

MARCH-APRIL • 1946

FIFTY CENTS

Subs: \$3 for 1 yr., \$5 for 2

Televiser

JOURNAL OF TELEVISION



A CBS CAMERAMAN IN THE NATION'S CAPITOL

DOING "REMOTES" IS NO FUN... BUT! — PAGE 18

THE COLOR BATTLE RAGES ON — PAGE 24

RATE CARDS FOR TELEVISION — PAGE 23

Planning **YOUR TELEVISION STATION**



... IS A JOB FOR DU MONT



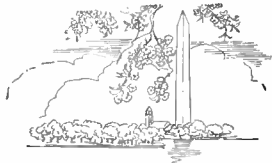
NEW YORK



CHICAGO



LOS ANGELES



WASHINGTON

Four of the ten television stations now operating in the United States were built by the Allen B. Du Mont Laboratories, Inc. No other company has built more than one station. This fact speaks volumes.

It is especially important, too, since Du Mont's newest, most advanced television broadcasting equipment sets new standards of video quality and flexibility. Du Mont's 15 years of electronic and television "know-how" assure smooth, trouble-free efficiency at low operating cost.

If you are planning a television station, avail yourself of Du Mont's highly specialized television experience. Incidentally, we have published a down-to-earth booklet on "The Economics of Du Mont Television." We will be glad to send it to you—write on your firm's letterhead.

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ALLEN B. DU MONT LABORATORIES, INC., GENERAL OFFICES AND PLANT, 2 MAIN AVENUE, PASSAIC, N. J.
TELEVISION STUDIOS AND STATION WARD, 515 MADISON AVENUE, NEW YORK 22, NEW YORK

March-April, 1946

With this issue, Judy Dupuy, famed radio-television journalist, joins our staff as Editor. Miss Dupuy, well known throughout the entire radio industry as the former radio editor of the New York newspaper, PM, is the author of the bestselling television handbook, Television Show Business, published by the General Electric Co. We're proud to have Miss Dupuy associated with us, not only for her intensive all-around knowledge of television, a result of her day-by-day experience with television production and operational problems encountered at Station WRGB in Schenectady, N. Y., one of America's largest and oldest television stations, where she carried out her months of analytical and research work for the General Electric Co., but for her sterling qualities as a journalist.

IRWIN A. SHANE

Editor-In-Chief

JUDY DUPUY

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Entered as second class matter, Oct. 13, 1944. Reentered as second class matter October 12, 1945, at the post office at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, \$3 Per Year (in the U. S. and territories, and Pan-American Countries; \$3.50 in Canada; \$4.00 elsewhere, payable in U. S. Currency). Advertising Rates Upon Request. Published bi-monthly by Television Publications, 11 West Forty-Second Street, New York 18, N. Y. Entire Contents Copyrighted, 1946. No Part May Be Reproduced Without Permission.



Televiser



JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

Published by TELEVISION PUBLICATIONS, 11 W. 42nd St., New York City

1: PROGRAMMING AND PRODUCTION:

A Station Manager's Advice to Newcomers, *by Harry R. Lubcke*..... 12
 ABC Celebrates First Year of Television..... 13
 Tele Scripts of N. Y. Schools to be Exchanged Nationally..... 14
 Top Radio Show Gets Television Tryout on WNBT, *by Judy Dupuy*..... 16
 Doing "Remotes" Is No Fun! *by Irwin A. Shane*..... 18
 Video's Veterans 19

2: OPERATION AND MANAGEMENT:

NBC'S Revolutionary Change in Policy..... 22
 Television Finally Gets a Rate Card..... 23
 CBS's Battle for Color Tele Rages On..... 24
 What Does Equipment Cost? *by Howard L. Perdue*..... 26
 What Filing an FCC Application Costs..... 27
 Suggested Architectural Plan for Small Television Stations..... 28-29
 5 Tele Courses Conducted by Televiser..... 30

3: ADVERTISING AND MERCHANDISING:

