset," "Abe Lincoln in Illinois" and "You Can't Take It With You"—great material, obviously. Given dextrous interpretation, experienced adaptation and the advantages of NBC's television facilities, these presentations couldn't miss being fine television productions.

and the finest broadcasting facilities in television.

Whatever your requirements—whether you produce your own shows with NBC experts . . . whether your ideas are developed and produced by NBC . . . or whether you sponsor programs built and broadcast by NBC—WNBT offers short-cuts and economies made possible by its planning and production experience.

NBC TELEVISION

WNBT NEW YORK

NATIONAL BROADCASTING COMPANY

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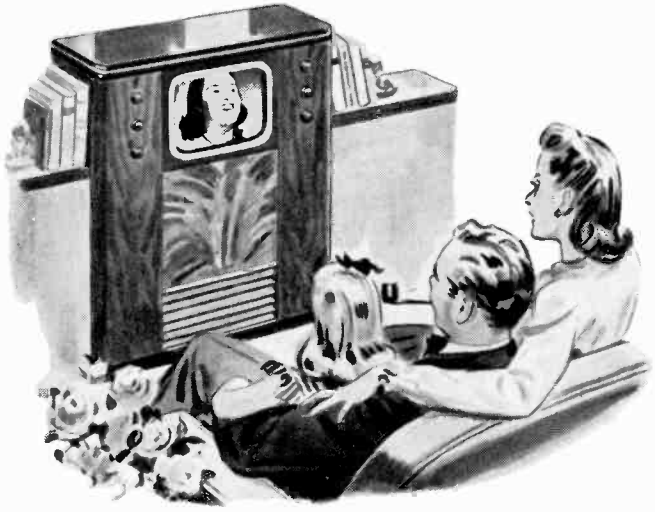
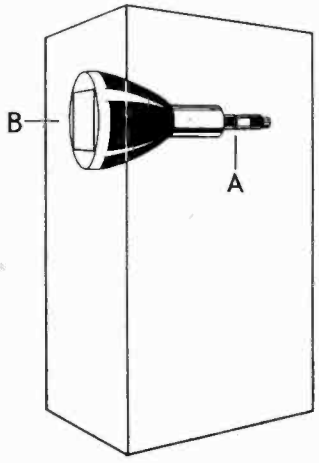
A PROGRESS

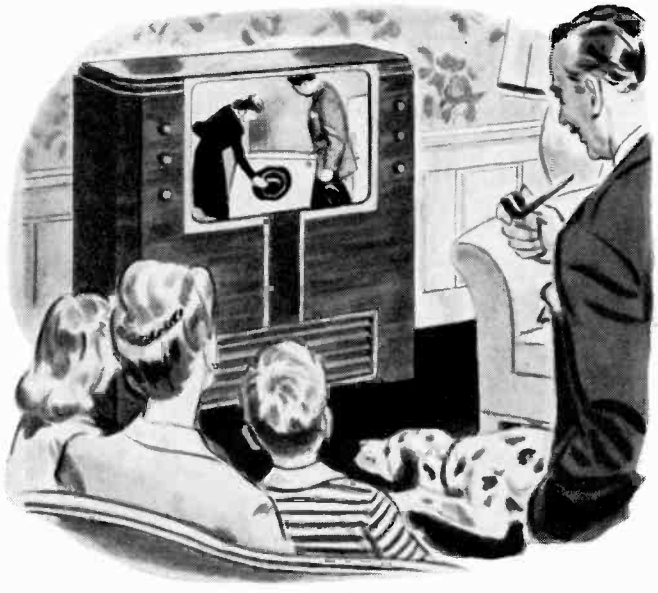
TELEVISION RECEIVERS



RCA DIRECT-VIEWING TELEVISION

The first RCA Victor television receivers will probaby be of the direct-viewing type. Here a Kinescope Tube (A) is mounted horizontally in the cabinet. The picture appears at front end of tube (B) and is viewed through a frame in the cabinet. Pictures of this size can be seen comfortably by an average family group in a typical living room. Brilliance of picture permits normal room illumination at all times.

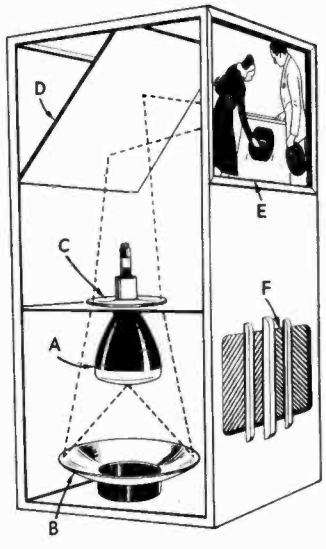




RCA LARGE-SCREEN TELEVISION

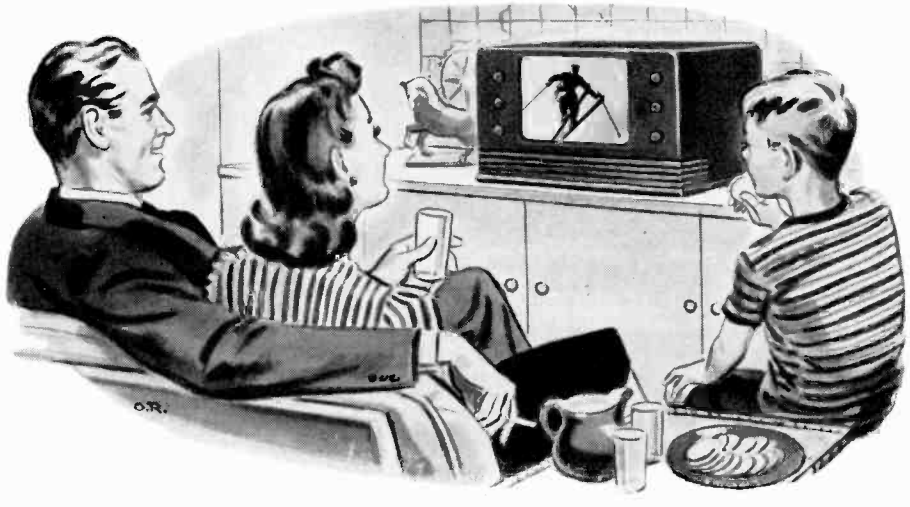
Probably the next type available and at a higher price than direct-viewing instruments. RCA Large-screen Television became a post-war reality when RCA scientists, placing a small projection Kinescope Tube in a vertical position, combined it with a system of lenses and mirrors used in astronomy. With this system brilliant, clear pictures larger than a standard newspaper page are possible.

A. Kinescope Receiving Tube. B. Spherical Mirror. C. Aspherical Correcting Lenses. D. Inclined Mirror. E. Translucent screen (picture viewed from front . . . projected from rear). F. Loudspeaker for reproducing television sound.



RCA TABLE MODEL RECEIVERS

The great popularity of table model radios leads many to predict a great future for a compact television receiver of this type. These receivers will use the direct-viewing principle described in the diagram at the top of the page. Because of their small size, relatively low cost and small but sharply detailed pictures, these receivers are likely to be the choice of many families, not only for use in living rooms but as an "extra" set in a bedroom or den, for example.



REPORT BY RCA

- - - *Models for every need*

RCA Victor Television Receivers will be available in a range of sizes and prices to suit all family requirements. First models, incorporating many new improvements, expected in 1946

RCA Victor has in store for you new, improved television receivers providing the bright, clear pictures that you have long been waiting for. These receivers, far superior to any previously produced, will be in the market in 1946. They will be announced as soon as RCA Victor dealers receive them.

Various sizes of pictures and cabinets will be available, priced according to the elaborateness of equipment. Cabinets will be beautifully styled—designed to take their place with the finest furniture.

How important is picture size?

Studies by RCA Victor engineers of ideal viewing distances reveal an interesting fact about picture size. Although many people who are unfamiliar with television feel that the larger the picture the more comfortable the viewing will be, scientific determinations and practical tests show that the only important thing is that picture size be always adequate for the distance at which it will be viewed.

Direct-viewing Receivers lower in cost

For example, when you are seated a few feet from the receiver as in a normal family living room, a 6 x 8-inch picture has the same high visibility as a much larger picture viewed at a greater distance. This means that the size pictures provided by RCA Victor *direct-viewing receivers* will probably be preferred by many families. Direct-viewing receiver cabinets can be smaller, and less equipment is required than in receivers achieving large picture size through optical enlargement. Therefore, direct-viewing receivers will be appreciably lower in cost.

RCA Victor *large-screen television* will meet the requirements of purchasers who entertain large groups of friends and whose living rooms can accommodate larger cabinets. This receiver employs a translucent screen on which the picture is projected through an optical enlarging system within the set. No external screens, such as those used for home movies, are required. RCA Victor large-screen television, already proved in the laboratory, can provide pictures of bright, life-like quality measuring up to 18 x 24 inches . . . larger than a full-size newspaper page.

The Heart of Electronic Television

RCA Victor receivers described here are but a few of the milestones in television which bear the mark of RCA research and development. Among others are the two basic electronic tubes, developed by RCA's Dr. V. K. Zworykin, which made electronic television possible. These are the Iconoscope, or the "electric eye" of the television camera which picks up the scene, and the Kinescope, or screen tube on which the picture appears in the receiver.

More than any other organization, RCA Victor has the experience and knowledge to bring you the most advanced television. Every type of RCA Victor television receiver will reflect the exhaustive research and development of the pioneer which extends back many years before the war. When television comes your way, you'll enjoy it to the fullest on a receiver bearing the mark of the leader—RCA Victor.

RCA VICTOR

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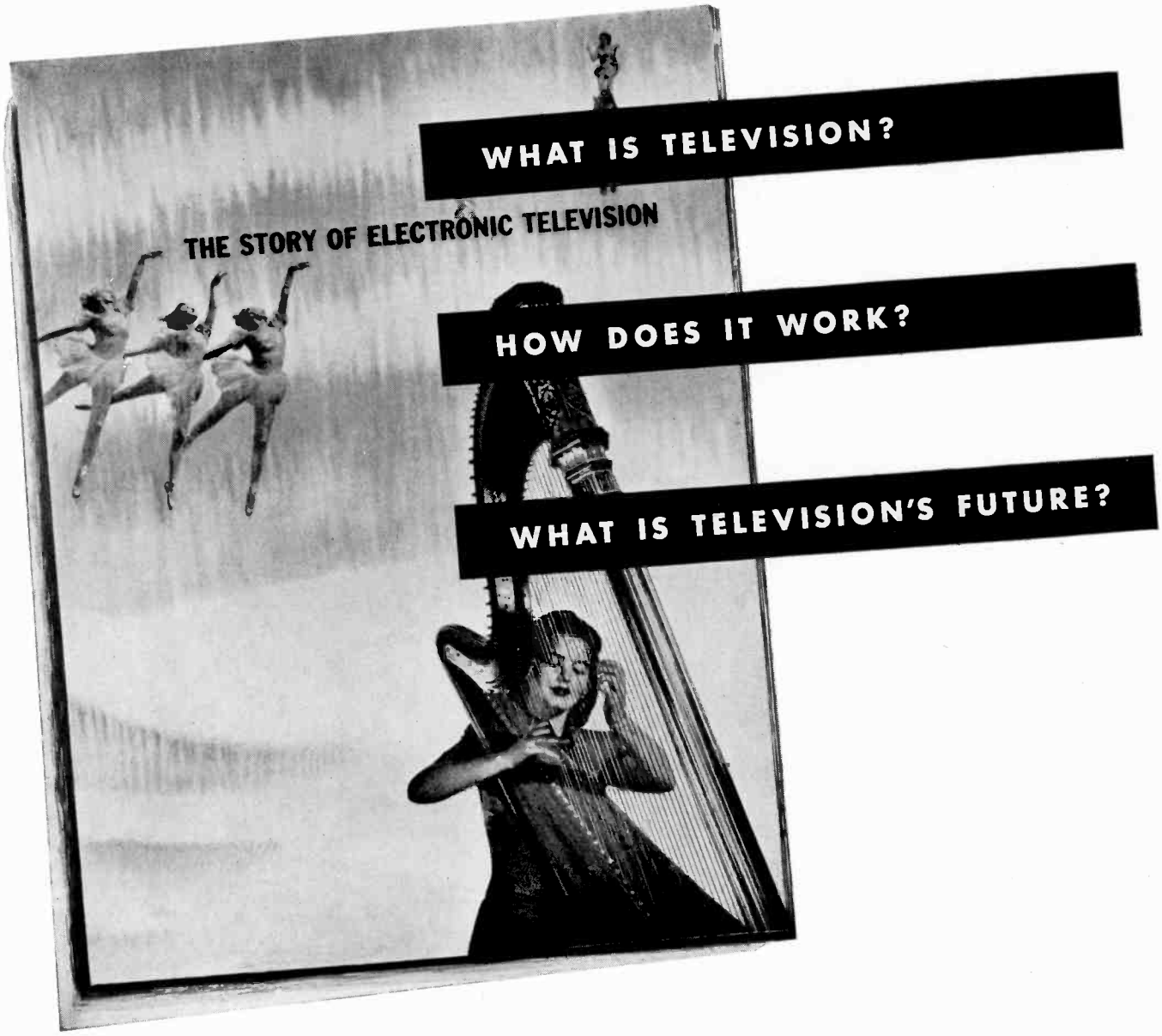

SCORES OF QUESTIONS like the above will be answered for you when you read "The Story of Electronic Television." Here, in a colorfully illustrated, easy-to-read booklet is the complete, concise explanation of the miracle of modern television.

Heretofore, this fascinating booklet was available only to those directly connected with the television industry. Now it can be offered to all interested persons. It sets forth in plain, non-technical language the entire story of television, how it began back in the minds of the ancients, how present-day science has made it a reality. In this booklet you will find how electronic television works, how it has been developed since the early days when Philo T. Farnsworth first set forth the basic idea as a fifteen-year-old high school student. And in this booklet you will find a key to the potentialities of television as it will affect our daily living, how it will contribute to the fields of entertainment, industry and education.

"The Story of Electronic Television" has been called the most complete, understandable explanation of this important new endeavor yet written. For your free copy, write the Farnsworth Television & Radio Corporation Fort Wayne 1, Indiana.

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Scene from "Abe Lincoln in Illinois" as televised by Station WNBT-NBC, New York, in its series of televised revivals of Broadway "hit" plays. (Photo by NBC)

STAGE PLAYS FOR TELEVISION

By JOHN REICH

TO ONE who does not mind reading books of plays, television's potential treasure of dramatic material is as vast as television's own possibilities.

There are relatively few good one-act plays. The playing time of the most effective dramas and comedies since Shakespeare has been about two hours; and although radio dialogue is faster than stage dialogue, the cleverest broadcasters have not been able to convey over the air in less than one hour what the masters of the drama have written for two.

The television producer faces the alternative of either overtaxing the receptivity of his audience with a full hour of drama, with perhaps a relaxing commercial in the middle, or of dividing his play into structural parts. Because many people think a dramatic telecast should not be longer than half an hour, the full length play (a dialogue cut to one hour) may be aired in two thirty-minute portions not more than a week apart.

This two-installment plan will work best for plays written without regard to curtain and intermission. However, the well written plays of the nineteenth and twentieth centuries are rigidly climaxed. Sawing the second act in two would destroy it's impact upon the audience. If the play is replete with fascinating characters and detail, it may be effectively produced by making fewer cuts and airing each act separately as a half hour spot. If it is a drama, with less of dialogue and character than of plot and action, three twenty minute telecasts may serve the purpose. In any case, a thorough study of the play's structure, and not the need for filling the program director's timesheet, must determine the teledrama's airtime, be it a full hour, or two half hours, or three half hours, or thrice twenty minutes.

Because of the new medium's predominantly visual character, and due to technical limitations, television dialogue *cannot* be delivered as fast as radio dialogue. Therefore, the video art will succeed even less than radio in compressing 120 minutes of drama into less than thirty.

In selecting his material from the vast storehouse of the dramatic stage, the program director may well follow his instinct for the video art rather than any artificial set of rules. He should be guided, however, by three characteristics of television, namely: *immediacy, fluidity,* and *emphasis* on objects.

A character from a play appearing close to the viewer in the latter's living room can suggest the most intimate transitions of thought and emotion. Tense psychological plays, mysteries, and melo-dramas should prove good television material if there are not too many characters.

Video's Trick Devices

Although not as fluid as the motion picture, television makes lavish use of fades, dissolves, superimpositions, and wipes, all of which it produces more easily than the film studio. The treasury of the theatre yields some stage plays which emphasize the supernatural shift back-and-forth in time and place. Dramas of that type require, for complete effectiveness, all the magic devices of the video engineer. Furthermore, unlike the theatre, television's roaming cameras can, through truck-in and close-up shots, reveal the drama of inanimate objects. For this reason, plots which use many interesting objects or concentrate on one symbol (like the "Falcon" pictures) are apt to make splendid television material.

It is impossible to get the production

rights of many recent plays tied up by Hollywood. Yet there are many others—ten to twenty-five years old—that show no signs of age. Some of them are expensive, others are available at a modest royalty figure.

A number of stimulating modern plays are set in a court at law. A series of such "Trial Plays," besides benefitting from the immediacy of psychological acting, will also appeal to the sense of participation so important in non-dramatic television shows. Not only will the home audience identify itself with the jury; the studio audience can act as the jury, with a different ending rehearsed according to the verdict of guilty or not guilty. This device, along with strong suspense, visual appeal, and the psychological states of clashing witnesses, makes *The Night of January 16th* a natural for television.

A series of similar court room plays has great advantages for the studio financially and operationally: The one set can serve for all plays, and the most interesting camera angles can be used again for the characters of another "trial play." Veiller's *Trial of Mary Dugan,* with over 300 performances on Broadway, has the added attraction of a beautiful woman defendant. Wool's *Libel,* an English court room play presenting the case of a psychoneurotic prisoner of war just returned from a German camp, possesses thrilling actuality. *The Red Robe,* by Brieux, a classic in the field of court room plays, can easily be adapted and inexpensively produced.

Crime Plays Are Popular

Crime plays are now enjoying unprecedented popularity on stage, screen, and on the air. Like Hopwood-Rhinehart's *The Bat,* with 867 performances (the most successful thriller of all time), some of them offer exciting visual possibilities, whereas the more recent ones have turned toward psychological and psychopathological complications.

Through its continually moving spatial cameras, television is able to show in defocused shots, close-ups, angle shots, and surprising dollies how the world appears to the neurotic, the criminal, and the insane. Unlike the theatre, it can create a subjective reality and effect subconscious identification of the viewer with the character who invades his living room. Lyndon's *The Amazing Dr. Clitterhouse,* the story of a physician who turns criminal to study criminology, is not only an amusing and gripping play, but may be made into an effective television serial. Chodorov's *Kind Lady,* and Vosper's *Love from a Stranger,* come close to such recent mysteries as *Arsenic and Old Lace* and *Gaslight,* both of which are unobtainable properties.

If the rights to Emlyn Williams' *Night Must Fall* are difficult to secure, the author's earlier play, *A Murder Has Been Arranged,* will telecast just as well. Should the royalty fee for Percy-Denham's *Ladies in Retirement* be too high for the budget, some older mysteries will not lower the standard of dramatic programs: Armstrong's *Ten Minute Alibi,* in which a drugged cigarette and a dream offer visual opportunities, was a success in London's Alexandra Palace. In Veiller's *The 13th Chair,* which is still a favorite in our non-commercial theatre, clever direction will prove satisfactory despite the number of characters. Colton and Miles *Nine Pine Street,* a suspenseful psychological drama plotted by life itself, permits interesting close-ups of the most varied emotional states. In Woolcott-Kaufmann's *The Dark Tower,* the two famous authors joined to write the ingenious story of an actor who suddenly becomes involved in murder. Similarly, Goetz' *Murder in Rehearsal* is an occasion for television to scan the spookish corners of an empty auditorium and a deserted stage.

A series which may be entitled *"Plays of Two Worlds"* would take advantage of television's fluidity. Shifting between different worlds and peoples in space and time, this type of drama presents the director and the engineer with the challenge of creating new pictorial transitions and variations. Balderston's *Berkeley Square* combines that fluidity with the immediacy effect of psychological acting. One of America's favorite dramas, it shows the same characters in the present and in the colonial worlds. The transmigration of souls, the central theme in Priestley's *Love and the Conways* can be worked out more effectively in television than in the theatre. Other plays of "two worlds" are Vane's successful *Outward Bound,* Hackett's popular *Captain Applejack,* and Drinkwater's little known *Mary Stuart.*

Beside the dramas which can be classified as mysteries, melodramas, and phantasies, there are others which lend themselves to adaptation for television because of the intimacy of their plots and the human warmth of their characters: Milne's *Dover Road,* easily transferable to the Hollywood-Las Vegas highway, is an amusing, realistic fable with a great opportunity for a small group of comic acotrs. Because of it's epic structure, Galsworthy's *Escape* combines the unity of having one leading character with the variety of featuring new faces in each episode. The nine stations of a fugitive's flight from an ironic justice may be aired in any combination of scenes and, if necessary, two or three of them may be left out altogether.

Most plays written in this "open form"

Comedy "Petticoat Fever," 1935 Broadway hit, one in series of tele revivals.

were composed under the influence of expressions between 1914 and 1930. They lend themselves better to television programming than the inflexible dramas in three acts or five acts. Benet's *The Devil and Daniel Webster,* in both the dramatic and operatic versions, has many qualities for an ideal television drama: Shorter than the average play, it combines the immediacy and the patriotic appeal of a realistic play with the subtle emotions and the video possibilities of a phantasy.

Vildrac's *S.S. Tenacity,* a strong and truthful drama of our soldiers' return from Europe, will capitalize on the amazing parallel of 1919 and 1945. Likewise, Capek's *RUH,* depicting the increasing mechanization and dehumanization of man, commands new interest in the atomic age; and the attempt of the robots to exterminate their makers presents sitmulating problems for the cameras.