Retail Know-How Results from Gertz Showing..... 31
 What We Learned from the Gertz Show, *by Dr. Miriam Tulin*..... 32
 How a St. Louis Store Pre-Tested Tele Spots, *by C. R. Rieser*..... 33
 Washington Video-Notes, *by Larry Carl*..... 34
 "Television Institute" at Statler, Wash., D. C., Draws Capacity Audience... 35

4: REVIEWS, SCRIPTS AND VIEWS

Book: TELEVISION SHOW BUSINESS, *by Judy Dupuy*..... 37
 Book: HOW TO WRITE FOR TELEVISION, *by Doug Allan*..... 37
 Book: PIONEERING IN TELEVISION, *by Brig. Gen. David Sarnoff*..... 37
 "Reviews of Teleshows," *by Judy Dupuy*..... 38
 Tele Trade Topics 39
 "DEPTH OF FOCUS," *by The Editors*..... 40

LETTERS TO THE TELEVISER

Use By Charities . . .

SIRS:

In raising money for private social agencies, television will be a god-send.

It has been a belief of mine that you can't sell organized charity as such to the average giver. Your arguments about a community chest's efficiency generally leave him cold. He reaches for a cigarette instead of a check-book.

Why do you give to your local community chest? Isn't it because you, at some time or other, SAW a youngster who needed a home, and then SAW that youngster given a real home by one of your community chest agencies? You want to see that all such kids get the same kind of care.

During national money-raising campaigns, nearly every major radio program devotes a special script to what the money is going to be used for. We HEAR the problems, and how our money can solve those problems. How much better when we can SEE the person or agency that needs a lift and SEE how our dollars actually give that lift.

Keep your eye on television's use in this field. Don't miss and don't overlook or underrate the dramatic values in such programs. You can give your viewers a real show and still be doing a public service.

DANIEL M. SUNDAY, *Ass't Secty.*
Nat'l Conference of Catholic Charities
Washington, D. C.

Echoes . . .

SIRS:

At the Board of Directors meeting held yesterday, it was the unanimous opinion of the entire Board that the "Television Institute" had been a grand success, a real credit to the Advertising Club and to TELEVISER.

MATT MEYER, *President*
Advertising Club
Washington, D. C.

SIRS:

Thank you for your courtesy in admitting Mr. Vernoff of this Bureau to the Television Institute held on January 29 at the Hotel Statler in Washington, D. C. The data he obtained will be useful to us in connection with a study of the employment outlook in television jobs intended primarily for use in the vocational guidance of veterans and others.

If a report of the proceedings of the Institute should be prepared, we would appreciate receiving a copy.

A. F. HINRICHS,
Acting Commissioner of Labor Statistics
U. S. Department of Labor
Bureau of Labor Statistics
Washington, D. C.

SIRS:

At the suggestion of Mr. Matt Meyer, President of the Advertising Club of

Washington, D. C., I am writing to ask if you have any materials relative to the recent television meeting sponsored by your magazine.

We would much appreciate anything you have in the way of minutes of your meetings, as we are very much interested in television as an educational medium.

ELIZABETH E. MARSHALL, *Program*
Director in charge of Television
Radio Council-W'BEZ
Board of Education
Chicago, Illinois

SIRS:

The institute was an extremely interesting and enlightening affair, and I found myself as absorbed in Mr. Engstrom's complexities, as in Mr. Emory's humor. The latter, by the way, made a dynamic point with each absurdity. Congratulations!

ELIZABETH H. PHILLIPS,
Fashion Co-Ordinator
Hochschild, Kohn & Company
Baltimore, Maryland

Television Courses . . .

SIRS:

A copy of your circular letter announcing the beginning of basic television courses has come to hand.

I have read the Outline of Courses with a great deal of interest and feel that they will be very valuable for the development of television.

In view of the fact that I am now

located in Waltham, Massachusetts, and due to the pressure of my work, I shall not be able to attend these lectures; please let me know if it will be possible for you to send me a complete set of the lectures to be delivered.

THOMAS L. GOTTIER, *Chief*
Television Engineer
Raytheon Manufacturing Company
Waltham, Massachusetts

Thank You . . .

SIRS:

Let me thank you kindly for the bound volume of your splendid magazine, TELEVISER. It is with appreciation that I add it to my library.

DAVID SARNOFF, *President*
Radio Corporation of America
RCA Building, New York City

SIRS:

It will interest you to know that the slides loaned by TELEVISER were used as follows:

On January 20th I used them to illustrate a lecture I delivered before some 125 University and High School students. On January 28th they were used by the Physics Department of the University of Toronto and on the 29th by the Electronics faculty of the same institution. And on February 6th more than 200 professional men saw the slides during a lecture in Toronto.

ANDREW N. McLELLAN,
Royal Canadian Corps of Signals
Vimy Barracks, Ontario

"TELEVISION QUOTABLES"

"At the present, the stage of advancement of color television may be likened to that of black-and-white television in the early 1930's. It is interesting to observe and speculate upon—but it lacks a great deal. It lacks too much in fact, to be acceptable to the public."

E. W. ENGSTROM
Vice President in Charge
of Research, RCA Labs.,
Princeton, N. J.

"Once the public gets a taste of television, it will come so fast it will make you dizzy. No matter what the sets cost, there won't be enough wagons to haul them to the public."

JOSEPH KATZ, *President,*
Capital Broadcasting Co.,
Washington, D. C.

"Television programs will combine the best features of both films and live talent in the future."

PAUL ALLEY, *Director,*
NBC Television Film
Programs.

"As for that great new era of the future, when television comes into its own as an advertising medium of proved effectiveness, I believe that television will sell more goods per advertising dollar than any other single medium. It will therefore become a sound advertising investment, but—in the usual connotation of the term—it will not be a bargain."

PAUL MOWREY
American Broadcasting Co.,
New York City



RCA Laboratories provides another great achievement in television—the “mirror-backed” Kinescope, or picture tube.

New “searchlight brilliance” for home television !

Now, large screen television pictures are twice as bright—yes, *twice as bright* as ever before!

You can “count every eyelash” in the close-ups. You’ll almost want to shake hands with the people on your television screen—so great is the illusion that they are actually in your living room.

This new sharpness and brilliance is achieved through the new RCA “mirror-backed” Kinescope, or picture tube, perfected at RCA Laboratories.

It has a metallic film—eight-millionths of an inch thick. This metallic film acts as a reflector, allowing electrons to pass through to the screen but preventing

light rays from becoming lost through the back of the tube. Just as the reflector of a searchlight concentrates its beam—so does this metallic film reflector double the brilliance and clarity of detail in home television receivers.

Similar progress-making research at RCA Laboratories is being applied constantly to all RCA Victor products—assuring you that anything you buy bearing the RCA monogram is one of the finest instruments of its kind science has achieved.

Radio Corporation of America, RCA Building, Radio City, New York 20. Listen to The RCA Victor Show, Sundays, 4:30 P.M., Eastern Time, over the NBC Network.



RCA Victor home television receivers will be available in two types. One model will have a direct-viewing screen about 6 by 8 inches. The other type will be similar to the set shown above—with a screen about 15 by 20 inches. Both instruments are being readied for the public with all possible speed and should be available this year.



RADIO CORPORATION of AMERICA

What makes a Television

A TELEVISION FACILITY is *made* when the working units required to produce a television show are manned by specialists who *know* the techniques of television broadcasting.

For example, NBC's four-set, 21-character visual adaptation of DuPont's Cavalcade of America production, CHILDREN OF OLD MAN RIVER, recently presented from the "vest pocket" stage of NBC's live-talent studio 3H, prompted Billboard's reviewer to rave:

"Once again the first network in video proved why it's first . . . The production was top drawer. The camera handling was tight and the lighting was nothing short of a miracle . . ."

What *makes* a television facility is not equipment alone, but a combination of fine equipment and its employment by men with imagination, skill and experience. Such a combination is one reason why NBC offers the finest broadcasting facilities in television.

What makes WNBT the best media buy in Television today?