In a different way, some of the old American melodramas may prove palatable television fare. They contain an abundance of physical action which must be played "straight" in order to .be both natural and funny. Their historical and local flavor will lend them a certain immediacy effect. A few such plays are: *From Rags to Riches, The Streets of New York,* and *Under the Gaslight.* With the help of the city' museums, a telecast of Mowatt's *Fashion,* currently America's favorite old melodrama, can draw an interesting parallel between the way New York's fashionable society lived and dressed, then and now.

Once it truly comes of age, television may reach out for the dramatic masterworks of world literature. Because our senses respond to visual impulses nine times as often as to auditory stimuli, comedy may well prove more effective in television than in radio. Whereas radio has aired the world's great dramas and novels, video will turn to the world's great comedies in which the laughable is based on visual elements rather than on the dialogue: *Malvolio* and the *Imaginary Invalid* make us laugh before they say a word. However, the perception of their speeches must not lag behind the rapidity of the visual impression they produce. For this reason, the world's great comedies must be translated into the idiomatic speech of our time.*

Beside some antique and Shakespearean plays, the following comedies seem well suited to the new medium: *Master Pierre Patelin, Gammer Gurton's Needle, Volpone, Shoemaker's Holiday; The Doctor in Spite of Himself; The Beaux' Stratagem, She Stoops to Conquer, the Liar,* and *The Servant of Two Masters; Turandot, The School for Scandal,* and *The Importance of Being Earnest.*

It is anybody's guess how many plays dramatic literature, and the daily requirements of the stage have produced in the 2400 years of the theatre's recorded history. A good working knowledge of the drama requires the thorough study of perhaps 1500 to 2000 plays. A surprisingly large number of them may well please the television producer and his audience alike. There is tasty fare for television at every range of price and quality; and for the director who does not mind a little detective work in the libraries, there are many wonderful bargains.

* CF. "New Plays for Old" *College English, November 1940.*

TELEVISION "QUOTABLES"

"WE do not fear obsolescence; we welcome it. That is why American industry continues to research and to make progress. Every new development in radio, whether it be a gadget or a system, involves some obsolescence of former methods. A television receiver or a transmitter is no exception. Every new art or business based upon the technical sciences must deal continuously with the factor of obsolescence.

"Assuming that a television receiver bought for $250 becomes obsolete in five years, the price the owner pays for obsolescence is less than 2 cents an operating hour, if he has program service from two or more stations; for a $150 receiver, less than 1 cent an operating hour.

"Research and development in television must not be looked upon as a process of obsolescence. Rather it should be regarded as an evidence of progress through which a new service of sight and sound with constantly improved instruments and programs are made available to the American people."

BRIG. GEN. DAVID SARNOFF, *Pres.*
Radio Corp. of America
New York City

"THE television industry has just passed through another of what had begun to appear as an unending period of crucial years. The allocation "storm" of the past 12 months which buffeted our industry ship in a tide of controversy has finally subsided. The great war which virtually brought commercial television to a standstill has ended. The Federal Communications Commission has, within the past fortnight, issued its final report on allocations and regulations. Basically, it is the TBA plan of October 11, 1945. The road ahead is now clearly marked; it reads—Commercial Television . . . Full Speed Ahead."

J. R. POPPELE, *President*
Television Broadcasters Association
New York City

"CUSTOMERS are willing to look at a straight merchandising presentation. We think that although ten minutes is not too long while the novelty of the medium is there, a much shorter presentation would be more effective when the public becomes more accustomed to the device itself. Five minutes should be the longest—and two to three minutes would be best.

"Only when it shows what the merchandise will do for the customer can the medium be used most effectively.

"No enclosed areas are necessary. The television screen can be exposed in the midst of the general lighting of the store, but the location must be carefully selected so as not to interfere with selling. Some of the sales literature distributed by television manufacturing companies illustrates receivers on a fixture in back of a salesperson making a sale to a customer. This is a very unrealistic way to illustrate the use of intra-store television. It would hurt rather than help sales if done this way."

ARTHUR C. KAUFMANN,
Exec. Head, Gimbel Bros.
Philadelphia, Pa.

BEHIND TELEVISION PROGRAMMING

By David A. Wilkie
PART II

THESE are the formative weeks and months for television. With the war at an end, ways must be found to set the many great new industries in motion to absorb the released manpower. Television is one of these industries. Its present experimental work in programming certainly cannot last more than a year longer. Networks will spring up overnight; and many types of excellent receivers, priced to every pocketbook, will be put on the market.

Television is here to stay. Its picture screen, no matter how large or small, will be made to carry a million images and a million stories. If seven stations in the New York area broadcast eventually for only eight hours a day, seven days a week, 20,384 hours of programming a year will be needed in this area alone. Compared with even the most fantastic figures for the production of movies this amount of picture making is staggering. A whole population of builders, designers, engineers, artists and showmen, and producers will be working. They will be greatly influenced by the case history of programming that is being built up right now.

We do not have to worry that many types of present-day radio features will be translated directly into television. Baseball and football, prize fights, golf and tennis matches, and all the sporting events have a high priority for what is called, "direct pick-up by mobile units." News and special events will be a part of the regular broadcast schedule with on-the-spot cameras. Nobody has to urge the experts to turn out news reports with film, charts, maps, and other visual aids. During the day the housewife will get all the "shopping aid" she wants—guides to bargain counters, the latest in fashions, and the drudgeries of kitchen and cleaning made easy. There is no limit to the clever variety acts on hand—songsters, story tellers, magicians, dance teams and jazz band acts, and even whole musicals. All these and some fairly respectable cinema-like plays of the "boy-meets-girl" type or the mystery will be grist for the mill, poured into the daily hopper of programming. Much of it will be good, and a lot of it will be not so good.

However, the making of a "national television theater" in the sense great actors playing great roles particularly suited to the intensity of live studio broadcast is another matter. The art of television drama differs from that of the cinema because the home audience feels that the play is going on before its very eyes, and the viewer senses something of the closeness of actor and audience that is felt in the theater. Television drama is intimate because it is played to a family group. It cannot command the mass reactions that surge over a theater audience. It is an art of close-ups and moods and psychological moments. It cannot rely on the spectacular or the gigantic to get reactions. Television drama must have a story—and a good story. After all, it is just as easy to turn off television receiver as it is to turn off the radio. As one producer puts it: "You can't sell 'em if they're not there."

These same considerations apply to the making of opera and ballet for television.

Mass effects, riotous costume, and stentorian gestures will be lost on television. What is more, opera will have to become music drama, sung in English to the hearts of the average people everywhere. Presenting the symphony orchestra and choral groups will not be easy, but it can and will be done. Perhaps an answer to the "record album" type of program, so popular on radio today, will be a vast film library of the greatest dancers and singers performing their best loved roles in ballet and opera. But there is perhaps less danger of "missing the boat" in music than in the field of factual or educational programs. Everyone prefers to be entertained to being instructed.

Yet, the fact that television is an extremely flexible medium and can broadcast from practically any kind of visual material—taking it literally into your living room and putting it in your lap—makes for a golden opportunity to catch the audience's fancy through many kinds of demonstrations. Birds, live or stuffed or on films or slides, garden flowers, planning your garden, home making, silks and ceramics and furniture and room planning, building a house, cooking, painting pictures and playing musical instruments, and a thousand and one other fascinations of daily life can all become an open book, if the opportunity is seized by sponsors and broadcasters. There is all day to do it in, too. Children and parents alike can share in a wealth of experiences brought to them by television.

At the other extremity there is dictation —life ordered in pictures by "experts," the pseudo-science of claims and counter claims, before-and-after face creams, pills, soap, soup, cereals, and a plethora of moods, handbags and wedgies. With them there will also be the meteoric splashing of Stars and Super-Stars, wending their comet-like way across the telegenic heavens. There will be "the Voices" and "the Shapes." This may be the shape of things to come in the brave new world of television. Television can be made day by day or out of the stuff of years. Now is the time to help in the choice. Discussion and comment should be raised.

It is hard to find any experienced and far-sighted writing on the subject of television, but Mr. Lenox R. Lohr, former president of NBC, put down some of the most astute observations yet made in his book, *Television Broadcasting*. One of them has to do particularly with the social and economic workings of television:

> "Eventually, equilibrium will establish itself along the following lines: The reviewing public will exchange the price of a television receiver as well as its attention and good will for the entertainment and education of the programs and for the information on the products advertised. The broadcaster will exchange the consumer's goodwill for the support of his station by advertisers. Finally, the advertisers will use the consumer's good will to continue or increase the sale of the products which he has advertised."

It will be a great and good thing if the forces behind television programming can be brought into focus for truly significant cultural purposes as well as for high grade fun and entertainment. Television can play a great part in making the post-war world a better place in which to live, if it has the inspiration and creative energy to do so.

Gloria Marion and Warren Myles sing "The Troika Song" from "Song Without Words" on Variety Program over Don Lee Television Station, Hollywood, Calif.

WHAT DOES THE TELE AUDIENCE WANT?

By HARVEY MARLOWE*
Television Producer, American Broadcasting Co.

THE TIME is very close at hand when the public will no longer accept badly produced programs. Until recently the televiewers have had very little voice in the matter of programming. If the program were completely intolerable, the only one thing they could do was to turn off their sets.

With the recent ruling by the FCC of the minimum amount of 42 hours per week . . . all three stations will be televising each night . . . presenting to the televiewer the democratic right to turn off one station and turn to another for selective programming.

Therefore, the problem with which we are now faced in programming a television station is: "What does the public want television-wise?"

It will be a long time before television is taken for granted the way radio is today. Here lies both a danger and an opportunity: the danger of having your station turned off for another, and the opportunity of going out to these people and learning their wants directly from them. Set owners have indicated a very definite desire to be of service. They are learning just what things they like or dislike on television and are more than anxious to tell us so.

In recent surveys the public has shown a strong preference for programs that are either instantaneous or have a note of spontaniety about them. Now because we have learned that programs of this nature will undoubtedly, for a good while, receive the highest ratings, is no reason for a station manager to fill an entire evening with just such programs, night after night, week after week.

Let us look into the sources of potential television programs. We can look to the Hoopers and the Crossleys for an indication of the public's preference.

Following is a list of ten of the leading programs on all networks: *Radio Theatre, Bob Hope, Screen Guild Players, Mr. District Attorney, Walter Winchell, Charlie McCarthy, Take It or Leave It, Joan Davis, This Is My Best, Inner Sanctum.*

Let us assume that these are recognized as the ten top shows on the air today. Let us further assume that all of these shows put on a poor evenings' entertainment. The Hooper rating may drop slightly, but certainly not enough to cause any distinct concern on the part of the sponsor . . . because these shows, over a period of time, have been established in the minds of the listeners as top-rating shows. The listening habits of a radio audience are not going to change with one or two bad shows.

Sponsors have paid name stars five to seven thousand dollars for a five or six-minute spot. The only way they can justify this is by what they have learned of the listeners' habits. Established radio programs, as well as established name celebrities, will have as wide an audience draw on television as they have on radio.

Station scheduling should be of a very elastic nature. The surveys that have been made recently have been from people who have had their sets for more than five years. They have been mainly in the hands of engineers, people closely connected with television, or homes that have been able to afford television as a luxury. When those people first got their sets, they expected television to be an experimental deal. They had no precedent of standards, no promotional build-up to lead them to expect anything better than they have received.

Expect Perfection of Movies

However, the millions of potential set owners are expecting the same standard of perfection they receive from radio and movies. Those millions are the people who weigh each dollar against value received. Our standards of programs will have to match that expectation if television is to make any progress at all.

In our own efforts (American Broadcasting Co.) to find the answer to programming, we have experimented with almost every conceivable type of show. Our "Ladies Be Seated" received the highest rating ever accorded to any show in Schenectady. "Ladies Be Seated" was an adaptation of one of our radio programs. The success of this show was assured from the start. This type of show was always meant to be television. As a matter of fact, if we ever had to go from television to radio, the audience participation show would probably be the least expected to be successful on radio. The one thing that the audience participation show needed for the full and complete

* *From an address before the "Programming Panel," Television Institute, Hotel Commodore, October 15, 1945.*

enjoyment, television supplies. No longer will you get that feeling of frustration on hearing an audience laugh and not see what they are laughing at.

"Ethel and Albert," a show heard every afternoon over our network, followed "Ladies Be Seated" at Schenectady. The reaction to this show was a very interesting one. The first show brought our rating 'way down. We also received a number of cards begging us, "Please do not bring the evils of radio to television"; and, "please, no soap-operas, etc." . . . "let's start from scratch."

However, with each succeeding show of "Ethel and Albert," the rating climbed steadily. We never ran this program more than four weeks, so we were unable to see it through, but the indication was that, in time, the audience would have accepted this as surely as they did "Ladies Be Seated," and possibly it would have reached the same rating.

We have experimented with children's programs with Irene Wicker. In the show she told fairy tales to the children. This was not a dramatization, but a straight telling of the story with gestures to a group of children around her. One camera was trained on her, one on the kids and one which shopped for shots of the reactions of the kids alone. The success of this show was immediate. Television once again stepped in to improve a good radio program.

Each Act Needs Planning

In our variety shows we learned an act must have more than just good auditory foundation. That even three minutes is sometimes too long for a singer or a dancer or any other similar act. Each act should receive careful production planning; and use should be made of the camera's potentialities in presentation.

In our experiments with commercials we have certainly not as yet learned the answer, but at any rate, we have certainly learned some of their possibilities. We have found the length of a commercial depends largely upon its entertainment value. A one-minute commercial may seem too long and at the same time, a half-hour commercial may prove to be very interesting program material. It all depends on how the commercial is presented.

Television programming will exert a more powerful control over the average American than any other medium has ever been able to do before. Let me show you one or two possibilities: Picture a program each afternoon with a chef inviting the house-frau to cook the evening meal along with him. Right then in the television studio and in millions of homes across the country, step by step, an entire meal is prepared for evenings' consumption. All over the country millions of husbands will come home to identical dinners prescribed by this chef. All this may seem a little patterned and regimented, but just think for a moment how our government will make use of this type of program to maintain our economic stability. For example, if the farmers have just harvested a surplus crop of potatoes, the chef in preparing the daily meal can feature many potato dishes. On the other hand, if there was a shortage of any commodity on the market the chef can arrange to work around that commodity thus exerting a powerful influence over the economic elements of the country.

Educational Possibilities

The educational possibilities of television have already been thought about, if not thoroughly explored, and we can possibly look forward to the time when some of our most learned professors can lecture and demonstrate from a local studio and have it sent into thousands of schoolrooms throughout the country. Correspondence courses can be given live, or packaged in films, during the evening for adult consumption.

We haven't as yet discussed the matter of film in television. There are two very strong schools of thought here. I don't at this moment intend to enter into any controversy about the respective merits of film versus live. The eventual answer to that controversy will be mainly economic. If these new and vast studios with all their wonderfully improved equipment will permit us to put on a show for less than it costs for film, and if we have the coaxial cable to network our programs, film will not play as near an important role as some people would imagine. If it should be more economical and if much better results are obtained film-wise, then the answer is film. These questions cannot be answered until we are faced with the real commercial aspects of television.

On the subject of the afternoon programs which are primarily geared for the housewife, the little woman who holds the purse strings of the household. Our daily strip shows and often sneered-at soap operas have been the biggest money makers for radio. It isn't likely that those programs will be easily relinquished by either the sponsor or the public. This will present many problems. It has been a comparatively simple matter in radio to have an actor pick up a script a few minutes before the show and come through with a fairly successful presentation. It's quite obvious that the demands in television will be a lot stiffer.

Stanislavsky Technique Urged

Just a little theory that I have about the presentation of such a daily program. This will require a little bit of Stanislavsky improvisation. A producer two or three hours before a show can sit down with two or three actors, outline a plot to them and have them make up their lines as they go along. Two or three run-throughs should enable them to put on a reasonably good show. In time, as they master this technique, these shows will improve and probably add that spontaniety so many of them lack today.

Daily sales commercials that emanate from department stores or from studios would be a regular feature each and every afternoon. I'm inclined to believe that the afternoon viewer will accept this if it is presented as a straight sales presentation without any attempt to doctor it up. This would include foodstuffs, fashions and many other commodities on sale. This could be developed into a new type of mail-order service, thus saving the housewife the job of going out shopping in crowded stores.

There has been a lot of talk about the housewife not being able to watch television and do her housework at the same time. The answer to this may be a lot simpler than we think. A home time-saver program would originate from the studio each afternoon showing the housewife how to cut corners in her daily routine, thus eventually allowing her more time for relaxation in front of her television set.

At the same time, afternoon programs should be created so that the auditory portion of the program is, if necessary, the equivalent to radio today so that the housewife away from her set would still find some advantage in having the set on. However, none of us have any actual experience in afternoon programming. We must be of an elastic mind and be prepared to reschedule and revamp our programs if so required.

TELE TRADE-TOPICS » » »

A ROUND-UP OF LATE TRADE NEWS

TOPIC OF GREATEST DISCUSSION these days is *COLOR*. "To be or not to be" is the question. Trade press editors who witnessed the RCA demonstration at Princeton, N. J., were impressed with color's possibilities, but agreed with General Sarnoff that color couldn't be sonsidered seriously until an efficient electronic system of transmission and reception is developed. CBS' Paul Keston doubts however that color is five years off. And so the battle continues. . . .

COAXIAL CABLE NOTES: Washington link of the A. T. & T. cable will have been completely installed, tested and formally inaugurated by the time these notes are published. Its Philadelphia link has already made possible the telecasting of the Army-Navy game from Philadelphia to New York, and thence by radio relay to Schenectady for broadcasting by Station WRGB, to a record audience of over 100,000 persons. Washington link will be used by NBC, DuMont and CBS without charge for six months. For the time being, the relay is only one way—from Washington.

A radio relay link between Chicago and Milwaukee is planned for early construction by the A. T. & T. This should hasten midwestern television developments.

* * *

INTRA - STORE TELEVISION NOTES: Gimble Bros.' report on their television experience is being carefully studied and debated by the country's department stores. Good and bad features of intra-store video are being carefully considered. In the meantime, as a cheerful token of progress, is Marshall Field's announcement of the purchase (or contract) of an intra-store tele system from the General Electric Company. Other stores will soon follow suit. Every store with air-conditioning or with escalators will be a prospect for television, says one authority.

* * *

TELEVISION FOOTBALL PARTIES: O. H. Caldwell, editor of *Electronics Industries* and a loyal reader of TELEVISER, reports that citizens with television sets of Greenwich, Conn. (120 miles from Philadelphia) were besieged by those less fortunate until every set owner had an audience of ten to fifteen people (and more) watching the Army-Navy game. A good time was had by all.

NEWS OF CONVENTIONS, MEETINGS, ETC: The 1946 I.R.E. Winter Technical Meeting, taking place at the Hotel Astor from January 23-26, will feature a total of 168 exhibits, which will occupy two floors.

Western Art Association will meet in St. Louis on April 3, 4, and 5. The first session, devoted to television, will have Irwin A. Shane as a speaker.

* * *

JUST NOTES: DuMont recently released a statement showing that it has net current assets of $2,416,000 and cash of $2,188,000. This should be sufficient, we think, to finance its television developments, including station operation.

Anticipating greatly expanded televisioin activity, Station WBKB (Chicago) has signed a contract with the Coliseum, famed Chicago arena, for exclusive tele broadcasts for the next five years.

The Fair, Chicago department store, has begun a 3-month series of 15-minute telecasts from Station WBKB entitled "Let's Go Teleshopping."

Television's future role in education was discussed at an educational conference held in Atlantic City on December 1 under the auspices of TBA.

Television Film Industries Corporation has begun the issuance of a monthly house organ called "Telectronic News." It's all about films for television. If you want "Telestronic News," write to TFIC at 340 Third Avenue, New York City.

Sterling E. Norcross of Bloomfield, N. J. who styles himself as a "sellevision" engineer, has developed a mail-order form for television which he calls "C-Mail."

* * *

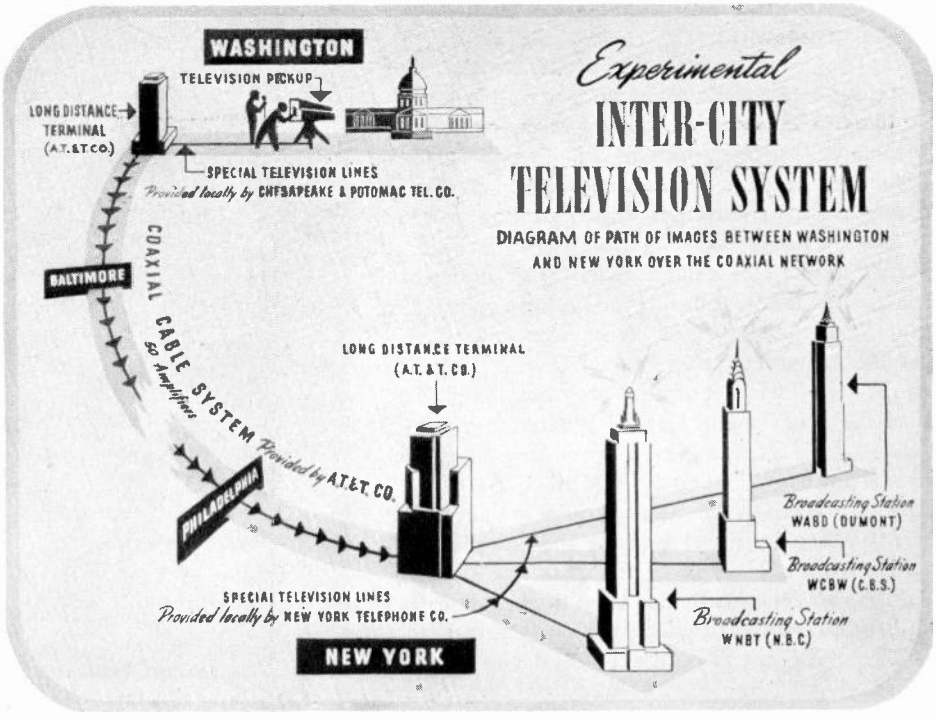
PERSONALS AND PERSONALITIES: In London, Maurice Gorham, was named director of BBC's television operations. Gorham, by the way, will speak from London (via shortwave) to TELEVISER'S 1st Regional "Television Institute" at the Hotel Statler in Washington, D. C. on January 29th.