At WNBT the finest television studio, field and transmitting equipment in the business, is operated by specialists who are also experts in showmanship, stagecraft and television technique. NBC producers, writers, techni-

cians and engineers are backed by the longest, continuous practical experience in television.

Whatever your requirements—whether you produce your own shows with NBC experts . . . whether your ideas



FACILITY?



NBC TELEVISION

WNBT NEW YORK

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

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 long production experience.

ARTICLES OF INTEREST

- **COLOR TELE:** CBS fires opening gun for upstairs television. (p. 24)
- **EDUCATIONAL:** NY Bd. of Ed. plans exchange of tele scripts. (p. 14)
- **ABC NETWORK:** Its first year of tele gives some program answers. (p. 13)
- **NBC's TELE POLICY:** The welcome mat is out for ad agencies. (p. 22)
- **STUDIO FLOOR PLANS:** Designs for a 2-studio tele station. (p. 28)
- **INTRA-STORE TELE:** Gertz's video try adds to retail know-how. (p. 31)
- **TELECASTING 'CAVALCADE':** A Du Pont radio show goes visual. (p. 16)
- **REVIEWS OF TELESHOWS:** With emphasis on production. (p. 38)
- **WHO'S WHO:** A directory of personnel at television stations. (p. 11)

FOOTNOTES TO THE NEWS . . .

"Television is like a bowl of peanuts at the bar—you can't keep your hands out of the damn stuff"—Paul Porter, former FCC Chairman.

"Pilot" Image Orthicon

There is only one image orthicon tube, scanning 525 lines in existence! The image orthicon which RCA demonstrated and which NBC has used on occasions, is RCA's pilot model—the model used in manufacturing other tubes.

Every time NBC wanted to use the image orthicon for a remote pick-up, the pilot model had to be brought in from the RCA plant, under protest, because its use by NBC held up production of duplicate tubes. To date, NBC has used the image orthicon only six times. It probably won't be until June before NBC has image orthicons for its remote pick-up cameras.

West Coast Tourists

- John Royal's much publicized trip to Hollywood to line up the picture industry to make films for NBC television outlets, resulted in the net signing of Jerry Fairbanks, Hollywood independent film producer, to make a series of experimental shorts of all types and lengths for the network. Royal is NBC's tele v. p.
- Paul Mowrey, ABC television chief, following on the heels of John Royal,

poked into the West Coast film and television possibilities and returned with a contract in his pocket from Lockheed Aircraft for video series over WABD.

Denny Says "Downstairs" Now

"The public will get its money's worth from the present television band even though video's future lies upstairs," said Charles Denny, the 33-year-old acting FCC chairman, at a press interview. "Black and white television," he stated, "has been proven." Denny declined, however, to predict when tele would move upstairs although he said the efficiency of color video has been demonstrated.

Consolidated hearings for downstairs video applications are now scheduled by the FCC for April, May and June.

Visual Media Trend

With commercial television practically here, some top ad agencies in New York are placing their tele activities in a combined motion picture-television department rather than in their radio divisions.

Recently Wyllis Cooper, head of Compton's video section, took over the combined job of television and motion picture director for that outfit. J. Walter Thompson has coordinated its television and motion picture activities under Robert M. Gelham, new v. p. Don McClure of N. W. Ayer heads up his agency's video-motion picture dep't.

Ruthrauff & Ryan, one of the most active agencies experimenting with television during the past year (at WABD-DuMont), still keeps tele in its radio department under Lee Cooley. Cooley, however, came to R & R with motion picture and previous video experience.

Agency Tele Activities

- Don McClure of N. W. Ayer is already busy planning Atlantic Refining Company's television commercials (films) for its 7th year of football sponsorship next Fall at WPTZ-Philco.

The agency, which has signed with DuMont for Waltham 20-seconds time signals (film), has found one minute too long for this type of spot. Cost of making a 20-second film runs approximately \$1000. Cost can be brought down by making four or five time signal films at one shooting because the film studio crew

is hired for a minimum of eight hours.

- The Compton television-motion picture group, under Wyllis Cooper, has been studying film techniques for tele for the past year. The group haunts the Museum of Modern Art watching old and new movies and practically lives at the Embassy newsreel theaters. Commercial ideas for clients, particularly Procter & Gamble products, have been worked out and filmed on 35 mm. and 16 mm., "just to get the hang of visual selling," as Cooper puts it. "Ironing out the bugs in private."

Cooper has been huddling with P&G officials. The chances are that some of the film ideas will get on the air soon, possibly over WNBT and perhaps WRGB.

CBS isn't the only tele organization conducting tests of its "upstairs" wide-band signal. RCA with a newly designed receiver employing a small color disc is testing its equipment with the CBS transmission signal. So is Scophony, we hear.

Field Pick-Up Equipment

Philco's announcement of its new 35-lb. tele camera and lightweight "suitcase type" control equipment and Farnsworth's development of its portable camera-transmitter unit are being received with interest by most tele stations and by the tele station hopefuls. The new compact field equipment should go a long way toward making "remotes" more practical and less the back-breaking job they've been. Many new stations are planning heavy schedules of remote pick-ups during their early days of telecasting.

FOR THE RECORD

WNBT-NBC chalks up a record for remote pick-ups, probably telecasting more field events and hours than any other station.*

YEAR	NO. OF EVENTS	HOURS
1939	19	105
1940	122	225.8
1941	165	306.4
1942	87	99.5
1943	4	5.6
1944	43	103.4
1945	172	321.9
	672	1167.6

(*For full story see page 18)

Theater Television

Paramount's process of theater television, which involves a gadget recently patented by Dr. T. T. Goldsmith, Jr., is being carefully kept under wraps. There are a lot of bugs to be gotten out of the system but the company is shooting for mid-June to show it to the public with the Billy Conn-Joe Louis fight, although its announced unveiling date is in August.

The Paramount device, when perfected, synchronizes filming of the negative image (positive picture reversed electronically) on the face of the picture tube and also synchronizes the sound recording. It is then a matter of seconds to develop and dry the sound film and have it ready for projecting on a theater screen with a regular motion picture projector.

Theater television—projecting the television pictures directly onto a large screen without the intermediate film step—has been demonstrated by RCA and G.E. in this country. Both Scophony, Ltd., and John L. Baird in England, among others, claim they have the answer to theater television. Rauland Corp. of Chicago has a working arrangement with Baird.

With the bottleneck of home video receivers, this is an opportune time to give the public theater television—providing that quality of projection is up to the best possible standards commensurate with public expectation of the tele picture.

"People working in television are amazed at discovering new ways of being mediocre"—Hoyland Bettinger, former WRGB station manager.

NBC and Broadway

NBC's announced *Broadway Pre-View* series, in cooperation with the Dramatists' Guild, may or may not serve its purpose of tele-previewing dramas for possible Broadway showing. Hopes of the series:

1. To televise good entertainment;
2. To do something for new plays;
3. To help managers cut down try-out costs;
4. To discover some real Broadway hits.

For the untheater-wise folk, it was stated that seven out of ten dramatic shows are failures, at a production cost of \$40,000 to \$50,000.

NBC is soliciting manuscripts from new and experienced writers. What is the Dramatists' Guild getting out of the deal? Not a nickel.

MARCH-APRIL, 1946

Reflections . . .



EFFECTIVE MIRROR SHOT used in WNBT-NBC's "Angel Street" was a matter of performer placement and camera location. Camera was enough to the right to be out of the mirror picture it was shooting, getting the back of Henry Daniels' head and the reflections of Daniels and Judith Evelyn.

Receiver Situation

If announced manufacturers' plans are fulfilled on schedule, a few black-and-white tele receivers should be on the market "some time during 1946." Besides strikes, the main bottleneck is lumber for cabinets. The lumber available in America is green lumber, not usable in cabinet making. A few manufacturers have been successful in getting seasoned timber from Canada.

RCA plans to bring out a small portable model with a 7-inch and a 10-inch tube for black-and-white video, expecting to retail slightly under \$200, by early Summer.