John Southwell, former assistant television director of Young & Rubicam, has joined WCBW-CBS as television director.

Jack Poppele, Chief Engineer of WOR, was re-elected president of TBA. Bob Emery, Television Producer of WOR, was elected president of TPA (Television Producer's Association).

Warren Wade, returning to NBC Television as a major, has rejoined WNBT as Executive Producer.

Leonard F. Cramer, executive vice-president of the Allen B. DuMont Laboratories, Inc. has been appointed director of the newly established Television Broadcasting Division.



BR'DWAY PLAYS, VIDEO PICK-UPS ON WNBT-NBC

By IRWIN A. SHANE

OF THE country's nine television stations, the National Broadcasting Company's Manhattan outlet, Station WNBT is, with little doubt, one of the most active television sations in the United States.

With the steady return of personnel and with greatly increased budgets, the station's programming has taken a decided jump in recent months. On the air during the war only with films two or three nights a week, WNBT's programming schedule has gradually increased until the station is now on the air with nearly 20 hours of programs weekly —a record for any station.

Televiewers in the New York area tuned to WNBT have been receiving a vast array of program material ranging from revivals of "hit" Broadway shows to pick-ups of President Truman commissioning a battleship at the Brooklyn Navy Yard, to telecasts of the Army-Navy game from Philadelphia, to dusted-off westerns.

Outside Pick-ups

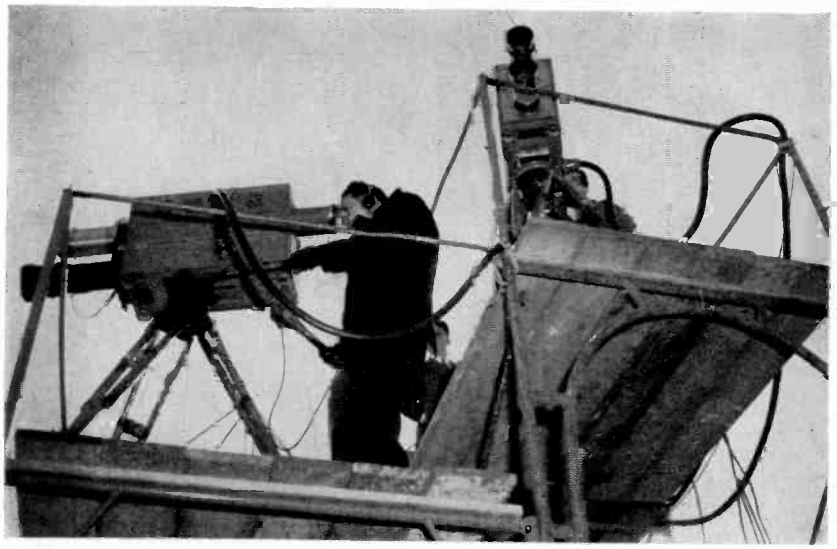
Contributing to WNBT's increased programming have been its outside pick-ups of boxing matches, basketball and hockey games, rodeo and other events from Madison Square Garden and other sports arenas.

The new "image-orthicon" camera makes the televising of a parade a simple matter. No longer are two-ton vans needed to carry heavy equipment to the scene of operations. All that's now needed is the small, light weight image-orthicon camera, a telephone line connection, and the event is ready to be televised, regardless of light conditions. Macy's annual Christmas parade, for example, was televised to the delight of thousands of youngsters who watched the parade on home receivers.

NBC cameras, in recent weeks, were "Johnny-on-the-spots" when it came to major events in New York. When President Harry Truman, for example, delivered his famous Navy Day address to several hundred thousand persons in Manhattan's Central Park, the WNBT cameras were there to televise the event. When later that evening the Navy League held its formal Navy Day banquet in the Waldorf-Astoria, an image-orthicon television camera was on hand to televise the distinguished speakers.

What NBC hasn't been able to televise directly, it has televised by means of films, either using its

"You Can't Take It With You" proved lively tele fare for WBNT's audience.

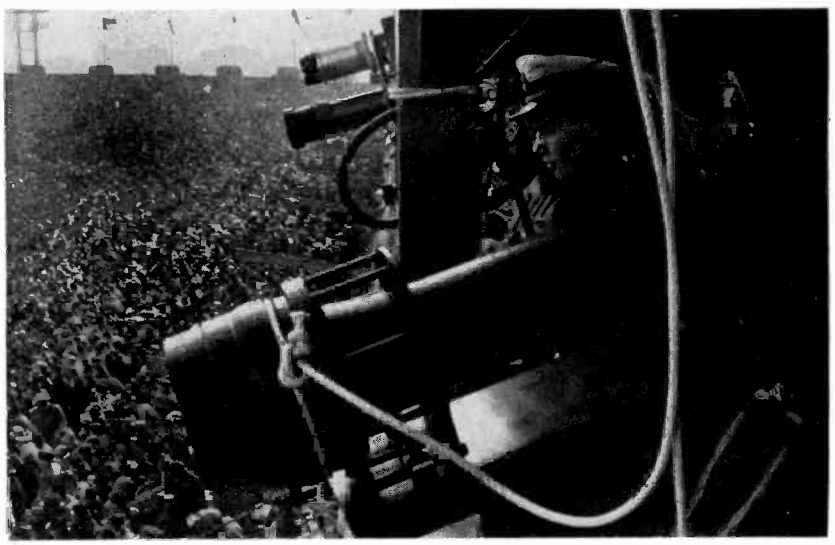


Orthicon cameras televise President Truman's Navy Day address in Central Park.

An NBC camera crew photograph the Admiral Nimitz day parade along Fifth Avenue.

A scene from Theater Guild's musical hit, "Carousel," is televised from WNBT.

Admiral Chester W. Nimitz speaks to NBC's television aduience in exclusive telecast.



3 cameras at Army-Navy game. Center camera with 40" lens. Image-orthicon on right.

own cameramen for the purpose or arranging for films from the major film services and the U. S. Signal Corps.

All major homecomings of heroes, including those of General "Ike" Eisenhower, "Skinny" Wainwright, Admiral Nimitz and Admiral Halsey, and General DeGaulle, were televised from films made the same day by NBC cameramen in New York or Washington.

Its televising of Times Square on V-E Day and V-J Day is now old news. And so is its showing of the Japanese surrender aboard the U.S.S. Missouri the same day that the films were shown in major theatres in New York.

Perhaps most satisfying to television audiences have beeen WNBT's revival of Broadway "hit" plays. These have included scenes and abridgements of such well-known plays as "Abe Lincoln in Illinois," "The Copperhead," "Wintereset," "Front Page," "You Can't Take It With You," "The Devil and Daniel Webster," "Men in White," "The Patriot," "Little Women," and numerous others.

To obtain the television performance rights is often enough to discourage any broadcaster. But to televise Broadway plays as a regular program diet has made many a television executive sit up and take notice. Last year NBC received the ATS Award for the televising of "Men in White."

A typical week's programming is as follows:

Monday, January 7th:
- 8:00—Time by Bulova
- 8:01—"North Star" with Ann Baxter and Dana Andrews
- 9:46—Voice of Firestone Televues (Tentative)
- 9:56—Time by Bulova
- 9:57—The Cavalcade of Sports Sponsored by Gillette Madison Square Garden

Wednesday, January 9th:
- 8:00—Time by Waltham
- 8:01—Pre-game Activities—Madison Square Garden
- 8:15—Basketball—St. Johns vs CCNY and LIU vs University of West Virginia

Thursday, January 10th:
- 7:00—Time by Bulova
- 7:01—Teletruth—Children's Quiz
- 7:30—"Getaway to the West" Yale University Press American Historical Series
- 7:55—"Billy the Kid in Law and Order" (Feature)
- 8:50—Time by Bulova

Friday, January 11th:
- 8:00—Time by Waltham
- 8:01—Specialty Features
- 8:15—"The World in Your Home" Sponsored by RCA Victor
- 8:30—Weather by Botany
- 8:31—"Prisoner of Japan" with Gertrude Michael and Alan Baxter (Tentative)
- 9:37—Time by Waltham
- 9:38—"The Cavalcade of Sports" Sponsored by Gillette. Madison Square Garden

Saturday, January 12th:
- 1:30—82nd Airborne Division Parade
- 8:00—Time by Elgin
- 8:01—"Painted Boats" (Feature) Short Subject
- 9:06—Time by Elgin

Sunday, January 13th:
- 8:00—Time by Elgin
- 8:01—The Television Newsreel
- 8:15—"The First Year"—Feature Studio Presentation
- 9:00—Time by Elgin
- 9:01—Hockey—Madison Square Garden.

THE TELEVISION DIRECTOR'S JOB

By LEO HURWITZ*
CBS-Television, New York City

THE television medium is at the beginning of a long road with many unbanked turns and many unmapped grades. As the road is travelled and becomes known, the director's job will become more defined, will change, will suit its skills to growing needs. Since we are in the beginnings of a new art, the functions of the director, along with the other craftsmen involved, have grown in response to the primary task of getting some kind of program on the air. Certain workable relationships have been developed to put the show on with some degree of professional neatness.

What does the televison director do?

Like directors in other media—movies, radio, theatre—he is the focal point for the integration of the performance. All the components of the show filter through his judgement and taste, and it is his final editing that cements the products of many minds and feelings into the single, and at best, organic result. His responsibility faces in several directions: he must make the best utilization of his talent team—writers, actors, cameramen, sound and video engineers; he must be true to the living content of his show; he must provide for the expressed and unexpressed needs of his audience. In these respects, the television director performs the same functions as directors in other fields.

How does his differ from the motion picture director's?

Differs From Motion Pictures

Both television and motion picture directors handle complex symphonic media of sight and sound. Similar sensibilities are required for both: the creation of the three-dimensional dramatic situation; the rendering of this situation visually within a succession of limited frames, each containing the maximum photographic expressiveness of the event; the most expressive combination of these with the sound track of voice, sound effects and music; and the adding up of these elements in the final editing into the pace, rhythm and climax of the show.

The main differences between the two jobs arise from the fact that, while the movie is a recorded medium, palpable and divisible into separate segments of work, television is a fluid medium, unrecorded and impalpable, and performed as a single unit within its playing time. The process of movie production is spasmodic: allowing the dissection of the script into small elements, the shooting of the individual scenes in any order, and finally the synthesis of the separate pieces of film into the edited whole. Paranthetically, this gives movies a freedom with the flow of natural time (which live television possesses only in a limited way) allowing for simultaneity, backward shifts, interpolation, expansion, reversibility and condensation of time in the dramatic process. Television production is continuous, building from the script through the preparation of the show into the simultaneous performance of acting, camerawork, sound and music, special effects and editing. This requires of the television director a quicker pace, and a simultaneous coordination of the elements of his show, which the movie director can handle as separate problems. The thing that essentializes the difference between the job is that in television the director is *a performer* as well as a director. The film director directs his work on to strips of film that can be independently handled and finally constructed (even in his absence) into a work that runs by itself. Like the radio director or the orchestra conductor, the television director is at the center of the performance of his work. He must finally shoot his fifteen minutes or half-hour show in the fifteen minutes or half-hour of broadcast time. His split-second selection, coordination and pace are the cement that finally, at the moment of broadcasting, determine the specific qualities of the show.

How does the television director's job differ from the radio director's?

Differs From Radio Director's Job

Both are performers, central within their show. The same kind of pace in preparation of the show, the same kind of split-second judgment and coordination at the time of broadcast are required. The heightened acute aural sensitivity of the radio director is not required of the

** Address before the "Production Panel," Television Institute, Hotel Commodore, October, 15, 1945.*

"Brave Men and Brave Dollars..."

By DR. ALFRED N. GOLDSMITH*

"Televisioin needs 'brave men' and 'brave dollars.' We must be brave enough to risk capital for future great gains so that the industry, now naissant, will be successful. We must have a recrudescence of the pioneer spirit of other times, as for example, when railroads were cut across virgin territory without fear, linking our country from Coast to Coast.

"It is often said that the frontiers are all gone, but actually television has opened up new and greater frontiers!

"We must decide with courage, and promptly, on frequencies and channels. Half a decision now is better than no decision at all.

"We must welcome servicemen, accept their new plans and new ideas and adhere to them for a reasonable length of time. We must face changes and improvements in the system. We must look toward England for forward looking plans and friendly competition.

"We need much commercial wisdom; actual experiment, study and preparation is as important as holding back discreetly. Engineering has made outstanding advancements. Present levels of development give hope of a great future from an engineering angle.

"We need and will have sympathetic guidance of government regulatory authorities. The goal lies in the unpredictable future but it is by no means unattainable. Television can give so much to so many . . ."

** Opening address before the luncheon of the Television Institute, October 15, Hotel Commodore, New York City.*

television director and, of course, the manifold problems and resources that the visual image brings with it are entirely foreign to the radio director's art.

From the theatre director's?

Like the movie director, the theatre director *does not perform* with his show. He works with his writer and scene designer ,with light men and actors and prepares the show to run without his specific activity at the time of performance. His work is similar to the television director in many elements—among them the preparation for simultaneity of performance of all elements and for a fluid, continuous performance. The main differences: he does not perform the acts of selection, judgment and editing at the time of performance. He designs his continuity of action within the stage space, not within the specifically limited and configured frames of the photographic medium.

From this comparison of the television director's job with the jobs of the movie, radio, and theatre director, it can be seen that television combines the main elements of all of them into one and adds something new of its own. In an attempt to formulate the unique characteristics of television, I said at a previous conference:

What are the characteristics of the television instrument which will help us determine what will make good television programs and what techniques we require to utilize the instrument fully? To my mind, there are two prime characteristics of the medium which allow for exciting developments, such as have been possible in no other art:

Instantaneous Contact

a) Like radio, television provides an *instantaneous contact* between performer and audience over a distance. But television adds to radio the visual interest of performer and backgrounds.

b) Television combines the continuousness of performance of the stage with the visual breakdown of the image into shots. In other words, television has what no other art has: *photographic fluidity*. Where movies must break down action into scenes which are shot, acted, and recorded separately and later joined together in the cutting room, television photographs a fluid event continuously. The stage performs an event continuously, but it presents that event from only one point of view, in the frame of the proscenium arch. Television presents the continuous event, but presents it photographically. That is to say, it enables the person looking in to see it from many different angles—high, low, from the side, from the front, in closeup, medium shot or long shot, selecting for dramatic importance those elements of the scene that are essential, and switching back and forth from one detail to another or to the whole event.

A scene from "Aunt Jenny's Real Life Stories" telecast by the CBS television station, WCBW.

Photographic fluidity and visual immediacy. The combination of these characteristics seems to me to be the essential element that distinguishes the television instrument from radio, theatre and film.

Each of these media possesses some of these characteristics. But none possesses the unique combination of them.

How does this "unique combination" effect the television director's job?

Director's Duties

Here's what he has to do in one show:

1. He works with the writer on the script to make it visually functional and interesting.

2. He plans his general scheme of action in relation to cameras and sets his *decor* needs with the scene designer.

3. He invents the means of visualization of his story—the dramatic activity and "business."

4. He directs the actors to create a living, believable and valid event.

5. He lights his set, places his booms, works out his set changes, scene cues, etc.

6. He works out the best camera angles to translate the essentials of the dramatic action into photographic form.

7. Musical and sound effects score and cues.

8. He works out his editing (his cuts, dissolves, fades and special effects from scene to scene) taking into account the values of dramatic effectiveness, clarity, space, and the problems of the traffic of his cameras and mike booms.

9. When his rehearsals are finished, he marks his script finally for camera and sound directions, for cues to actors, electricians, stagehands, and audio and video engineers.

10. Finally he directs his show on the air—simultaneously directing the cameramen for the required shots, the sound engineer for the proper sound transitions, the video engineer for the cutting from scene to scene, the floor manager for all the floor cues and perhaps a sound effects man. He is watching his several monitors at the same time, and watching the action for the special spontaneous or accidental elements which must be accommodated in his cutting and cueing. He is also watching his time as he is required to close his show on the button. At this point he resembles nobody so much as a juggler with twenty fragile platters all in the air at the same time. (And if he can do this well, it would be no extra hardship to sweep the control room floor at the same time.)

Fortunately, the director is not alone. He works as the quarterback of a team consisting of writer, scene designer, cameramen, engineers, musicians, elec-

tricians, stagehands, actors and assistant directors. Nevertheless, much rests on him and the accuracy, judgment and immediacy of his responses in a complexly coordinated job.

When you stop to enumerate all that the director is required to do within the space of one or two weeks of preparation and at the time of performance, it is no wonder that what you see at the end of the tube frequently is not exactly inspiring. There never was a more complex and symphonic medium. The television director is young to his task and he is just beginning to develop those coordinations which were never demanded of him before. In the frightening and challenging complexity of his job, he is hardly likely at this point to do his best in all the phases of his work at the necessary speed.

Sacrifices Quality

To get a show on the air smoothly he may have to make sacrifices of qualities in many directions:

1. He often puts a script in rehearsal before it is ready. Result: weakness in plot-logic, inadequate characterization, poor dialogue, etc.

2. He frequently has to cast too quickly.

3. To work out his best camera angles and cutting, he sacrifices time with his actors. Result: failure to create a sense of reality or continual interest on screen. Or . . .

4. He sacrifices his cutting, camerawork and lighting to the needs of working with his actors, and he gets something visually dull.

5. To handle the traffic of his cameras from scene to scene, he plays many scenes too long with one camera, without sufficient change in significant camera angles.

6. He ties himself up in such complex cueing that, if he departs from his plan, his show will fall to pieces. So he leaves no room for the spontaneous cutting and camerawork that may be necessary to take the maximum advantage of the special conditions of the performance.

All these faults and many others recur in every television show. If the chronic and infatuated television viewer forgives many of these faults, the uninitiated viewer, who has no notion of (nor concern for) the difficult job the director is doing behind that dark glass, does not. I have seen television craftsmen turn handsprings to put on a telling show, only to hear innocent viewers turn away at the end of the same show and crown their labors with: "Pitiful, wasn't it?"

Television has got to be better than it has. And part of the way of making it better is to improve direction, and with it the whole television production craft. The director is at the focal point. Here are some suggestions toward this end:

1. The director must bring out the fullest collaboration of his team and evoke the creative participation of cameramen, engineers, actors, etc. All too frequently he uses these co-workers as skilled automatons.

2. The television director needs to develop far more fully the sensibilities required in the separate skills of his job: the work with the actor, the camerawork and cutting.

3. He must develop his own coordination to the point where he doesn't have to slough off the needed complexity of his show in order to make it run.

4. He must learn to plan the separate stages of rehearsal to make maximum use of his short studio time.

More Rehearsal Time Needed

5. He needs to utilize his assistant director more fully; to rely on the assistant director for all the established cues worked out in rehearsal, so that he is free to photograph and cut the performance in direct relation to what he has on his monitors—not what he has in his script.

6. If his job isn't to become one of pure facility and glibness, in which he uses only a standard and easily available vocabulary of cliches, he needs more rehearsal time: the proper time to prepare a script, to work out his sets, to direct his actors, to set his stage and work out his lighting and an adequate amount of studio time to develop his camerawork, cutting and continuity. (Otherwise one or many of these elements will be sloppy. And all are necessary to the good show.) To my mind these are the minimum conditions for the developing of the most complex and toughest medium of entertainment that exists.

Of course, the economic restrictions of television will allow only so much expansion of rehearsal time. This may mean that preparation time before rehearsal, which is cheaper, may have to be much longer. Possibly it may also mean that in the future we may have to develop a collaboration of two directors working together and dividing the task—one concentrating on preparation and rehearsal of acting, and the other concentrating on camerawork and performance.

THE TELEVISION PRODUCER'S JOB

By BOB EMERY*
Producer, WOR Television,
New York City

THE producer, in order to justify his title, should have over all jurisdiction of the entire package. Not until he returns to his superior a finished cost-sheet, with complete proof of results, has he produced anything. For Webster says a producer is one who "manufactures, brings forth, and makes from raw materials."

While television has not advanced to the four figure stage of motion pictures and the stage, owing to lack of distribution, the time is coming—and swiftly, too—when the producer in television will be entrusted with a budget comparable to that of the present day Broadway producer.

It has been my good fortune to be given, in a modest way, an assignment by WOR as a producer in every sense of the word. It is the result of some sixty-five weekly programs that I "brought in" within the prescribed budget that leads me to the following conclusions, some of which may sound cynical, but are the sum total of a lot of headaches and a much larger flock of satisfactory and thrilling experiences.

A Man of Many Parts

In the first place the producer has to be a combination of shepherd, father confessor, financial advisor, labor arbitrator, travel expert, play reader and literary scout as well as actor, director, scenic designer and property man.

Among the duties of the producer we find are adaptation of material, television casting, scenic design, property and set dressing, dramatic direction, lighting, and camera work.

I got definite instructions from Mr. Norman Livingston, my immediate superior in the matter of programs at WOR. Following the policies laid down by Mr. T. C. Streibert, our President, and Mr. J. R. Poppele, our Vice President in Charge of Engineering, Mr. Livingston assigned me to produce a series of dramatic programs, with the provision that I use two of the WOR regular radio programs as "vehicles" or "frames." They were *"The Brownstone Theatre"* and *"The Sealed Book."* This classified my play material as: (a) old time standard plays for the Brownstone Theatre, (b) terror and mystery plays for The Sealed Book.

Now my problem was the choice of material. I went to people like Margaret Webster, director of many Theatre Guild successes, and Mr. Haggart, playwright, and from these I got a line on a bunch of good one and two acters. Our repertoire included well-known pieces such as "The Bells," "Wimpole Street," "Gettysburg," and others for the Brownstone Theatre, and such thrillers as "The Singapore Spider," "Trifles" and "The Green Skull" for the Sealed Book presentations. For the adaptations of these to television I had the fun of doing that myself with the guidance of Bob Simon of the WOR continuity staff.

Casting Problem

Now we come to casting. This is a subject on which I have specific ideas and they are these. Use people who have had stage training or motion picture experience. Television is the third dimension of radio. This added requirement, the knowledge of "business," this ability to hold a scene by action rather than by sound, the knowledge of make up, and the art of theatre make it necessary for a producer to save his director all the time of teaching radio actors without stage experience how to light a pipe, how to walk into a set, and how to sit down and get up.

I'd like to pause just a moment and show you what I mean. In the "Singapore Spider," I needed a man to portray a mean and disgruntled "old salt" who, though tied to a wheel chair felt that he was still, by virtue of his hook, a dangerous character. I finally found him in Milton Herman, for many years a stage manager for many Broadway productions, and later a "heavy" in the movies. When I put Mr. Herman into a wheel chair with the proper make up . . . well the following character resulted:

And now we come to direction, and here again, I have ideas which may be revolutionary in television. I do not feel that a television director should do his work in the control room. He should do it in the studio and then turn over to a technical director he can trust the job of translating from theatre to television the property he has so far produced.

For scenic design and art work, as well as set dressing, I have been fortunate in knowing a very unassuming guy who is a wizard with a pencil and brush and has a vivid imagination, Mr. Bob Bright, of the DuMont art staff. Bob is an artist and one who not only dreams up things but actually executes them. For our Brownstone Theatre series I needed an art title which would symbolize the mood, motif, and period of the title, "Brownstone Theatre."

Outstanding Art Work

In addition to art work, Mr. Bright developed scenery and properties which I am just fat headed enough to think made the WOR Brownstone Theatre shows on WABD, and then later on WRGB, outstanding examples of what intelligence and the cooperation between art director and producer can accomplish.

Of course lighting and camera work were left to the technicians at WABD and WRGB, but as a producer I found that they were glad to be called in for consultation before we actually dressed the show. In short I have always asked their advice rather than demanded certain lighting and camera placements. I have always felt that there is too sharp a demarkation between talent and plant department, between direction on the set and technical operation in the control room.

And so I rest my case with this summary.

Television will open up a field for the man or woman who will accept responsibility, is willing to work five times as hard as the remuneration calls for, has imagination, tolerance, and can maintain a sense of discipline.

I welcome television, and hope that I am worthy of it. For it won't be easy. Producing for television is a challenge!

** From an address before the "Production Panel," Television Institute, Hotel Commodore, October 15, 1945.*

Why this team could do

There are three reasons why the team of Bell Telephone Laboratories and Western Electric was able to handle big war jobs fast and well.

(1) It had the men — an integrated organization of scientists, engineers and shop workers, long trained to work together in designing and producing complex electronic equipment.

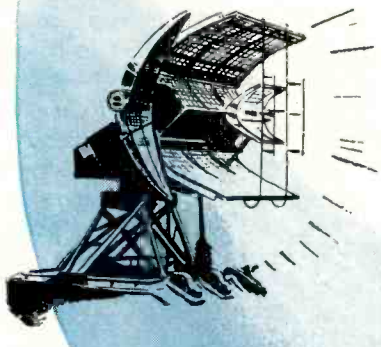
(2) It had unequalled physical facilities.

(3) Perhaps most important of all, it had a long-established and thoroughly tested method of attack on new problems.

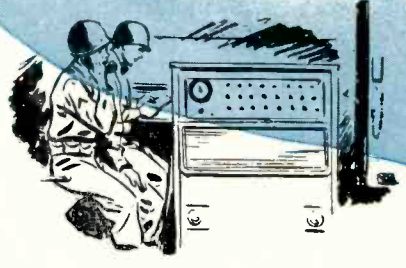
What is this method of attack?

In simple terms, it is this. Observe some phenomenon for which no explanation is known — wonder about its relationship to known phenomena—measure everything you can—fit the data together—and find in the answer how to make new and better equipment.

In the realm of *pure research,* Bell Laboratories have carried on continuing studies in all branches of science, with particular emphasis on physics, chemistry and mathematics. Often they have set out to gain new knowledge



Bell Laboratories and Western Electric teamed up to supply more than 56,000 radars of 64 types—approximately 50% of the nation's radar production on a dollar volume basis.



Bell Laboratories designed and Western Electric produced more than 1600 electronic gun directors and gun data computers which greatly increased the accuracy of anti-aircraft and coast defense guns.

More than 1,000,000 airborne radio receivers and transmitters were furnished by Western Electric to help coordinate attack and defense in the air.

Bell Laboratories designed and Western Electric furnished more than 139,000 multi-channel FM receivers and 74,000 multi-channel FM transmitters for use by the Armored Forces and Artillery.

Bell Laboratories and Western Electric furnished revolutionary carrier telephone terminal equipment in great quantities—all "packaged" for quick installation in the field.

war jobs like these

with no immediate prospect of an application in the communications field. Time after time, their discoveries have eventually brought about fundamental scientific advances.

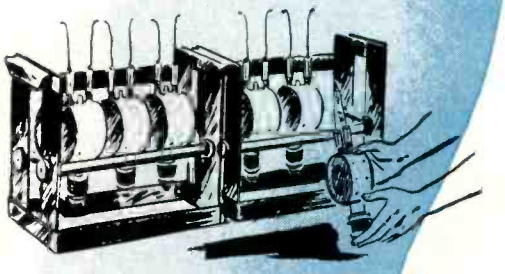
Applying new discoveries

As new discoveries have reached the stage of application, Western Electric manufacturing engineers have always worked closely with Bell Laboratories men to assure a final design suited to quantity production of highest quality equipment.

During the war, the capabilities of this unique research-production team expanded rapidly. New techniques were explored—new methods were developed—new ideas were born, rich with possibilities for the future.

What this means to YOU

Today Bell Laboratories and Western Electric are once more applying their facilities and their philosophy to the development and production of electronic and communications equipment for a world at peace. Depend on this team for continued leadership in AM, FM and Television broadcasting equipment.



Bell Laboratories and Western Electric played outstanding roles in the design and production of magnetrons and other essential vacuum tubes for use in radar and communications.

BELL TELEPHONE LABORATORIES

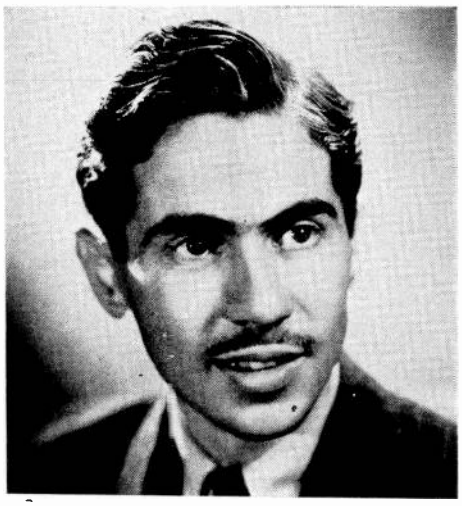
World's largest organization devoted exclusively to research and development in all phases of electrical communication.

Western Electric

Manufacturing unit of the Bell System and nation's largest producer of communications and electronic equipment.

"Television Institute", Sponsored by Televiser, Scheduled for Hotel Statler, Wash., D.C., Jan. 29;

DAVE ARONS
Publicity Director, Gimbel Bros. (Philadelphia)



RICHARD W. HUBBELL
Tele Supervisor, Crosley Broadcasting Corp.

E. W. ENGSTROM
Research Director, RCA Laboratories, Princeton,

THE part television will play and how it will affect advertising, retailing and the radio broadcasting business will be thoroughly discussed at the 1st regional "Television Institute" at the Hotel Statler, Washington, D. C., conducted by TELEVISER under the auspices of the Advertising Club of that city, with the Advertising Club of Baltimore cooperating.

In addition to TELEVISER readers from all parts of the United States, several hundred executives of radio, television stations, advertising agencies, department stores and government bureaus from the Washington, Baltimore and Richmond areas are expected to attend the one-day conference.

Speakers Listed

A principal speaker will be David Arons, Sales Promotioin Director of Gimbel Brothers, Philadelphia's largest department store. He will report in detail on Gimbel's recent use of intra-store television, which is reported to have drawn 250,000 people to the store and resulted in substantial sales increases. Many of the flaws and pitfalls of today's intra-store television, as well as its advantages, will be told by this retail video pioneer.

Other speakers, coming from all parts of the East and Middle West are:

DR. ALLEN B. DUMONT.

PAUL RAIBOURN, well-known television executive of Paramount Pictures, and President of Television Productions, Inc.

RALPH AUSTRIAN, Executive Vice-President of RKO-Television Corporation.

CHARLES J. DURBAN, Ass't Advertising Manager, U. S. Rubber Company.

PAUL MOWREY, Television Supervisor, The American Broadcasting Company.

JULIUS HABER, Advertising Manager, the RCA-Victor Division, Radio Corporation of America, Camden, N. J.

HERBERT TAYLOR, Transmitter Sales Division, Allen B. DuMont Laboratories.

E. W. ENGSTROM, Research Director, RCA Laboratories, Princeton, N. J.

RICHARD W. HUBBELL, Production Manager and Television Supervisor, the Crosley Broadcasting Division, Cincinnati, Ohio. He is also author of "4000 Years of Television," and "Television Programming and Production.

BOB EMERY, Television Producer, the Bamberger Broadcasting Company, New York City.

JOHN REED KING, the Columbia Broadcasting System's famous star of the "Missus Goes A-Shoppin' " (Radio and Television).

WILLIAM J. VALENTIN, Advertising Manager, the American Central Manufacturing Co., Connersville, Indiana.

IRWIN A. SHANE, editor of TELEVISER, and one of the founders of the Television Workshop of New York City.

MAURICE GORHAM, Television Director of the British Broadcasting Corporation, who will speak from London to the luncheon by shortwave from Alexandra Palace, television home of the BBC.

MATT MEYER, President of the Advertising Club of Washington, D. C., and Advertising Manager of the Washington Daily News (Scripps-Howard) who will be chairman of the luncheon.

PAUL PORTER, Chairman of the Federal Communications Commission, will be a luncheon guest speaker if conditions permit his attending.

"Guests of Honor"

Luncheon "Guests of Honor" are:

J. R. POPPELE, President of the Television Broadcasters Association.

PAUL KNIGHT, General Manager of Station WPTZ-Philco, Philadelphia.

CARELTON SMITH, General Manager of Station WRC-NBC, Washington, D. C.

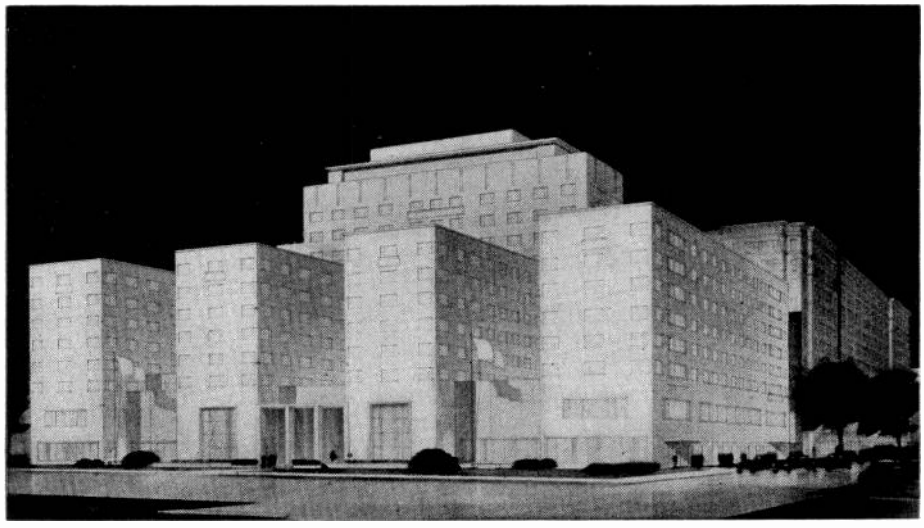
CARL BURKLAND, General Manager of Station WTOP-CBS, Washington, D. C.

Many of the talks will be illustrated through use of films, slides, photographs and actual equipment.

As an added feature of the "Institute," RCA will have on exhibition its informative television display, the same that was shown at Gimbel Brothers, Phila.

The registration fee for the all-day session, including lunch, is Five Dollars. Advertising Club members may mail their reservations directly to *Ernest S. Johnston, c/o The Lewis Agency, Inc., Evening Star Building, Washington, D. C.* All others should mail their reservations directly to TELEVISER, 11 West 42nd Street, New York City.

16 Speakers to Explore Video's Effect on Advertising, Retailing, Radio Broadcasting



Washington, D. C.'s Hotel Statler, Capital's newest hotel, will be scene of "Television Institute"

SCHEDULE OF EVENTS

(Tuesday, Jan. 29, 1946)

Registration, 9-10 A.M.

Morning Session, 10 A.M. to Noon.

I. "ADVERTISING AND MERCHANDISING" PANEL *(South American Room).*

Chairman: RICHARD HUBBELL.

1. *"Television vs. Newspaper and Radio Advertising"*—Paul Raibourn, President, Television Productions, Inc., New York City.
2. *"Will Television Advertising Be Expensive?"*—Paul Mowrey, Television Supervisor, The American Broadcasting Co., New York City.
3. *"How We Advertised on Television"* (Demonstrated with Slides)—Charles J. Durban, Assistant Advertising Manager, U. S. Rubber Co.
4. *"What Wanamaker Is Doing About Television"*—Herbert Taylor, Transmitter Division, Allen B. DuMont Laboratories, Inc.
5. *"Television's Challenge to the Advertiser"*—Julius Haber, Advertising Manager, RCA-Victor Division, Camden, New Jersey.

II. LUNCHEON (12:15 to 2 P.M.) *(Congressional Room).*

Chairman: MATT MEYER, President of the Advertising Club of Washington, D. C.

Guest Speakers:

DR. ALLEN B. DUMONT.
DAVID ARONS, Sales Promotion Director, Gimbel Bros., Philadelphia.
E. W. ENGSTROM, Research Director, RCA Laboratories, Inc.
IRWIN A. SHANE, Editor of Televiser.
MAURICE GORHAM, Television Director of the BBC, *by shortwave from London, England* (relayed by Station WOL, Washington, D. C.

Guests of Honor:

J. R. POPPELE, President, Television Broadcasters Association.
PAUL KNIGHT, General Manager, Station WPTZ, Philadelphia.
CARLETON SMITH, General Manager, Station WRC-NBC, Washington, D. C.
CARL BURKLAND, General Manager, WTOP-CBS, Washington, D. C.

Afternoon Session, 2 P.M. to 4:30 P.M.

III. "PROGRAMMING AND PRODUCTION" PANEL *(South American Room).*

Chairman: RICHARD HUBBELL.

1. *Radio vs. Television*—Richard Hubbell, Television Supervisor, Crosley Broadcasting Corp., Cincinnati, Ohio.
2. *"Queen Was in the Kitchen"*—(Film of a Television Broadcast)—with a brief talk by William J. Valentin, Adv. Mgr., American Central Mfg. Co., Connersville, Indiana.
3. *"What the Audience Wants"*—Bob Emery, Television Director of the Bamberger Broadcasting Co., New York City.
4. *"When the Missus Goes A' Shopping"*—John Reed King, Columbia Broadcasting System's star of the "Missus Goes A' Shopping" radio and television program.
5. *"Use of Film"*—(Demonstrated)—Ralph Austrian, Executive Vice-President, RKO-Television Corp., New York City.

RALPH AUSTRIAN
Vice-Pres., RKO-Television Corporation.

PAUL MOWREY
Tele Supervisor, American Broadcasting Co.

JOHN REED KING
CBS Star of "The Missus Goes A' Shopping"

"EVERY SHOW'S AN OPENING NIGHT"

By PATRICIA MURRAY*

TELEVISION offers problems galore to the announcer and the variety-entertainment performer, but they become very small when compared to those of the television dramatic performer. Because of this fact, in this discussion of the television performer, I shall discuss the medium from the latter's viewpoint.

Furthermore, since the disadvantages of television work, so far as the performer is concerned, far outweigh the advantages, I shall mention the advantages first.

1—*Progression of show in proper logical sequence.* This helps the performer in getting into his role. It also aids him considerably in creating the proper mood. Latter point is out of the performer's hands in motion picture work.

2—*Illusion of reality created by make-up, costumes and scenery.* The actor is helped in "believing" his role. It makes the job of creating the illusion of reality for the audience easier.

3—*The intimacy of television.* Probably television's greatest advantage from the actor's standpoint, this factor makes it possible for an actor to convey emotions with a minimum of projection effort. When a script calls for "a slight start of surprise," that is exactly what the actor can do. He need do no more. On the stage it takes a highly skilled technician of years' experience to give vent to a "slight start of surprise" that *looks* like what it is meant to be . . . not only to people in the first rows of the audience, but also, to people in the last rows of the second balcony. In television, the performer may aim for naturalness. So far as the actor is concerned, his entire audience occupies the first few rows of the theatre (in terms of the stage). Anything that would be obvious to those few people in a theatre will be equally obvious to the entire television audience.

DISADVANTAGES OF TELEVISION WORK:

1—*Lighting.* The horror of working under the incandescent lights for a long period of time defies description. Clothing becomes damp and soggy. Make-up runs. Props become so hot it is pure misery to handle them. Water-cooled lights are looked upon as a solution. They are a step in the right direction, but still fall short. Stage lighting and motion picture lighting do a great deal for the morale of the performer. He sees everyone and everything under best possible light. The water-cooled lights in television studios do not glamorize performers, although the effect on the television screen is very satisfactory.

2—*Distraction of constantly moving cameras.* This is very disturbing. No matter how familiar the actor may be with his script, there will be times when a camera will appear before him with startling unexpectedness. This doesn't help a realistic performance. It tends to throw an actor out of stride.

3—*Impossibility of line-prompting.* This is probably the worst disadvantage. No matter how thoroughly an actor knows his script, it is very comforting to know that in the event of a momentary lapse of memory a prompter is on hand. In television, however, the actor is deprived of that comfort. Any prompting audible to the actor's ear is equally audible to the collective ear of the television audience. And so prompting is out!

4—*Intimacy of television.* Although I have already mentioned this as an advantage, which it is, it plays a two-fold role. The very thing that enables a performer to reduce the amount of energy and effort that goes into projection of his role makes trouble for him at the same time. The intimacy of television, the fact that the audience is so close and so able to see every detail, also makes it possible for that audience to see any uncertainties or discomforts on the actor's face. The intimacy of television commands perfection on part of the actor. It allows for no mistakes.

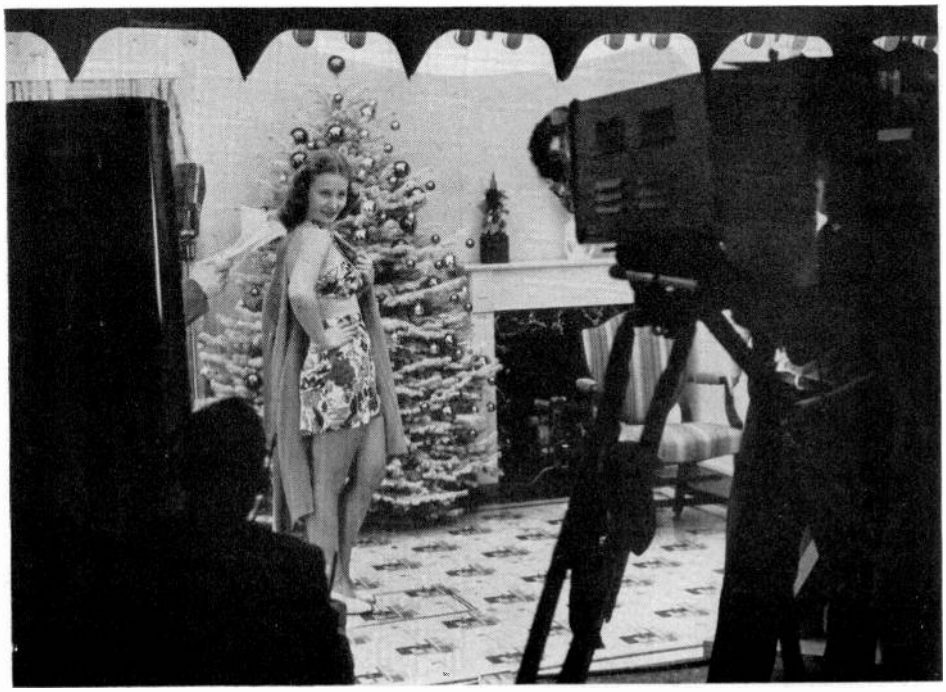
5—*Absence of a visible audience.* In most television studios today there are accommodations for live audiences, but their effect is entirely lost on the television performer. He is separated from his audience by cameras and, what is much worse, by a very impersonal and noncommittal crew.

6—*Inability of an actor to judge his own work.* This is a disadvantage soon to be remedied. The different studios are planning to make sound-film records of television shows. As a result, it will be possible for actors to examine their television work after a performance by watching the film record and thus take steps to improve their technique. The fact that they have not been able to do so have been a serious disadvantage, since actors have been in position to make mistakes repeatedly without realization of what was happening.

7—*Continual stream of "opening*

(Continued on Page 46)

* *Address before the "Production Panel," Television Institute, Hotel Commodore, October 15, 1945.*



A scene about to be televised in color by RCA color camera, RCA Laboratories, Princton, N. J.