GE plans a table model with a 10-inch tube, equipped to pick up all 13 channels, to sell around \$200 to \$300. This will be a combination job, television and AM radio.

Philco hopes to get on the market this Summer, with receivers retailing from \$150 to \$500.

DuMont plans to manufacture two types of direct-viewing receivers, using a 15-inch and a 20-inch tube. These will include table models, consoles and radio phonograph combinations.

Westinghouse receiver plans are snagged by strikes and the company will

make no announcement at this time.

United States Television Mfg., Stromberg-Carlson, Lear and other manufacturers all promise television receivers for black-and-white reception "some time in 1946."

Zenith, outstanding proponent of CBS's color system, intends to produce color sets but won't say when.

The Necessary Antenna

The antenna for problem television set owners living in private homes or small apartment houses in multi-station service areas has been solved, according to announcements by Farnsworth and by RCA. But the antenna problem for multi-dwelling apartment houses is still a problem.

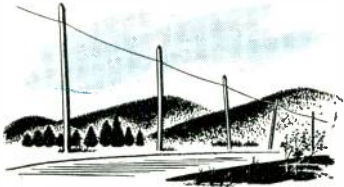
Farnsworth's remotely tuned antenna eliminates the major complications encountered with fixed antennas, i.e. the elimination of reflections or ghost images by properly orienting the antenna which can be rotated or tuned for optimum reception.

The RCA improved antennas, with a new roof-to-living room transmission line, together provide brighter, clearer pictures on home tele receivers. The new transmission line, in combination with the improved antenna and improved cir-

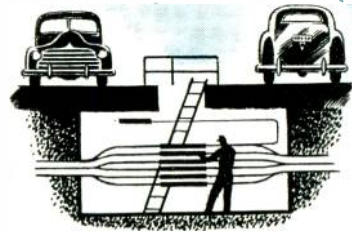
(Continued on Page 10)

Why

this team is a leader in VHF



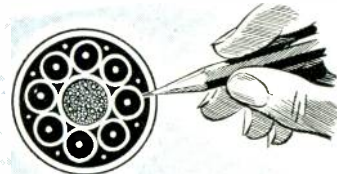
1. First voice circuits were single iron wires with ground return. Frequency limitations, noise and high losses soon ruled them out.



3. Lead covered cable compressed many wire circuits into small space—took wires off city streets. But losses are prohibitive at very high frequencies.



2. Big improvement was the all wire circuit—a pair of wires to a message. Later came carrier which stepped up frequency and permitted several messages per circuit.



4. Coaxial cable—a single wire strung in a pencil size tube—extended the usable frequency band up to millions of cycles per second and today carries hundreds of messages per circuit, or the wide bands needed for television.

transmission



5. Wave guides, fundamentally different in transmission principle, channel energy as radio waves through pipes; vary in size from several inches to under 1 cm.; become smaller as frequency rises.



6. Late model radar wave guides, similar to that used to feed the antenna above, can carry $3\frac{1}{2}$ cm. waves at more than eight billion cps. Experimental guides for still shorter waves are being tested.

Back in 1933, Bell scientists established an historic first when they transmitted very high frequency radio waves for hundreds of feet along hollow pipes called wave guides. For them it was another forward step in their long research to make communication circuits carry higher frequencies, broader bands and more messages per circuit.

Continuing Research showed the way

From the days of the single open wire line—through all-metallic circuits, phantoming, cable, carrier systems and coaxials—up to today's wave guides, every improvement has been the result of continuous fundamental study.

When Bell Laboratories started work on wave guides, there was no immediate application for the microwaves they guided. But the scientists foresaw that *some day* wave guides would be needed—so they kept on working until they had developed the wave guide into a practical device.

With the war came radar—and the problem of conducting microwave frequencies. Bell Laboratories had the answer—wave guides—without which radar at the higher frequencies would have been impractical.

What this means to YOU

Year after year, Bell Laboratories have continued to develop methods for handling higher and higher frequencies. Year after year Western Electric has provided equipment putting these scientific advances to work. This team has become the natural leader in the field.