RADIO vs. TELEVISION PROGRAMMING

By RICHARD W. HUBBELL*
Production Manager and Television Consultant, Broadcasting Division, Crosley Corporation, Cincinnati

NO MATTER how you look at it, television is on the verge of getting started. The present confusion over standards and allocations is going to be cleared up sooner or later. When that time comes there will be a rush to put television stations on the air. And when that rush begins, station operators will be faced with an appalling lack of trained television program people—writers, directors, producers, actors and the like. Certainly there will be plenty of would-be television experts, whose sum total of experience may range from zero to participation in a half-dozen more or less amateur television attempts. But as for thoroughly trained people, who really understand the nature of television and who are equipped to develop it, to contribute new ideas as opposed to parasitical imitations—that's where the shortage will be. . . .

Happily, this lamentable situation seems to be improving. That we are gathered here today is one indication of it. That the opening session of this Television Institute is devoted to the subject of Programming, and that the emphasis of this Institute is on the field of programming and production, is to me a most encouraging sign. This under-developed side of television is now getting more light on it. For these, and other reasons, it seems to me that this Institute is a milestone in the growth of television. It must not be just another get-together to exchange gossip, drinks and company publicity schemes. Let's make it a lot more than that. We have an opportunity to get some work done, to discuss and thrash out unresolved problems, to chalk up some tangible progress. Television has been over-burdened with speeches by people who have nothing to say, nothing to contribute, who are interested only in self-promotion.

For practical purposes, television has the widest scope of program material of any medium. It can *transmit* an aural-visual image of any motion picture, stage play, radio show or magazine. And, most important of all, there are certain types of program material which television alone can do. Television has the same speed of transmission possessed by radio but lacked by motion pictures. Like radio, but unlike the movies, television is flexible up to the instant of transmission—it may be altered up until that last second. Like radio, it seems to be at its best when presenting an infinite variety of program subjects. And, on the technical side, sound radio and sight radio (television) are both broadcast by the same general type of transmitter. Radio needs only one transmitter to broadcast the electrical record of the sounds created in the studio. Television needs two transmitters, one for sound and the other to broadcast the electrical record of the pictures created in the studio.

Radio is One Dimensional

Radio has often been called "one-dimensional" since it appeals to one sense only, and since that sense (hearing) is played upon by a monaural sound system, which is unable to distinguish horizontal or vertical movement of the sound source except as its distance from the microphone increases or decreases. In radio the audience is induced to make up for this deficiency by stimulation of the imagination. The sounds and words we hear stir our imagination, which supplies the missing pictures. The radio director hopes that he can get all the various imaginations of his audience to work the same way, to "see" the same thing, and not to drift off to something else. Television, on the other hand, supplies those pictures for the audience, and the director knows what his audience is seeing—as in motion pictures.

This gives the director more precise control over his audience's reactions and attention without killing off the imaginative qualities, as die-hard, blind-radio people are wont to argue. It stands to reason that aural radio is basically more limited than sight-and-sound television. A director has more to work with in television. Instead of having to stir imaginations just to create mental pictures (different in each person), he can use the audience's imagination to get an extra effect out of both sound and pictures, which results in a more powerful effect than is possible in radio.

A radio technique which will prove of value in television, particularly to the director, is the business of controlling a program by means of twirling a few dials, and fusing it into a unified whole at the instant of its creation, timed to the split second for network operations. The television director must learn to work with both sight and sound simultaniously. In the control room the audio is controlled exactly as in radio, and so is the video,

* *Opening address before the "Programming Panel," Television Institute, October 15, 1945.*

with a few added complications. The director hears his audio with the usual loud-speakers. He sees his video on several screens: one shows what is going out on the air, and one or more additional screens show what each of his other cameras is picking up. In radio the director gives his instructions orally to the engineer. In television he usually gives his instructions (still orally) to two or more engineers, one on the audio and one on the video, and simultaneously (through telephone headsets) to the stage manager, cameramen, and complete crew.

Calls for "Sense of Theater"

This calls for speed, precision, a "sense of theatre," and a complete familiarity with the medium. Despite distractions of all sorts, the director must keep the production under his control at all times. Experience in radio directing is the ideal form of training for this complex work; the radio director can adapt to it more quickly than a person without radio experience—provided he has a picture sense and can think in terms of both pictures and sounds at the same time. It is not as difficult as it sounds, provided the director takes the pains to study the medium first. It simply demands that he learn to work at a higher level of efficiency, and once this is accomplished he will look back at radio production as something rather dull and tame.

In preparing a radio program, a director has the following ingredients with which to work:

Statements of fact, factual sounds transmitted as they occur with no attempt to heighten the effect by polishing or rehearsing the material. The microphone is used in a naturalistic technique.

Carefully selected and rehearsed prose or poetry, achieving an emotional effect beyond the intellectual content of the language as well as added significance and intellectual appeal through the association of ideas.

Realistic sound effects, recognizable sounds which evoke a definite picture in the mind's eye, serving as a substitute for visual scenery or to indicate an action which would otherwise have to be described in words: i.e., a door slam instead of a narrator saying, "So-and-so got up, opened the door and went out, closing it behind him."

Abstract sound effects and music, which mean little or nothing to our sense of reason but which appeal directly to the emotions. These are generally used to establish or heighten a mood, make a "bridge" or transition from scene to scene, and of course for their own sake in the case of music.

Video's Four Ingredients

In television we have all these four ingredients plus their visual counterparts, which are:

The straightforward transmission of whatever scene the camera is trained upon, without any attempt to prepare or rehearse the material, or to achieve effects with lighting and camera handling.

Carefully composed pictures in which the camera angles, lighting effects, video effects, and sequence of pictures are calculated to create a specific effect over and above that of the straightforward transmission of a given scene.

Realistic video effects such as microscope views, miniature scenery, and "process shots" such as back projections.

Abstract or semi-abstract video effects such as cartoons, maps (animated, three-dimensional, graphic), visualized statistics, kaleidoscopes, puppets, optical effects, paintings, etchings, sculpture.

One of the more prevalent misconceptions about television is the assumption that to produce programs one simply takes television cameras into regular radio studios and televizes the radio show. Television programmers long ago learned that most radio shows are designed to be heard, not seen, and they make exceptionally unsatisfactory video fare when telecast *without adaptation.*

The differences between radio acting and television acting are self-evident. In radio the actor reads interpretively from a written script while standing in front of the microphone. In television he acts, and instead of his walking up to the microphone, the microphone and cameras come to him and follow him wherever he goes. Probably the only things useful for television which an actor will learn in radio are the technique of speaking simply, softly, unaffectedly, and a familiarity with network procedure and stopwatch timing.

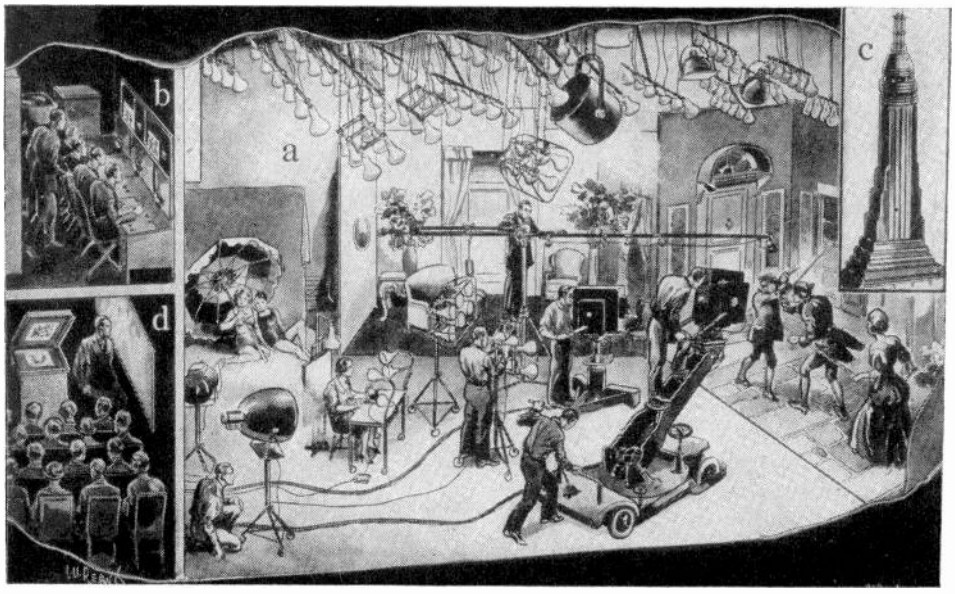
Similarly, a knowledge of these two points is one of the few things a radio writer will be able to carry over to television. Since television is both visual and aural, a writer cannot hope to get consistently good results by writing dialogue first (a radio script) and then trying to fit the video to it. The television writer must think simultaneously in terms of pictures and sound, and if he was not born with that faculty he must acquire it. He must be able to make sight and sound jell in his own mind; he should be able to see and hear every scene and situation before he puts it on paper, before he tries to get an integrated whole. If the television writer and director can do this instinctively, he can work with twice the speed and ten times the sure-footedness of the writer or director who has not been able to acquire the skill.

Obviously the structure of a television script is going to vary widely, according to the type of program. The structure of a television drama may be similar to that of a motion-picture scenario, a quiz program or a discussion forum may be similar to a radio show; a news program may be similar to a news and picture magazine. They may all be like radio in one respect —the opening minute. In radio it is axiomatic that one must capture his audience's attention in the first thirty seconds to one minute. If their attention is not caught by then most of the listeners are lost. Perhaps this axiom is predicated on the inherent limitations of the aural appeal, but more likely it is based on the fact that radio is free and many different programs are available at the flip of a switch.

A New Art

Television is a new art of the first magnitude, waiting for us to develop it. Let's not cripple that development by confining television within arbitrary boundaries, by failing to recognize and exploit all its potentialities.

There is a natural tendency for motion-picture people to think of television as a new branch of motion pictures, for radio people to see it as visualized radio programs, for theatre people to look on it as an extension of Broadway, for advertising people to think of it only as a better way to sell laxatives and soap, for educators to regard it solely as a new dimension in audio-visual education, for manufacturers to dream of it only as a wonderful way to sell more equipment. This adds up to a lot of people with limited perspectives and therefore limited capabilities. The woods are full of them now, for very few have had the foresight and initiative to learn something of all of these contributory fields, to get the broad knowledge and experience which television will demand of its top-flight artists and executives.



Diagramatic drawing of NBC television studio, 3-H, in action. Note studio activity. (Courtesy, NBC)

STATION OPERATING COSTS

By Dr. Alfred N. Goldsmith *

OF STATION operation costs it can well be said that "time does not stale nor custom wither their infinite variety"! Starting with a television station existing only as an idea in the minds of its backers, the costs begin and, like the ocean, roll on forever.

This morning a number of items connected with the original installation of a television station were briefly mentioned. Practically everyone of these involves maintenance, operation, amortization and other incidental costs. At the transmitting station, for example, towers and antennas must be maintained in excellent condition. Beacon lights must be replaced when necessary. Provision must be made for perennial painting jobs. The transmission line to the antenna must be kept in good condition and, if of the compressed-gas type, must be inspected carefully at frequent intervals.

The studio-to-transmitter link calls either for rental payments if the line is furnished by the Telephone Company, or for maintenance and operation expenses if it is provided by the broadcaster as a radio link.

The studio building, if on owned or rented land involves carrying charges and, of course, normal maintenance and repair. Where transportation must be provided, garage facilities, the maintenance of automobiles, the salaries of drivers and perhaps of a mechanic must all be taken into consideration. As to the studios themselves, there will always be electrical, mechanical, or other repairs or alterations which will be called for from time to time. All the studio equipment may be regarded as expendable over a period of years and must accordingly be written off on that basis.

Insofar as films are used, their rental is a factor not to be neglected. And where electrical or optical "effects" are employed, this involves quite a stock of slides, films and equipment to enable the ingenious effects men to carry out their jobs satisfactorily.

The numerous employees in a studio (juicers to handle the lights, grips to handle furnishings, microphone men handling the booms, camera men, carpenters, painters and similar employees) will largely be unionized, and will therefore require payment according to the corresponding scales. The same will hold for the control-room personnel.

Needless to say the cost of scripts or of the time of authors or re-write men will be considerable.

In every studio there will necessarily be required guides who will handle studio traffic and see that unauthorized persons do not wander around the studios or intrude where they are not desired.

The cost of live talent will naturally depend upon the scale of operation and may be kept as high or low as is permissible.

The preceding items, selected from among many others, are sufficiently indicative of the complex nature of television broadcasting and indicate clearly that the only safe way of handling television operations while budgeting is somewhat as follows:

Items Listed

1. Make a complete list of all physical properties on the premises, and assign appropriate amounts for their annual maintenance, and amortization.

2. Make a complete list of all personnel required for the commercial broadcasting, and technical operation of the project and list the salaries, traveling expenses and other incidental charges of these personnel.

3. Make a list of all fixed charges such as rent, taxes, water supply, power supply and the like and determine the amount of these charges per year.

4. Include all likely contingency charges (e.g., litigation, attendance at governmental hearings, participation in trade organizations, and the like).

5. Add charges for new and superior equipment which may become available, for a modest amount of development work carried out by the organization, for the improvement of operating methods, and for other forward looking activities.

6. Then add all of the foregoing fig-

* *Address before the "Management Panel," Television Institute, Hotel Commodore, Oct. 15, 1945.*

ures together—and regard the total as being lower than the amount which will actually be required for anywhere from 10 to 50%, depending upon your accuracy and budgeting and your degree of optimism!

It is not meant to imply that television is necessarily a very costly activity nor that all the factors mentioned above will be involved in even the smallest station, for such is not the case. But, in television budgeting, it is nevertheless desirable to remember that "it is better to be safe than sorry."

CAN THE INDEPENDENT STATION MAKE TELE PAY?

By WILLIAM MCGRATH*
Manager, Station WNEW, New York City

AT THE present moment, there are 169 independent radio stations in the country that, after twenty-five years of experiment and four years of war, find themselves—some for the first time—in a most enviable position . . . operating in the black. Now the spectre of television suddenly arises to challenge the position they have fought so hard to attain. The many hours of entertainment which these stations were able to serve up only through the medium of phonograph records will no longer be possible on television. Bing Crosby may photograph beautifully, but his records won't look too good spinning on a cathode. For the first time, the audience will be able to see what they hear. And naturally, that's the problem.

WNEW faces the problem that will be faced by all other independent stations of the country on a smaller scale. How will it be possible for us to survive in television as we have so far successfully survived in AM?

WNEW took it's first step in the direction of answering that question not so long ago when it acquired the use of DuMont's WABD television station facilities. This included the services of cameramen, engineers, artists, technical consultants, studios and transmitter. All we were required to supply was the program.

We realized from the start that, for an independent station, operation on a limited budget was absolutely essential. Yet we would, as in AM, have to compete with those stations who were in the more fortunate position of having unlimited funds with which to provide entertainment. We had already discovered as an AM station that such competition was possible through originality rather than pretentiousness. We reasoned such thinking might be similarly applied to television.

Well, we had some pretty good script writers. For the first program, they turned out a rather ambitious effort. It probably would have taken Cecil B. deMille two years to put it on film.

So we trotted back to the copy department and said, "Simplify it. Cut the 48 actors down to 8, the 10 sets down to 4, and the 250 props down to 50—but give us twice as much action—visual action!" Well, after arguing with them that it was unpatriotic to resign during a war emergency, a script was produced.

The script was based on a "Crime Quiz" program heard regularly over WNEW, selected because it seemed the type of program possessing the necessary elements of visual interest.

The program carried on to its glorious climax. This after the week of preparation of sets, costumes, props, casting, three hours of rehearsal outside the studios, and three hours "on set" with cameramen and engineers. And under present standards, that's a skimpy rehearsal. The press gave us a good review and we felt slightly inflated over the results of our first television effort. There were a few casualties. We had our own writers, producers and directors—all of whom shouted collectively that they would never attempt another television show. But the bug had gotten them, and they were soon ready to take another crack at it.

Local stations must, of necessity, begin their television operations on a small scale. Few will have the money to plan elaborate productions, and practically none will have the financial ability to duplicate live telecasts that are bound to come within the scope of network operation. I mentioned before that a lot of successful AM operations have been built on many hours a day of recorded programs. It is possible that the use of film may provide a similar programming operation on television. It is not reasonable to assume, however, that a successful operation will be possible using films alone.

WNEW has produced about 13 different types of television programs. None of these cost less than $100 for actors, sets and props. The only clue I can give you to the cost of putting these programs on the air is the charge DuMont makes of $625.00 for a half-hour, with three hours of rehearsal.

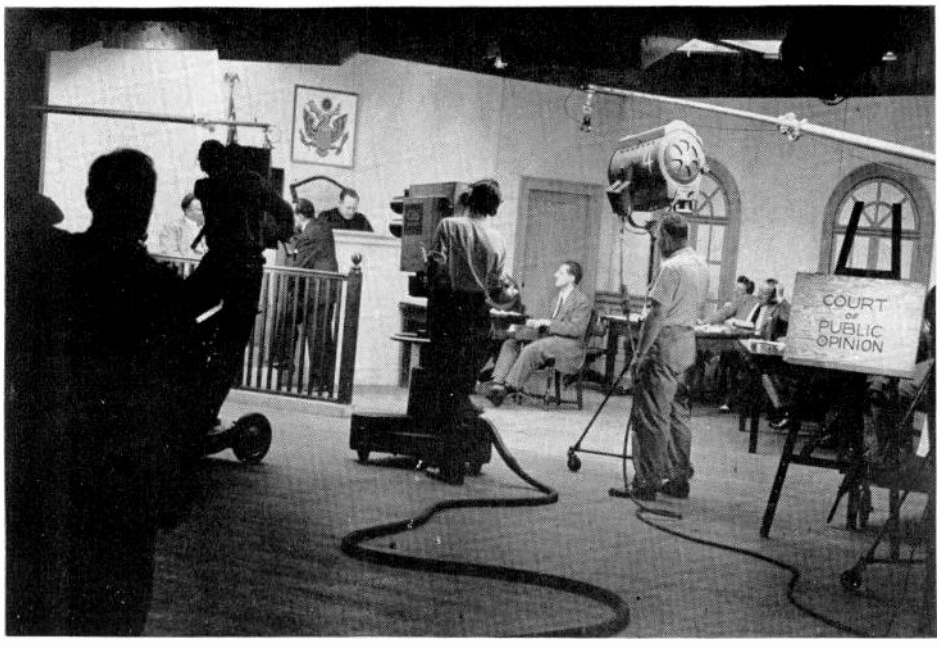
So our least expensive television show has cost $725.00 for a half-hour. WNEW can produce an interesting and entertaining AM broadcast for as little as $25.00.

Now, no cost is frightening if it provides a reasonable response for advertisers—for they eventually pay the bill. But the "getting started" period will be the real hurdle for the independent stations. After the original investment for studios and transmitter—which will be formidable, ideas will have to be sought that will permit presentation of entertaining programs at a minimum cost. . . .

WNEW has produced many television shows that would be well within the advertising budgets of a local advertiser. But our experience has been on an operating schedule of one program every three weeks. Whether we could sustain such operation on an 18-hour day with a series of programs that are as popular with radio audiences as our present AM programming, I don't know. If we can, it will take quite a few years to work up gradually to that position.

Sustaining-wise, local television stations can make unthought of contributions in public service, educational and religious efforts. None of these will be possible, if they can't make a go of it commercially. The answer is simple, they'll have to do it. Those who can't stand experimental start will fall by the wayside. Those who start on too grand a scale may find a similar fate. But the station with ideas—an understanding of problems and limitations of television—and a smattering of the showmanship that has made them successful independent AM stations, will have nothing to fear. They'll be in there still making it tough for the networks.

** From an address before the "Operations Panel," Television Institute, Hotel Commodore, October 15, 1945.*



A scene from CBS' "Court of Public Opinion" program broadcast by Station WCBW (CBS Photo)

A CHALLENGE TO TELE BROADCASTERS

By JUDY DUPUY*

Author of "Television Show Business"

TELEVISION needs a three-year plan —a central clearing house for production "how-to-do-it" ideas. Live talent shows and commercials must be professional, and they must be acceptable as top flight entertainment. In order to accomplish this video show business must voluntarily forgo its competitive rights for a few years and must cooperate to develop its end product—pictorial entertainment.

With six years of experimental program production behind it, television still acts like an amateur. Adequate productions are achievements. Because of this many people advocate that film is the program answer and that television studios should produce only those programs unique to the medium, programs having immediacy —such as on-the-spot news events, quizzes and sports. I cannot agree with this thinking, but unless live studio productions are professional, acceptable to a motion picture conditioned public, films of necessity must be the answer to day by day programming.

Whenever a new industry or process is conceived, shortly thereafter a patent pool is formed, making technical ideas available to all at a licensing fee. But, when it comes to pooling show business ideas, everybody seems to clam up.

What television needs right now is a program production pool. There is a tremendous field of unexplored techniques in picture presentation, story telling, camera work, lighting and sound still to be developed.

Of course, even with each studio and advertising agency going its individual way, television will eventually forge ahead. But, if each studio and producer continues to stay in his own mental cubbyhole, to hug his own methods of production, we are going to hold back consumer acceptance of television for many years— or, I repeat, film is going to be the program answer.

There isn't a single producer or studio that hasn't developed at least one outstanding production detail which will help speed video's coming of age. However, each of these production details is developed as the private property of an individual or an organization. I have seen, for instance, three different versions of an animated map all based upon the same refraction principle.

One network feels that it is entitled to keep its production development secret. It feels that it's entitled to, what its vice president calls "protection" for what it creates. As a result, this thinking is putting rocks before the wheels of television production progress.

Sharing Production

Sharing production ideas not only will mean better entertainment on the air more quickly but it will save hundreds of thousands of dollars. Let me take a typical example. A studio recently wanted to create the illusion of a rock formation. So it photographed such a formation, blew the picture up to life size and used it most effectively as background scenery in a play. Several days later, another studio, in an effort to give the illusion of a rocky formation on a mountainside, did an expensive papier-mache job and on the screen this looked obviously fake. The fake-appearing job cost about ten times, to be conservative, the photographed real thing.

There is an industry-wide job ahead of us to sell television as entertainment to a picture-wise public. It's a collective one. If we don't get some "collectiveness" into our thinking we are liable to hold back television a good many years. Already, a large portion of the public has been unsold by what it has seen of television. And what the public has seen has cost its sponsors enough money to have made it good entertainment.

It's all very well, you may say, for me to advocate a central clearing house in which studios and agencies participate, but if stations continue to refuse to permit agency producers to present shows over the studios' facilities, how can anyone believe that an idea exchange will ever be permitted. The situation of agencies and networks is one that, I believe, lacks an understanding approach. The very complexity of television production prohibits its being handed over carte blanche to advertising agency men. However, there must be a joining of forces in video which is not present in broadcasting.

Agency Relationship

This relationship between agency and studio should be somewhat similar to what happens when advertising agencies produce commercial moving pictures or

** From an address before the "Management Panel," Television Institute, Hotel Commodore, October 15, 1945.*

slide film presentations. The agency man seldom actually produces the motion picture. Instead, he works with a moving picture producer. Agencies can do the same thing in television — work with studio producers.

I haven't a pat clearing house all worked out, ready to suggest and deliver to you. Naturally, the clearing house should be underwritten by studios, independent producing organizations, advertising agencies and receiving set manufacturers. It should be a non-profit corporation and yet be endowed sufficiently so that it can pay for creative ideas. By this I mean that if an independent producer develops a worthy program technique, he should be paid a royalty or a flat sum so that this acts as an incentive to other producers and idea men. The studios and producers who are underwriters of the project would not be paid because they naturally will profit directly for the exchange of ideas which they develop.

Exchange of Personnel Urged

However, the exchange of ideas through the central clearing house is only one method of advancing production techniques. Another vital method should be the exchange of personnel. It's to the immeasurable advantage of television that its producers work in each other's studios. The control panels, of course, are going to be somewhat different and the cameras, too, will vary but one thing will remain constant—and that is effective entertainment. Each group has something to give another group through personnel exchange.

There's no question but that television will be the most difficult of the entertainment arts. It will need the unstinting support of all of us.

Ladies and gentlemen, I call my suggestion a three-year plan because I believe that in 36 months through honest cooperation, television can attain full professional status and can do a selling job—a job that without a production clearing house will take three times three years. How about getting to work on the project!

"SOME OBSERVATIONS"

By James Lawrence Fly *

I WANT to make some very commonplace observations on what are the basic problems which we must face. In the outset—I agree with Dr. Goldsmith about courage needed for television and the optimism for the future of television. I think that in a very brief time we will have a nation-wide system of broadcasting of high quality and of great public acceptance. This will be one of the most distinctive contributions of science to the comfort, convenience, education and entertainment of the public. I do think that by and large, the accomplishments in the field of radio lie short of the scientific accomplishment of the atomic bomb. In radio I include the development of radar. In scientific advantages, I think that no other field will have the deep impact on the public which radio and television will have, with that one awful exception—the atomic bomb.

With this great and significant accomplishment on our hands, I think we naturally assume that, so far as we're concerned, this is going to be an American system of broadcasting. With all deference to the British Broadcasting Corporation to the contribution to this art, and to the degree of leadership shown in it (and for that matter, with all deference to their philosophy and to their right to hold to their philosophy, (however we may disagree), I do feel that the American system is the only one which can carry the load. That is more than a theory of domestic competition. Here, if we meet the potentials of television, we must face a tremendous economic investment and only the generous support of American Industry and Advertising will promote and maintain a nation-wide system of television broadcasting of the quality ward to.

The cost will simply be too high without their cooperation. Conversely, advertising has an advertising potential which will ultimately overshadow every other medium of advertising.

As Dr. Goldsmith pointed out, here's a place for brave men and brave dollars. Allan Seeger further pointed out, God be praised both for the privilege of giving a few brave drops and also that there were those few brave drops to give.

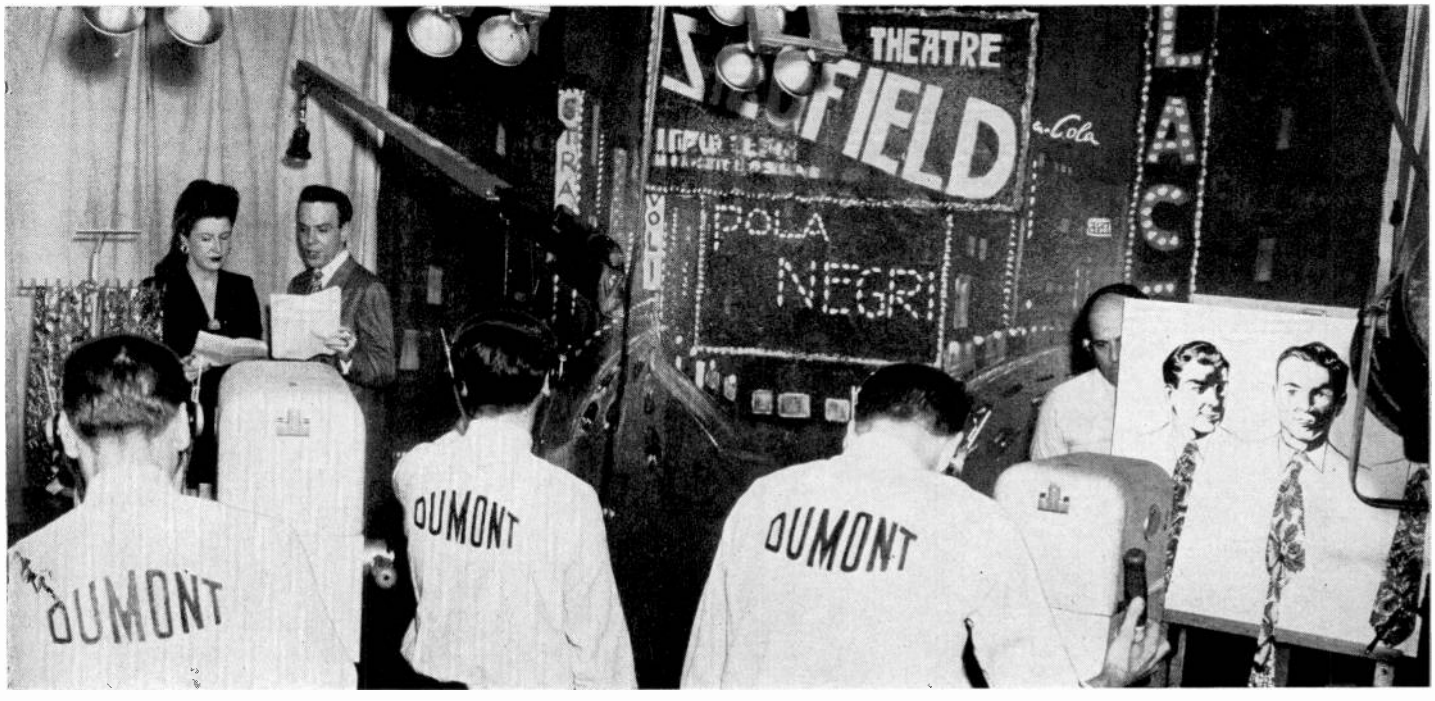
In the engineering field we are best. Who can decide their problems better. When you're surrounded by men like Goldsmith, etc., we are in good hands. The progress shown in the course of a few brief years will stand as a monument of the splendid engineers who made their contribution.

Economics is the serious problem. We are concerned about the welfare of stations. It will be a difficult problem for an independent radio station of moderate circumstances to own and to support a television station. We must think and plan, not merely in terms of physical endeavor, but in terms of business arrangements and cooperating arrangements for them when you have in mind the original programs. There the great problem is the small station. That of course suggests that we must rely on chain broadcast television as a big business. We cannot make it a little business. This brings technical problems and economic factors which must be met in some way.

There is an alternative in the radio relay now being developed efficiently by some of our most competent engineers, which may offer a real measure of relief to stations at a distance. Another problem is motion pictures—what can we do about television in relation to motion pictures? Television is closer to motion picture techniques in some ways than it is to radio. In relation to the motion picture industry, a high quality film must be made for television. In the field of programming we are very ignorant as yet. A big job is to be done. You can't apply newspaper techniques . . . you can't apply radio techniques . . . you must apply television techniques and there we are starting almost from scratch. Key personnel for production has been far behind engineering progress. But we have competent people in the former field, which can get hold of it and cure it.

I think, in spite of our present fears, and lack of competency, we can lick the problem and we're going places and doing things.

** Address before the luncheon of the "Television Institute," October 15, 1945, Commodore Hotel, New York City*



STORY OF A PENTHOUSE STATION

By SAMUEL H. CUFF*

Gen'l Mgr., Station WABD-DuMont

THE papers recently announced the plans for installation of a series of three substantial television studios of DuMont television statioin WABD in John Wanamaker's main New York store. Naturally, those of us who have a hand in the completion of arrangements for the new studios are delighted with the advance they represent in television and the tremendous opportunities they will afford Allen B. DuMont Laboratories' pioneer station here in New York.

Yet, there's something of a feeling of nostalgia for the early, cruder, groping period which WABD underwent. Not that we'd ever want to see the old-fashioned 300-watt incandescent light banks remain, or the comparatively insensitive equipment with which we had to work at the very beginning. The nostalgia is rather because, with this new stage in the station's growth—a stage more in keeping with the size of the metropolitan area it serves and its role as the base in what may well become an important network of television stations—WABD abandons its role of the Television Station which, in a rough and less precocious way, might correspond to the Little Theatre.

**From an address before the "Management" Panel, Television Institute, Hotel Commodore, October 15, 1945.*

WABD began in 1941 as a small outfit, tucked way up on the 42nd floor of 515 Madison Avenue. We had a hot, uncomfortable little studio. Our technicians doubled as handymen and the only way you could tell the difference between station executives and laborers was that the executives had grease on white instead of blue shirts.

There were all sorts of challenges to our ingenuity then. Once a soap commercial called for billowing suds, but the hot, low lights kept flattening out the bubbles as soon as they were formed. We whipped that one by pouring into the wash tub several bottles of well-shaken, warm beer. Another time we had a hungry mutt in the station to demonstrate the merits of one dog food over another. The dog kept gobbling up both brands; in fact, if anything, he showed a preference for the one we were supposed to be using as a horrible example. But the staff's resourcefulness didn't fail it then, either. We sprayed the sample of that brand with insecticide and the dog not only disdained the bowl, he actually pushed the foul-smelling stuff away with his paws!

Represented Something

This strangely unpredictable little one-studio station represented something, though. It is something that the managements of television throughout the country will continue to explore; in fact, many have made detailed investigations of WABD for that reason: the small, low-cost operation will represent the numerical majority of television stations throughout the country. WABD, strangely enough, is the only small, low-cost operation in the country which has made anything stronger than a feeble, license-retaining showing throughout the war period. Satellite stations, little stations serving the smaller communities throughout the country, department stores putting on programs for the audiences watching their intra-store television screens, booster stations with facilities for originating programs—all of these will utilize the experience of the smaller operations of the past to avoid costly mistakes and profit from hard-won experience.

Matter of Location

First, there was the matter of location. We jes' grew into our headquarters at 515 Madison—in fact, we soon outgrew them. What began as an experimental location shot up to a substation commercial television broadcasting station with a speed that made Jack's beanstalk seem in need of B-complex. This location was both fortunate and unfortunate. It was conveniently, centrally located and talent and agencies came to this location willingly from the very beginning. It had a roof high enough to erect a tower for the

antenna that didn't represent too Herculean an architectural effort. But it also had low ceilings, a subway rumbling beneath, pillars just where they were least convenient and the necessary building restrictions of mid-town New York that oftentimes compelled us to compromise with what we knew to be the best engineering requirements. From this we learned the basic lesson of having our transmitter in the tallest and best location available, according to propagation and field test surveys, and of having our studios where we could have roomy, unobstructed, high ceilinged locations, preferably designed to television-wise engineers' and architects' specifications.

New Studios

The new John Wanamaker studios will embrace today's most advanced thinking along these lines. They will show what we have learned about the need for large, comfortable floor spaces, for freedom of camera movement, for the efficient, plastic lighting which had been precluded by the low ceiling of the earlier studio and for large control booths affording producers, directors and control room technicians a clear, comfortable view of both their audio and video consoles and of the entire studio floor. All of these requirements are being met in the DuMont-John Wanamaker studios as a result of two things:

1) The comfortable space afforded us there and (2) the fact that, throughout the period of WABD's operation, first as experimental television station W2XWV and later as WABD, the most active station commercially in the country, television equipment designers of Allen B. DuMont Laboratories kept the entire operation under close surveillance. Thus they were able to specify and execute equipment based not on high-flown theories but on solid, down to earth experience gained the hard way, from actual operation of a full-scale television station.

Here are some of the essential elements our exploration of the field made mandatory for our new studio:

Cameras which were readily and silently maneuverable, capable of rising to considerable height for high camera angles and surveys of scenes and able to dip low when a low camera angle was called for. These cameras, we learned, had to be simple to operate, easy to focus, sturdy and sensitive. Our Laboratories have explored every aspect of television camera work and they have come through with equipment that will be particularly rewarding for the prospective studio operators to study in action at John Wanamaker's. Of particular value, we have found, is the electronic viewfinder which gives the cameraman the exact picture that is being picked up by his camera, right-side up and in monochrome. It eliminates guesswork and leaves him free from the need of interpretation so that he can concentrate on the most effective composition and the most critical focus possible on all his shots.

Easily-seen, ductile control room equipment, with large, easy-on-the-eye monitors on which the director can see the images being picked up by the cameras and being sent out on the air by the live or telecine studios have also arisen from our experimentation at WABD.

So much emphasis has been placed on television's visual aspects that there is danger that sound might be neglected. One of the new types of equipment we have tested quite thoroughly in the new studio is a microphone boom designed by my assistant, Mr. Robert F. Jamieson. This is somewhat similar to those used on motion picture sets, save that it is seldom necessary to move the base of the mike boom very frequently during programs. A counterbalance device permits the telescoping arm carrying the microphone to jut forward to extreme lengths and other controls permit even more critical dipping of the microphone into the areas from which sound is to be picked up. This microphone boom has a heavy metal apron which barely skirts the floor and thus pushes the sensitive coaxial cables on the studio floor to one side rather than permit the boom to roll over and crush them. . . .

Fellow Experimenters

The television audience, patient, cooperative, severe, wonderful fellow experimenters, sat at their receivers night after night, willingly served as a perpetual "First Nighter" audience while we tested every sort of program fare possible. We have learned that they are families, not units of many hundreds such as you find in theatre audiences. That gregarious attraction of the theatre is one reason why home broadcast television does not seek and could never hope to supplant this sort of community entertainment. We learned that they do not welcome the extremely sophisticated type of entertainment. Whether they're in New York City or an isolated Pennsylvania hamlet, they're "folks at home" when they're watching television. They want friendly, sincere, honest entertainment. By and large, they don't want artful phoniness, esoteric experimentation or culture devoid of entertainment rammed down their throats.

A fight, a fashion show, travel and adventure, visits with exciting personalities, an intimate, clean variety show, a simple, uncluttered dramatic presentation, news with visual interpretation, the best of the motion pictures available to television—this is what we've found our audience enjoys: wholesome, varied, generally unpretentious fare.

One of the most important and commercially significant of the things our experience at WABD has taught us is: Anything offered the television audience that is in good taste, visually appealing and truly entertaining is effective television. This applies fully as much to the commercial as to the sustaining programs.

Test of Future

The advertisers who have worked with us so far have done so on a frankly experimental basis. Neither they nor DuMont considered the present television audience as a serious commercial objective, save as a test or sampler of what is to come. Rather they have explored television programmatically alongside our own technical and programming explorations so that, when the audience was really large and significant, they could step into the new medium with confidence born of experience and do a first-rate professional job on their or their clients' products.

I hope that you participants in the Management Panel will visit the new DuMont-John Wanamaker studios after they are completed or will come see the other DuMont television stations we plan to construct after their installations are made. In them you will see what we of WABD consider our diploma—practical, efficient, intelligently-designed television equipment based largely on the experience of WABD.

Laboratory apparatus is shown by U. S. Rubber Co. in its telecast series from Station WABD.

U.S. RUBBER CO.'S USE OF TELEVISION

By CHARLES J. DURBAN, *Ass't Adv. Mgr.**
U. S. Rubber Co., New York City

UNITED States Rubber Company approached television believing that in it was, potentially at least, the most powerful advertising medium that had yet come along. Here, for the first time, was a medium through which products could be actually demonstrated in use. All the things that are customarily done to sell a product personally could be undertaken in television. Publication advertising does not give this opportunity, nor does radio. Obviously, some tact and judgment must be used in presenting products to an audience primarily interested in entertainment. But, on the other hand, we felt and still feel that the general public has a much greater interest in industry and in seeing things done than advertisers usually give them credit for The crowd gathered around any excavation or building construction work is an evidence of this. So too, is the quick collection of a crowd at any show window in which some interesting action is taking place.

When we decided to experiment in television by actually going on the air with a program, we therefore planned to concentrate on what might be called a 100% commercial program, not that we felt this would be the ultimate method or technique for our television shows but primarily because we felt that experiment in the proper presentation of products was the logical field for our exploration.

We used a lot of straight demonstrations but, in some cases, we wove the facts about products into a story. Let me run over as briefly as possible some of the things we did.

In one of our earliest shows we brought down from our research laboratory a freeze box which actually can take temperatures down to 65° below zero. Our purpose was to conduct before the television cameras an actual test just as we would do in our own laboratory. With the box brought in the night before, we had 65° below zero inside it by the time our program went on the air. An actor who played the part of a United States Rubber Company scientist throughout all our shows, conducted the test by putting into the freeze box various pairs of rubber articles.

There were two rubber balls, two pieces of tubing, two air ducts, etc. In every case, one of the products was of ordinary rubber, the other was made with the freeze resistant compound. We showed how the rubber product made with ordinary compounding becomes hard and brittle, loses all flexibility and breaks. In the case of the rubber ball, the bounce is eliminated. With the freeze resistant compound, however, flexibility was retained and everything worked almost as before. The point of this was to show how the compound could be used in bombers and other planes navigating in the stratosphere where temperatures often came down to the 65° point or even lower.

Other Tests Demonstrated

Other tests, just as we do them in our laboratories, showed how rubber mountings under delicate apparatus such as used in radio or radar equipment, make it possible to operate such instruments without injury under rough conditions presented by a tank, PT boat, etc. Our laboratory test machine mechanically sets up the vibration such as would be experienced under those conditions. Still another was conductive rubber which, while ordinarily an insulating material, can be compounded to conduct electricity without wires of any kind. We showed this by forming contact between electric current and electric light through a piece of rubber footwear worn by workers in TNT plants. Incidentally, we found that the electric light, although it lighted successfully, did not televise at all.

Another program featured what we called a "fashion show," with models attired in diving suits, fire fighting suits, merchant marine life saving suits, antivesicant suits, etc.—a very horrifying looking group of men to be sure, but perhaps for that reason interesting. The uses of these suits were described and we

* *From an address before the "Advertising Panel," Television Institute, Hotel Commodore, October 16, 1945.*

demonstrated them as far as possible. Many others of our products were also demonstrated in actual use.

In several instances, however, we built a story around the demonstration. One was the travelling salesman arriving home after an experience in Pullmans, airplanes, busses, etc., where he had sat and slept on Koylon foam rubber cushioning or mattresses, and had determined to have this type mattress for his own home. This led into an actual demonstration of the mattress. Still another title drama told the story of Asbeston (used for ironing board covers) by starting with a typical scene where the old-fashioned ironing board cover catches fire while the housewife is telephoning, and leading up to a demonstration of the latest thing in ironing board covers.

One very interesting experiment was conducted in the field of education. For this, we brought in Dr. Carroll Lane Fenton, geologist and paleontologist of Rutgers University, who had done quite a lot of radio work in popularizing science. Both he and Rutgers were interested in the experiment to the extent that a number of faculty members and students were in the studio that night.

Dr. Fenton, who played himself, presented geology as an interesting study to a returned veteran and his wife, with the suggestion that it might make a good foundation for the engineering course the veteran wanted to take. As a result of this single program, Rutgers has been and is seriously interested in going forward with a solid schedule of similar shows.

"Off-the-Trail" Experiments

Other "off the trail" experiments which departed from our commercial formula were tried with a radio quiz show which first was used exactly as it was done through a regular broadcasting station, and later brought back with changes specially designed for television.

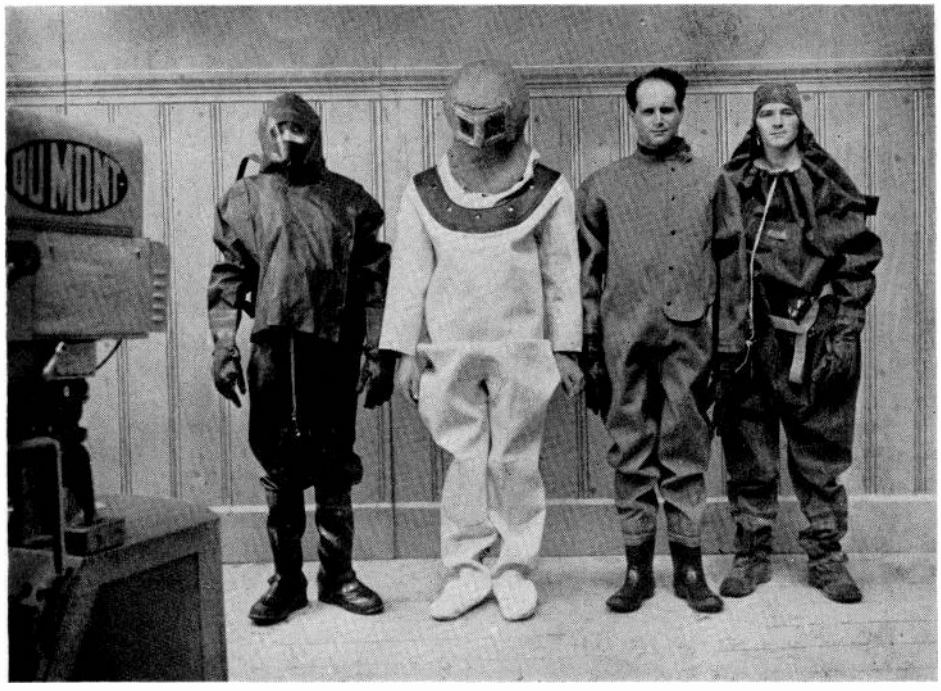
One of our most ambitious efforts in the way of stage effects was the use of a 9′ x 18′ tank, with water to a depth of 10″. Here we showed two shipwrecked sailors on a hatch grating, and told the experiences of such castaways years before the advent of modern life saving equipment. During this action the raft weathered an artificially created storm after which fishing tackle was improvised, and a real live fish actually hooked in the tank and hauled in to satisfy both hunger and thirst. All this was a build up to show the modern life saving equipment with which a rubber raft or boat is now provided.

Still another program told the story of where our golf balls had gone during the war, and took the viewer to a hospital scene and gave the facts about the use of golf and golf balls in the rehabilitation of wounded veterans.

Finally, we did the story of rubber itself, from the finding of the first raw rubber in the Amazon and the actual discovery of the vulcanization process up to the modern uses of rubber in hospitals, on the battlefield, etc. Naturally, the role of the United States Rubber Company in the progress of rubber was emphasized.

Where To?

We learned a lot from all this—what you can do and what you cannot do in television at this time. We think many of the limitations will be overcome or eliminated in the course of time. We are certainly more convinced than ever that television can be the most powerful advertising medium of them all, but whether or not it reaches such stature will depend greatly upon the men and women of the industry. Television will be the vehicle or medium which carries the advertising. What will the television industry make of this vehicle? Will they try to follow Hollywood or the stage or screen, or will they strike off in the new direction the medium merits?



In this telecast U. S. Rubber staged a "fashion show," featuring four different life saving suits.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of THE TELEVISER, published Bi-monthly at New York, New York for Oct. 1, 1945.

State of New York
County of Manhattan, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Irwin A. Shane, who, having been duly sworn according to law, deposes and says that he is the owner, editor and publisher of the TELEVISER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, 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, aditor, managing editor, & bus. mgrs. are:

Publisher: Irwin A. Shane, 720 Fort Washington Ave., New York, N. Y.; Editor: Same; Managing Editor: None; Business Manager: Irwin A. Shane, 720 Fort Washington Ave., N. Y., N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Irwin A. Shane, doing business as "Television Publications" (not incorporated) is the sole owner of "TELEVISER."

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. None.

(Signed) Irwin A. Shane

Sworn to and subscribed before me this 29th day of Sept., 1945. Pincus Marks

Pincus Marks, Notary Public

(My commission expires March 30, 1947.)
NY Co Clk's No. 87 Reg. No. 49.

KITCHENS via VIDEO

By WILLIAM F. VALENTIN, *Adv. Mgr.*
American Central Mftg Co.
Connorsville, Ind.

Third In A Series of Studies

HOW does it feel to be the first in a given field to put on a commercial telecast built around your product? The experience is much like any other sort of unfamiliar venture; you find out how many things you have to learn! To the novice, television seems even more complicated than radio or magazine advertising, because of its novelty.

My own first impressions of television as we arrived at the studios in New York were confusing. A maze of electric cables, cameras and microphones were crammed into a room no bigger than a medium-sized office. An army of technicians and actors were working under lights which were almost blinding, and which would make the tropics seem comfortably cool by comparison. While very properly thrilled with the prospect of our being the first manufacturer of steel kitchen sinks and cabinets to put on a sponsored telecast, I wondered how a smooth-running, coherent production could be brought together under such conditions. Nevertheless, our show, "The Queen Was in the Kitchen," appeared on schedule, and both audience and critics voted it an excellent production, smartly staged and well acted.

We at American Central first came in contact with television nearly a year ago when Gerald Kaye, merchandising manager for our Manhattan distributor, Bruno-New York, brought up the possibility of building a television show around our American kitchen. In a telecast, naturally, the props are very important, since visual realism in the setting must carry conviction equal to the work of the actors. No kitchen had ever before been used as a setting for a television show and, although we are still producers of war material for the Armed Forces and had nothing but pre-war models of sinks and cabinets to lend, we were most happy to cooperate with Mr. Kaye.

It was his original thought to construct a show as a graduating project for the pupils of his television class at New York University, but as the script grew, it became apparent that the kitchen itself—our kitchen—was to play a prominent part in the drama. We immediately agreed to sponsor a show to be staged on a more substantial scale, using professionally trained talent.

We took our ideas to American Central's president, Saunders P. Jones, and outlined to him what we had in mind. A forward-looking and aggressively sales-minded executive, Mr. Jones had already explored in his own mind the possibilities of television as a post-war advertising medium, and had formulated plans of his own for putting American Central on a regular telecast schedule as soon as reconversion permitted. Consequently, he was immediately interested in our ideas and told us to go ahead, particularly since this experimental telecast would give us valuable experience with the medium.

Mr. Kaye investigated the existing television stations and discovered that the DuMont Studios could schedule us at a time which assured us a pioneer booking in the kitchen equipment field. This, of course, was an attractive inducement which influenced us in placing our show with this organization. It is only fair to state that the DuMont people were remodelling their studios, and that some of the confusion which attended our preparations and rehearsals resulted from the fact that only a small studio was open for our performance.

With the studio selected and a good script already prepared, our next problem was to recruit a staff of actors. Here again Mr. Kaye was of invaluable help through his connections with the radio world. We were able to engage experienced artists, and immediately found ourselves involved in maze of other detail. There were title cards to be designed. There were endless ideas for introducing the "commercial" in logical fashion. There were dozens of other items strange to our experience, which had important bearing on the success of the show.

Fortunately, we had the help of Ted Cott, program director of radio station WNEW and a man of wide theatrical experience, in solving all these problems as director. The DuMont Studios provided technicians, who were equally experienced and capable, headed by Lou Sposa, who served as technical adviser.

Anxious Moments

We ourselves supplied the only really anxious moments in the whole production when our kitchen ensemble failed to arrive in New York in time for the dress rehearsal three nights before the show was to go on. This kitchen weighed several thousand pounds and was the only one available. It had been shipped from Chicago on schedule, but became involved in a government freight embargo and required some frantic tracing before it was finally located in Hoboken, New

Jersey. The shipment was recovered in ample time for the actual performance on Sunday night, but in the meantime we were forced to use chairs and table to represent the kitchen units during rehearsal.

Try and See It!

An interesting sidelight on the value placed on existing television sets by their owners is revealed by our experience in trying to rent two receiving sets for a group of guests. Although we offered as much as $75 each for these receivers, we were unable to locate any private owners who were willing to surrender their television sets for the evening. At the last moment we were able to obtain two receivers from a commercial organization in New York. The show went on promptly at 8:30 p.m., Sunday, January 28th, and we were able to offer our guests—and the television audience at large—a half hour of entertaining comedy.

Promotion via Film

Our additional plans in connection with this television show included a moving picture of the telecast. For one thing, we wanted a record of our television show, just as radio broadcasters often keep recordings of their programs on the air. We also realized that in the present state of television very few of our distributors and their dealers across the country would have an opportunity to receive the show. We therefore planned to take them behind the scenes through the medium of this movie.

Thus far we have been able to book our movie before some 75 different groups of distributors and retailers. Each of these groups, numbering from 50 to 100 persons, is vitally interested in the future merchandising of American Central products. At a time when we have no actual steel sinks or cabinets to display to retailers or the public, this telecast movie does a big job in keeping dealer interest alive. It also contributes, in large measure, to maintaining our distributors' confidence in our postwar plans.

We further anticipate a number of bookings for this movie before interested consumer groups, such as home builders, contractors, architects and farm clubs. Like women's clubs and other similar organizations, these groups represent a market which we believe we can cultivate most effectively with this television movie during the period when we have no actual products to sell.

A number of supplementary uses for the television film have been developed. For example, we have supplied a print of the film to the DuMont Studios, and they tell us that it is very satisfactory. They have been able to use this print as promotional material for showing to other sponsors, and this helps in spreading the message of American Kitchens.

A large automobile manufacturer has also requested a print of this film to be used in connection with a promotional television endeavor. Here again, American Kitchens are to be brought to the attention of a sizeable block of the public.

Other Promotional Methods

Another promotional idea which we have developed from the telecast is the publishing of a broadside based on the show, suitable for display in dealer stores. This broadside features still shots of various scenes in the television show, and we expect to put out about 25,000 copies of it. The still shots from the telecast have also been most helpful in our publicity releases to trade papers and magazines in general. The movie itself will also be useful for industrial relations meetings with our own employees, who must continue to be sold on the future of American Central as a growing company, as leader in its field, and a good place in which to work.

Our telecast was inexpensive as advertising men calculate promotional expenditures these days. It can readily be seen that we have been more than repaid for our efforts with this show, and that the results are still multiplying throughout our own and our distributors' organizations.

Our executives were more than satisfied with the results attained by the telecast and see benefits deriving from it for some time to come. We at American Central are thoroughly convinced of the possibilities of television as an advertising medium with strong appeal to the public, presenting the advertiser's message in a fashion not equalled by other media. In short, American Central's pioneer experience with television was a most happy one, and among the reasons for that fortunate outcome was the advanced progress of the television field itself, which already offers many an advertiser a medium with wide and desirable promotional possibilities.

TELEVISION FOR RETAILERS

By HERBERT E. TAYLOR, JR.*
Director, Transmitter Equipment Sales, Allen B. DuMont Laboratories, Inc.

FREQUENT discussions and correspondence with leading retailers from all parts of the country lead us to believe that one of the principal employers of television's many unheralded benefits is the retailer. I would like to discuss a few of the major applications.

The most important, of course, is Intra-store Television. This consists basically of non-broadcast merchandising programs which are piped from a central studio, located in any part of the store, through a special coaxial cable, to receivers or monitors strategically located throughout the store. These programs are not broadcast. They're restricted to the outlets connected to the coaxial cables. Therefore, no government operating license is required!

The real value of intra-store television lies in its potential ability to:

1. Create more traffic in the low traffic departments by featuring the products of these slower moving departments in the places in the store where traffic is heaviest.
2. Either slow down or speed up the flow of traffic that passes through all parts of the store.
3. Place, on a store-wide basis, promotional or demonstrational functions which previously had been confined to one department, the store auditorium, or some other one area.
4. Stage in a matter of minutes a promotion suggested by competitive shopping, a fortunate bit of buying or a fast-shifting market or style development.
5. Break down departmental barriers of the store and foster cooperation and coordination which virtually guarantees an increase in the average sales check.
6. Trade up price lines through alert in-store merchandising and descriptive selling.
7. Increase the flow of traffic into the store by placing receivers in the store windows, providing an eye-catching, animated display augmented by the attention-getting sound.
8. Create an atmosphere of alertness, vitality, and excitement, which is an integral part of modern retail merchandising.
9. And last but—so our teleset sales division enthusiastically informs us—not least, to stimulate the sale of telesets through the ability to demonstrate these receivers constantly all day long.

Television for the retailer need not be restricted solely to the store itself. In some instances it may be desirable for the store to own and operate a television station which will permit the store not only to merchandise its products at selected periods of the day right in the consumer's home, but will permit it to obtain additional revenue through the sale of choice evening hours to national and local advertisers at prime evening hour rates. In addition to this potential, the store gains additional prestige and publicity through the association of its news to the community.

Fills Long Sought Method

In other instances, where it is not feasible or desirable for the store to operate its own station, the retailer can purchase time from the local television station for the purpose of broadcasting its own special merchandising programs from its own studios located in the store proper. This use of television can be accomplished either by beaming the program from the store by the means of a small transmitter used in conjunction with a highly directional antenna or by means of a rented cable between the store and the television station.

Whether the retailer operates his own station or purchases time from the local station, television does provide a long-sought method of visually selling the retailer's products in the consumer's home.

The trend in department store retailing seems to be toward the establishment of branch stores located at the outskirts of the large cities. The establishment of these branch stores provides two more uses for television, the most important of which is the tying-in of promotions with the parent store. By connecting these branch stores to the parent store by coaxial cable or by beam transmitters (the latter, of course, requires a license) promotional activities of the parent store can play an important merchandising role in the branch store without the duplication of merchandising expense.

** Address before the "Merchandising Panel," "Television Institute," Hotel Commodore, October 16, 1945.*

The second use of television for a branch store operation is for the conducting of merchandising, buyers', display, promotional, or any other type of store meeting without drawing the key personnel away from their stores. This may be accomplished by using the branch store merchandising system either before or after store hours, only restricting the pictures and sound emanating from the parent store's studio to the receivers placed in the offices of the key personnel. Management could then visually conduct the meetings, pictorially present the merchandise or advertising matter under discussion and receive the comments of the branch personnel by means of a telephone conference line. Utilizing this system, the branch stores can keep abreast of the plans of the parent store without hurried, time-costly trips for frequent meetings.

Another major use of television for the retailer may be found in sales training—visual sales training—which enables management to show its sales people how to present their wares intelligently and with a maximum of technique. Retail sales are often lost through the improper approach toward the prospect on the other side of the counter. Sales meetings could be held every morning prior to the opening of the store, at which time every sales or service employee of the store would be made familiar with the promotion of the day, what departments are to be affected by the promotion and what parts they as individuals are to play in the promotions. Films prepared on the art of selling could be shown to every sales employee without taking him away from his appointed section. Television can play an important role in the development of a top-flight, alert, aggressive sales organization.

Television and its many applications can readily prove to be the greatest asset ever offered the retailer, and we're pretty certain you will agree with DuMont's conviction that television can be restricted only by the knowledge of its applications and the imaginative scope of those entrusted with its care.

THE ANTENNA PROBLEM IN SET SELLING

By STANLEY KEMPNER*
Radio-Television Editor,
Retailing Home Furnishings

ENGINEERS have found that a transmitting antenna which is 100 feet high will service or cover a radius of 12.3 miles; at 1000 feet, 38.9 miles; at 2000 feet, 55.0 miles, and so on.

Similarly, better reception is obtained by placing the receiving antenna as high as possible. It will be found necessary in most instances, to put a good antenna on the roof, rather than have a short wire on the base board in the living room or depend on a built-in antenna in the receiver.

Very fortunately, there is little or no natural static on television frequencies. Unfortunately, there is considerable disturbances from certain man-made devices, especially from ignition systems in automobiles, and certain electro-medical devices such as diathermy machines.

Since the carrier waves used for television have such a high frequency, they act differently from the familiar radio waves of the broadcast band. Because the television carrier waves are reflected from hills, buildings and other obstructions, care must be taken in the placing of the antenna if satisfactory reception is to result.

Let us follow the relation of a television antenna to the signal it is supposed to pick up. The antenna receives the signal direct from the broadcasting station if there is nothing to obstruct the signal. But a signal may be received from another direction, this signal having been reflected from a high building located nearby. The antenna could therefore pick up two signals which may be equally strong although it is not usually so. However, it takes less time for the signal to come directly from the broadcasting antenna than for it to travel first to the building and be reflected back. Therefore a portion of the picture, as received directly, will be slightly ahead of another produced by the reflected picture. This produces two pictures spaced a little from each other, from left to right, on the television screen. Sometimes several of these "ghost" pictures, as they are termed, can be counted on the screen, depending upon the number and strength of these reflected signals which are picked up.

The purpose of the antenna is to radiate electromagnetic waves when used for transmitting and to receive or intercept waves when used with the receiving set. The receiving antenna must be erected as high and as far away from surrounding objects and sources of interference as possible.

Height is a vital factor for television antenna efficiency. The pick-up should be confined to the horizontal portion of the antenna. The lead-in should not pick-up the signal. Increasing the height of the antenna not only increases the signal pick-up but also removes it from the source of automobile interference.

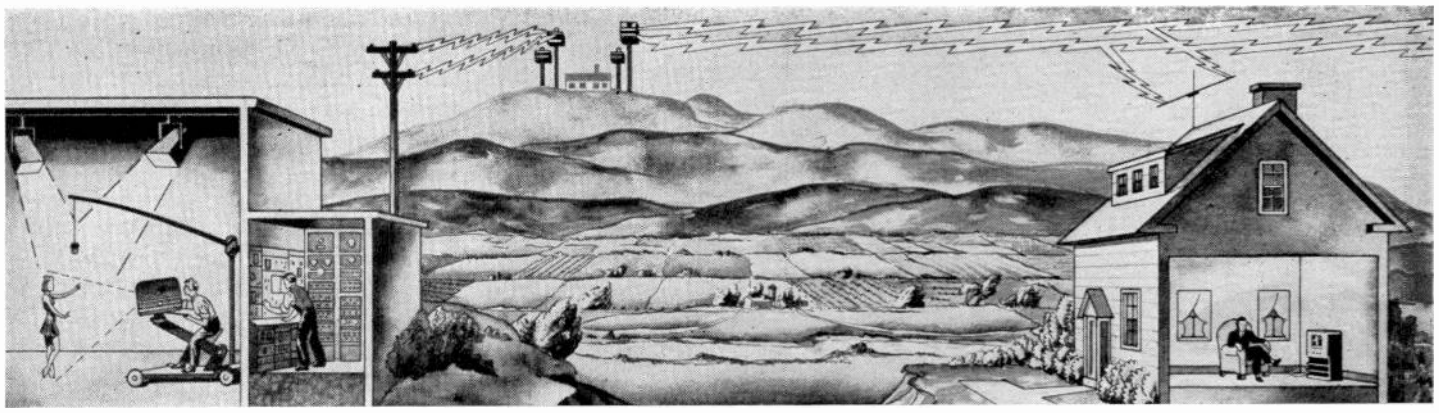
Once the antenna is set up, it must be swung or oriented until the horizontal rods get an adequate signal with minimum interference and ghosts. Reflections can be eliminated by turning the mast and checking the resulting reception.

To facilitate this work, servicemen generally work in pairs, and provide themselves with intercommunicating telephones so that the man at the receiver can instruct his assistant at the antenna. While this is not absoluely necessary, it saves a great deal of time.

Television engineering authorities tell us that because television reception involves so many new factors, the public and even dealers and servicemen do not understand them thoroughly. Therefore it is natural to blame the receiver for any kind of failure to produce satisfactory pictures.

One expert's experience with several hundred television sets installed showed that more than 50 per cent of reports of "failure to operate" when the sets were first installed were not the result of the receiver itself but because of mistakes in erecting and adjusting the antenna. Of the remaining reports, slightly more than half were due to failure to adjust the picture size and hold controls. The balance were due to defective tubes. *Not one case*

** From an address before the "Merchandising" Panel, "Television Institute," Hotel Commodore, October 16, 1945.*



An artist's conception of television broadcasting and reception. At extreme left the camera "sees" the scene being televised, sends image—now transformed into series of electrical impulses — to control panel where engineer watches to see that the equipment produces a satisfactory picture. Radio waves of sound and picture are then broadcast from station's transmitter to television receivers in the area (Courtesy GE)

of actual defect in the receiver was found.

Retailers and dealers selling television receivers will find that the antenna problem will be their first headache in their own selling establishments if they are not installed by an experienced television serviceman.

For example, one retailer's store, before Pearl Harbor, happened to be located in a low building as is the case in thousands of establishments throughout this country. His antenna was inadequate because it was shielded or blocked off by a high apartment house one hundred feet to the side. His reception was bad. Another dealer mounted his antenna atop a three-story building and received moderately good pictures but the interference was very bad. In fact, the images were torn by the constant stream of automobile traffic and, despite the strength of the picture signal, the interference was sufficient at times to blanket the synchronizing impulses, so that the picture slipped annoyingly.

Perfect Antenna Orientation

Suppose he had been demonstrating a specific receiver to a group of prospects just at that time. Do you think he would have made a sale? I don't. The consumer, and rightfully so, would have believed that the set offered for sale—regardless of price—was inefficient or defective. Regardless of cost, whether a $100 receiver or $2,500 set, the antenna must be perfectly oriented for good reception. In many an instance, a $100 receiver may well obtain a better picture-image in John Doe's shop, as compared to a $2,500 one in Bill Smith's who had a bad antenna installation.

The finest Rolls-Royce car couldn't be sold to 9 out of 10 people if the motor failed to function, or stopped dead during a demonstration, even if the price was immediately cut in half. So it is with any item requiring visual demonstration.

Going back to the 3-storied antenna dealer. He overcame the problem by raising his antenna to the top of a 20-ft. mast. This not only took the di-pole out of the strong field of ignition interference, thereby reducing the trouble, but it increased the picture signal so that the contrast control could be cut down and the amplification of the interference reduced substantially.

In the case of the dealer blocked off by the apartment house, he obtained permission to put his antenna on the roof of that building, which increased his height 125 feet, and with proper lead-in, reception was made satisfactory.

Biggest cost of antennas, naturally, is not the material costs but the labor costs. Two experienced television servicemen may take three or more hours to find the ideal location where the receiver might obtain perfection reception. Their wages may well average $3.00 each per hour, or anywhere from $18 up for a job. Some installations have taken anywhere from three days to a week (that is working on an eight-hour day schedule). There is no advance knowledge of whether or not a particular antenna installation will be an easy or a tough job. Reflections and other ethereal obstacles can only be ascertained by patient and skilled servicemen. Many times they may find the job extremely easy and install the antenna within half an hour. On the other hand, the average may require several hours.

The primary requisite for the antenna location is to place it in the "line of sight" or as near the "line of sight" as possible and broadside position to the transmitting antenna. The location on a suburban dwelling may usually be decided upon from the standpoint of roof accessibility, availability of supports, and shortest possible transmission line run. Reflection phenomena are not as complicated in the suburbs, so that it is unlikely that the antenna location need be changed once it is carefully installed.

In the congested city areas, the antenna should be installed permanently on the apartment or resident roof ONLY after actually observing results on the television receiver. A shift of only a few feet in antenna position may effect a tremendous difference in picture reception.

Apartment houses, at present, are a terrific headache to antenna servicemen. A multi-antenna, that is antennas which will serve a large number of apartment house dwellers, has not yet been devised to the complete satisfaction of the engineering fraternity. Several firms have advertised claims stating they have "solved" the problem, but whether they have actually done so remains to be seen.

At present there are few installations known to us in urban areas where a single receiving antenna can receive all three of the existing stations in New York without echoes or "ghosts."

However, it is likely that in the making of receiving antennas for the new ultra high frequency systems, experience gained in wartime research will be utilized to produce a highly directional, comparatively small antenna which automatically can be swung in two predetermined echo-free positions for each transmitter by simply tuning the receiver.

"KEEPING THE TELEVIEWER SOLD"

By DAN D. HALPIN*

RCA Victor Division, Radio Corporation of America

"KEEPING the Television Customer Sold," is an appropriate subject for discussion by retailer, distributor, broadcaster or television producer. In the manufacture and distribution of television receivers, "Keeping the Television Customer Sold," is vital to the success of a manufacturer, because it represents the desirable ultimate in efficient post selling. It means that the manufacturer knows factually how his customer enjoys his product.

Millions spent in research and endless man hours used in development or manufacture are meaningless ten minutes after the customer tunes in a television set. Then, "The show's the thing."

One study I made on sources of television program material some time ago indicated that there were 3,441 major "box office" attractions annually in New York, pre-war. Of course, 1,080 were complete sell-outs. There is a wide variety of material available for television, once mobile pickup equipment becomes more generally available. Major attractions seen in the home exactly as they are happening is television at its best.

Of course, studio presentations and film will contribute materially to keeping the customer sold. He will not be content, however, to see trite material which he has already seen or does not care to view. In television he expects the new in techniques as well as programs.

Advertising of sets should feature their importance as family entertainment. It should create the desire for the prospect not only to own a receiver, but also to be proud of his installation to a degree that he invites his relatives, friends and neighbors to see "his" television. While sold, he is your best salesman, booster and friend. The old slogan, "Ask the man who owns one," could well be the theme not of a company but the television industry.

Now this happy state of affairs presumes that a television receiver has been fairly advertised, honestly merchandised, installed, serviced and maintained by its manufacturer or under his close, direct supervision. There will be no short cuts in television. Selling of receivers will call for a calibre of salesmanship never before achieved. But even more important, morality in merchandising must be on a new and higher plane. The reputation of every manufacturer and dealer is at stake if, as and when he sells television. Not only must the customer have uninterrupted service from his receiver, but programs must achieve new highs in variety of material.

The set owner must consider himself a pioneer and cooperator with a definite obligation and function to guide the broadcaster as to his likes and dislikes. He will do this and wants to help. Broadcasters have been surprised at their ratio of replies from the current television audience. This is because the viewer feels that his reactions are important to future programs.

"Keeping the Television Customer Sold" calls for:

1. Honesty in advertising and merchandising.
2. Adequate provision by a manufacturer of low cost installation, service and maintenance.
3. Programs of continuous interest by a wide variety and appeal.
4. New achievements in television by extensive use of portable field pickup equipment.
5. A determination by a sponsor to provide the kind of programs his audience favors.
6. Television programs by all who hope to sell receivers.
7. Post selling of a new high calibre by manufacturer, distributor and retailer, to be sure his customer obtains value received for his money and recommends the product he has to his friends.

Never in the history of American business has there been such an opportunity for all of us to serve the people well and benefit accordingly. It was often said in the past that television is one of America's most promising industries. Those days are over. Now we must "Beat the Promise."

Annual sale of 5,000,000 receivers at an average price of $200, within five years of 1946, is the opportunity television presents to men of vision.

*Address before the "Merchandising Panel," Television Institute, Hotel Commodore, October 15, 1945.

SELLING TELEVISION RECEIVERS IN LARGE VOLUME

By THOMAS F. JOYCE*
V. P., Raymond Rosen & Company, Philadelphia, Penna.

THE views I am about to express are the views of radio retailers. I am acting as their reporter.

Most of the dealers whom I queried, started talking about television programs and not the specifications for television receivers and price ranges. After a little consideration, that is not so strange. A good merchant thinks first in terms of the service a product gives to the buyer.

Dealers do not believe that television can flourish on second rate live talent shows, or second and third rate motion picture films. Great television programs are the first requisite, according to them, for the rapid development of television receiver sales. To summarize the retail point of view on television programs:

1. *Great Television Programs Are the first Requisite.* Television programs that make television receiver owners brag about what they saw yesterday afternoon or last night on their television receivers will stimulate other people to buy.

Nothing will retard television as much as poor programs. Poor programs will make television knockers instead of television boosters. Retailers point out that the motion picture industry was built on hit pictures—not double features. They want to see television produce programs that will be the talk of the town, because enthusiastic television receiver owners boast about what they have seen.

2. *Programs for Children and Teen Age Group.* There has been enough observation of television reception to date to know that the biggest boosters of television are the youngsters in television receiver equipped homes. They even like the punk pictures! In a television equipped home, the children are television minded —not radio minded. They would rather see, any day of the week, a second rate television production than they would hear the best radio has to offer.

Because children and teen age groups have a decided influence on what Pop and Mom buy, smart merchandisers suggest to television station operators that they give special consideration to programs that will appeal to that group. Make boosters of them and they will influence the sale of television receivers just as assuredly and as certainly as they have influenced the sale of breakfast foods.

3. *Make Television Programs Part of the School Curriculum.* This is in line with the foregoing suggestion of giving special consideration to those under 20. If television can be made part of the school educational program, every day the hundreds of thousands of school children in our metropolitan cities—will be sold television while they are going to school. They will want television receivers in their homes—and they won't stop putting the pressure on Pop and Mom until they get what they want—an up-to-date television receiver and not an out of date radio set.

4. *Television Sales Demonstration Programs Keyed to Shopping Hours.* The retailer must do his work—which means his selling—at the convenience of his customers. There should be close coordination between the retailers and the television broadcasters—possibly through the establishment of a joint committee—to make certain that sales demonstration programs are available at the hours when the most shoppers are in the store. Dealers want to see television broadcasters work together particularly during the early years of television broadcasting, so that the maximum hours of television service will be available for store demonstration purposes.

Week Long Service Needed

It will not serve the cause of television to have three broadcasting stations on the air Saturday afternoon—with no program service available on Monday or Wednesday. Much better for television, for Station "A" to be on Saturday afternoon, Station "B" Monday and Station "C" Wednesday—thus providing maximum demonstration service.

Retailers suggest that television broadcasting stations have one or more "television program demonstration films." These films would show and tell prospective buyers, when television sets are being demonstrated to them, what they can expect in the way of television program service. Thus the medium of television would be used to sell television. Thus every sales demonstration would be expertly made.

5. *Test Signals from All Stations Throughout the Working Day When Programs Are Not on the Air.* When television gets going in a big way, dealers foresee the need for installation crews on the job from 8 A.M. to 5 P.M., five days a week. Only in this way will it be possible to keep installations in step with sales. This work cannot be carried out unless test signals or programs are on the air from all stations in the television service area during those hours. Otherwise, it will be impossible for service men to complete their installations. If call backs are necessary to adjust the television antenna, because the signal was not on the air, installation costs will become prohibitive, thus slowing down television sales.

* * *

Now we come to product. As manufacturers prepare for the television market, dealers ask them to give special consideration to these factors:

Important Factors

1. *Quality.* Dealers have had enough experience with television to know that there must be no compromising on quality just to get a low price. The future television buyers want: clear, bright pictures. They want them large. But most important, they want the pictures clear and bright. The local motion picture theatres have set a standard of picture quality in the minds and in the eyes of the public. They have heard of the miracles of war time electronic developments and they expect television picture quality that will compare favorably with the picture quality they are used to seeing in their neighborhood theatre.

Every retailer whom I have spoken to

* *From an address before the "Advertising & Merchandising Panel," Television Institute, Hotel Commodore, October 16, 1945.*

believes that there will be a sizeable market for projection television receivers, particularly if the pictures are clear and bright—bright enough so that the room need not be completely darkened. On this point there is complete agreement—the people want large pictures and are willing to pay for them.

2. *Price.* While dealers say that quality is of paramount importance, they recognize that if television receivers can be made available at certain price levels, the rapid growth of television will be greatly stimulated. There is general agreement as to price levels. They are:

A table model television receiver with a 9" or 10" picture tube to retail for $150.00, with the ultimate price objective, $99.95.

A console television receiver with a 10" or 12" picture tube, combined with Standard and FM radio, to retail for $250.00, with an ultimate price objective of $199.95.

A projection television receiver, combined with Standard and FM radio, to retail for less than $500.00 ($385.00 being looked upon as the desirable price level). Most dealers will recall that this is the price level at which the pre-war RCA TRK-12 moved in good volume.

Want Record Players Included

All dealers are anxious to see television receivers provide for record playing—if not in the same cabinet, then by means of automatic record changer attachments. They want television, radio and records, merchandised as a package—particularly so that the public eye will not be taken off of recorded music.

3. *Solution to the Antenna Problem.* With the advent of multiple television broadcasting station operation, dealers know that the antenna location problems have been multiplied—and promises to become even more complicated. Too high a percentage of the overall cost of a home television receiver installation before the war was represented by the antenna and installation charges. With all of the marvelous wartime radio and radar developments, dealers hope that the day when television receivers will require no outside antenna is near at hand.

In large metropolitan centers, such as New York and Philadelphia, dealers want an early answer to the television antenna installation problems in apartment houses, for a large percentage of the total prospective television owner market is represented by apartment house dwellers. Apartment house owners are reluctant, and in most cases prohibit the installation of television antennas on the roof. There is an urgent need for the development of a low cost apartment house television antenna system, to provide television and FM signal service to all of the apartments. With new apartment house buildings television antenna sytems should be incorporated in the original plans and installed at the same time as the general wiring system is installed, thus cutting the cost.

4. *Installation and Service Instructions.* When television merchandising is resumed, dealers are most anxious to do a good installation job and to maintain adequate service.

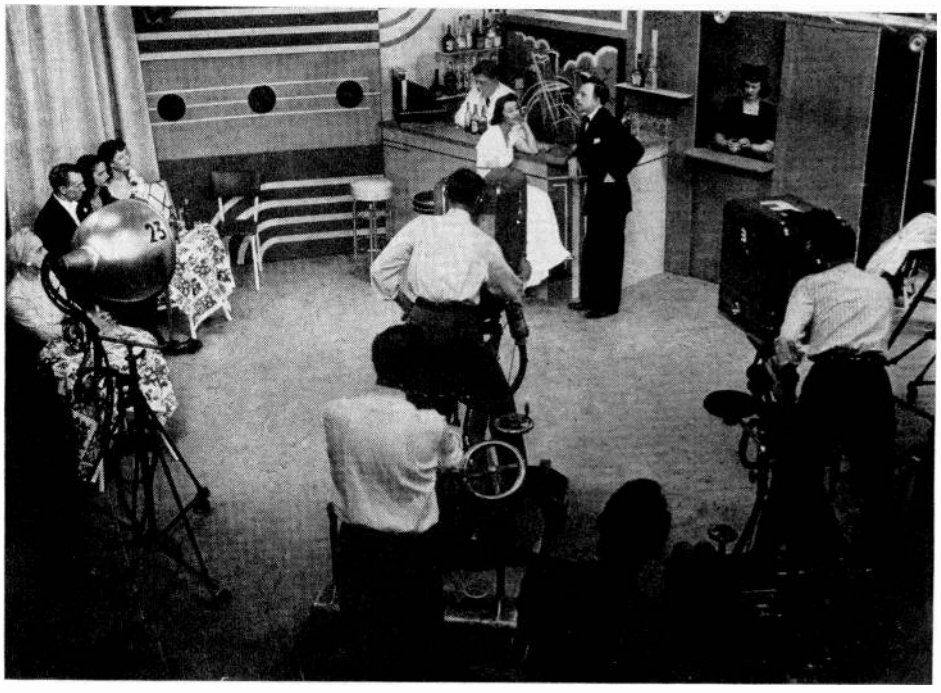
5. *Adequate Margin.* With the OPA squeeze on retail margins, dealers are more sensitive to margins than ever. *IF* television is going to require specialty selling, *IF* television is going to require heavy retail promotion, *IF* television is going to require store demonstrations, *IF* television is going to require considerable service, THEN dealers do not see how they can be expected to do their part of the job unless adequate margins are made available. What does the dealer mean by ADEQUATE MARGIN? Pretty generally, they are talking 35% to 40%, with the assumption that quality of product and retail price will make possible the rapid growth of volume.

"Every Night's An Opening Night"

(Continued from page 28)

nights." There is something about an opening night, something in the atmosphere, that makes it different from any other night, but that "something" is not always a thing to be desired, especially from the standpoint of the actor. Long experienced troupers often suffer agony on "opening night" of a play and yet, in television, every production will correspond to that occasion. It seems to me that television performers will have to realign their thinking on this score, or there will be a great deal of suffering in this medium.

To overcome the disadvantages of television work, or at least, to minimize their ill effects, a thorough knowledge of the script and familiarity with the play's business by *every* individual connected with a production will help considerably. Prior to any rehearsals, the director should summon *all* who will take part in the production—actors, members of the crew, stage-hands and technical crew—to give the assembly a picture of the overall work. Everyone should have the greatest possible knowledge of the production as a whole. For successful television there is need for cooperation from all. I am not suggesting that anyone should *assume* responsibilities for others, but a *knowledge* of the responsibilities of others helps the individual in developing a feeling of security in his own particular work.



From the short story "Snazzy Pigeon," which appeared in the American Magazine, was this televisioin one-act play adapted and presented by the General Electric station, WRGB, Schenectady.

Dorothy Hart, Conover Cover Girl

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"DEPTH OF FOCUS" » » » » BY THE EDITORS

SOMETIMES we are asked why we place emphasis upon program production and programming. The editors of TELEVISER do not feel that such emphasis has been unduly warranted. Even a cursory study of programming as it exists today will make one quickly realize the need for sound information. Programming, we feel, is a branch of television which will doubtlessly be one of the most important branches affecting the success of television as an industry. To ignore programming, or to deprecate its importance in the television picture, we feel is to commit trade suicide.

Billboard, only recently, stated: "The time has come to talk of just one thing—programming. It's not very good today. It must get better. No matter whether television lands in the lower or higher frequencies, it will get nowhere without good programming."

"To sell sets," the editorial continued, "you must create demand. Demand comes when there are programs. When there are programs, good programs, the public will buy. And when the public buys in sufficient quantities, advertisers will sponsor programs. That's the story."

Adding punctuation to this already strong statement is the statement of Thomas F. Joyce, one of television's leading television merchandising experts, in his paper before the "Television Institute" (reprinted on page 45). Said Joyce: "Most of the dealers I queried started talking about television programs and not specifications for television receivers and price ranges. Dealers do not think television can flourish on second rate live talent shows, or second and third rate motion picture films. Great television programs are the first requisite, according to them, for the rapid development of television receiver sales. . . . "

Adding further punctuation is the statement of Chisholm Thompson of the British Broadcasting Corporation in the Nov.-Dec. issue of TELEVISER. Wrote Thompson:

"Apart from the novelty, there was little in those early programs to justify spending $400 or more on a receiver. All the salesman could demonstrate were charming but unambitious little studio shows . . . or televising of golf strokes, model boats on the lake, or small animals trundled up in their cages from the London Zoo."

It was not until programs with great audience interest and entertainment value were introduced that the sales curve urged upward.

These are lessons to be learned by American telecasters and television manufacturing companies. With the inept type of programs (with exceptions, of course) that have been offered televiewers in each of the program areas, no voracious job-producing demand may rightfully be expected.

* * *

PROGRAMMING and the way programs are produced should be the concern of every executive of a television station, from the station manager and chief engineer down to the lowest paid studio employee. The kind of radio thinking that considers program production a job for the program manager and his assistants must be quickly abandoned in television. The production of every Hollywood "Class A" picture is as much the concern of a Louis B. Mayer as it is of a Cecil B. deMille and every person assigned to its production. So must it be with television.

Top television management—and by that we mean the station manager, the chief engineer, as well as the program manager—must be as concerned with what goes out on the air as is the program producer and the sponsor. Every device in the station's bag of tricks must be employed to make a good program even better. Ill conceived, poorly produced, ineptly staged, less-than-mediocre programs can only result in the loss of the station's most valuable asset—its tele-*viewing* audience.

It will be the responsibility of top television management to be capable of recognizing good television entertainment and to be able to sift out programs of questionable entertainment value. This will call for the kind of astuteness that accompanies a knowledge of audience preferences, production techniques, a knowledge of programming, audience psychology, "good theater"—and a dozen other factors not faced in radio.

* * *

SOME radio executives are prone to dismiss the entire matter of programming lightly by saying: "We'll worry about that when we come to it. We gave the radio audience what it wanted, and we'll give the television audience what it wants." Others console themselves by thinking: "We'll use the first six months, or a year, to experiment until there are enough television receivers around to make it profitable for us to take television seriously."

In such attitudes lie a great danger for television. Television set sales will only rise as programs improve. If poor programs become the rule the first year of television, a shrewd public, conditioned by fifty years of motion pictures, won't buy television sets in droves. They'll buy them in driblets, with only the more curious souls plunking down $200 or $400 for television receivers. That was England's experience. That will be ours—unless something intelligent is done about it.

What the solution? There are several as we see it. One is for the stations to provide a substantial programming fund amounting to no less than 25% of the station's capital investment in transmitters studio equipment, and the like. From this fund the station should produce the best possible sustaining programs and train its personnel in the best methods of production, including writing, make-up, set designing, costuming, lighting special effects, films, etc.

Another is for the manufacturers of television receivers, who have the most to gain from the stimulation of receiver sales from good programs, to subsidize or sponsor a given number of hours daily on each station. If each manufacturer were to sponsor ten, or twenty, or thirty minutes of programming daily, depending on the volume of his set sales, this would help solve the problem of unsponsored periods during the early days of commercial television.

Finally, we urge that a minimum standard for programming be established and agreed upon by all broadcasters. These standards should be fixed by the Television Broadcasters Association—rather than the FCC. We also urge consideration of Judy Dupuy's suggestion of a pooling of production ideas and techniques for the benefit of all television.

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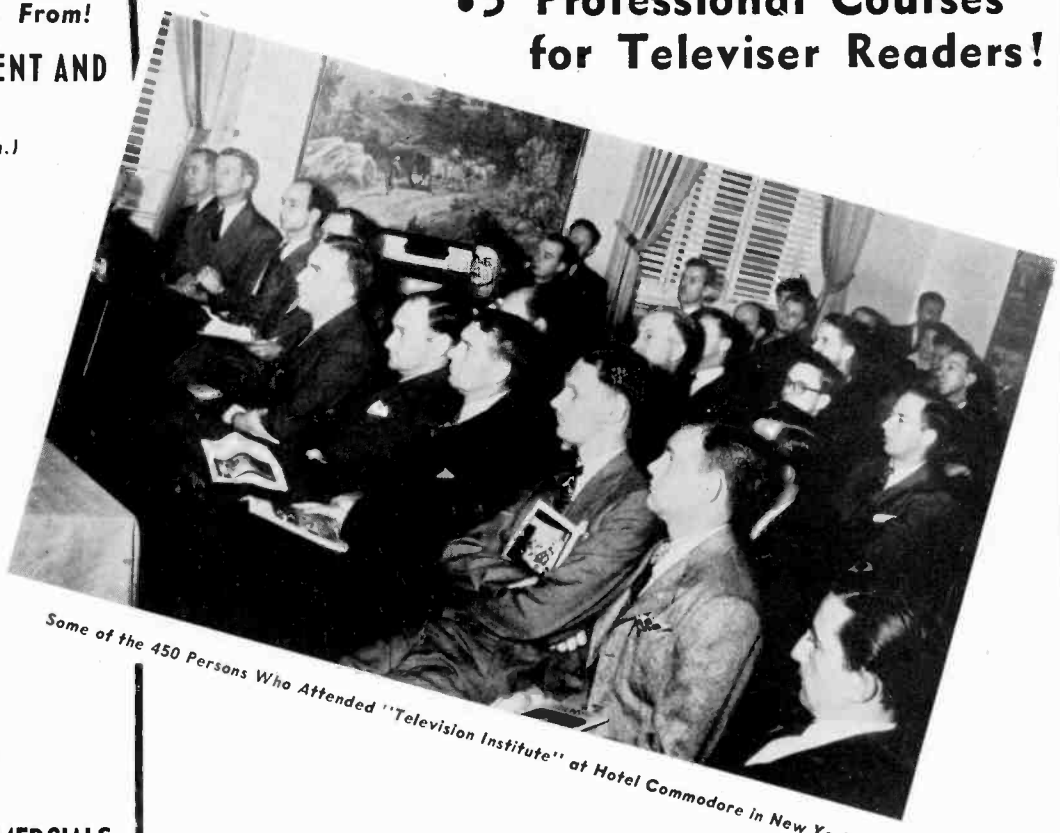

Some of the 450 Persons Who Attended "Television Institute" at Hotel Commodore in New York

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