When your requirement dictates the use of VHF—in mobile communications, broadcasting, or point-to-point radio telephony—depend on Western Electric to supply the latest and best equipment for your needs.



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.

TELE ALLOCATIONS

Bamberger Broadcasting Service, Washington Evening Star, and NBC were granted "downstairs" television channels for Washington, D. C. For the fourth available channel, the FCC has invited Philco and DuMont to offer additional evidence. The Capital Broadcasting Co., the sixth applicant, was eliminated.

DuMont has a temporary experimental license for its now Washington-operating station, W3XWT (Channel 5).

(Continued from Page 7)

cuts in new tele receivers, the company points out, makes it possible for the first time to receive programs from any of the television channels without readjusting the antenna.

Take your choice.

Full House

The WABD-DuMont station (New York) returning to the air in April on Channel 5 from its new Wanamaker studios and from 515 Madison Avenue, has inked in the following agency shows:

American Broadcasting System—2 half hours (Tues. and Thurs.) for Lockheed Aircraft Corp., for its new plane, the Constellation (part film and part live-studio), and for Mars Candy Co., a video version of its *Curtain Time* radio show.

Anderson, Davis and Platte—1 half hour (Thurs.), continuing its *Magic Carpet* (live studio and travelogue film) for Alexander Smith Carpet Co.

N. W. Ayer—time signals for Waltham Watch.

Campbell-Ewald—1 half hour (Fri.) for U.S. Rubber.

Duane Jones—half hour series for various clients, starting with a "different" quiz show based on charades for Mueller's Macaroni.

William Esty—1 half hour (Tues.) for Super-Suds (Colgate-Palmolive-Peet), continuing its *Here's How* series.

Ruthrauff & Ryan—2 half hours (Tues. and Wed.), the *Wednesday at 9 is Lever Bros. time*.

Marxman Pipes (direct)—1 quarter-hour of film (Wed.).

Other agencies, without specific clients, have requested time reservations: BBD&O, Buchanan, Kenyon & Eckhardt, Charles M. Storm, J. Walter Thompson.

Selling Color to the Public

CBS has shown its high-definition, U.H.F., color television to the press, the industry, to members of Congress and to the public. It recently invited receiver owners to come in and have a look. Ninety set owners responded and after viewing the demonstration answered some CBS prepared questions.

Interesting to note are a few answers to the question: "Manufacturers have indicated that the cheapest sets, with a picture 5" x 7" would sell for about \$100. Better sets, with larger screens, will cost more. If you were buying a new set, what is the most you would pay for each of the following . . . one with a black and white picture 8" by 10" . . . or a color picture the same size . . . one with a black and white picture 16" x 22" . . . or a color picture the same size?"

The average (median) reply indicated a willingness to pay 34 per cent more for color over black and white in the 8" x 10" size; and 28 per cent more for color in the 16" x 22" size.

12 per cent of the group stated, "I am completely satisfied with the (black and white) television now being broadcast."

7.8 per cent said, "I would be completely satisfied with the quality of black and white tele if I could get a larger picture."

Making Up . . .



Television natural: Mary Stuyvesant, Pond's demonstrator, gives a teen-ager tips on applying cold cream at WRGB beauty clinic. Produced by J. Walter Thompson.

Pierre, the deceased personality duck which was starred on John Reed King's weekly CBS teleshov, "The Missus Goes A-Shopping," for the past year, was engaged from the Bronx Zoo at a nightly fee of \$15. Fifteen times fifty-two. . . . what a lot of Long Island duckling!

Station Breather

Television stations have been given a chance to get their "second wind" after channel change-over and renewal of station operations, by FCC's postponement of its ruling requiring a minimum of 28 hours of programs a week, to July 1, 1946. At that time the FCC will review the video situation.

People

• Ralph B. Austrian, newly elected president of RKO Television Corporation, predicts that motion pictures for television use will be made in the East to escape "Hollywood" budgets.

• Dick Rose of N. W. Ayer art and copy dept and of its television division, has left for the agency's London office. While abroad, Rose will look into the BCC tele studios and into French television.

• Bud Gamble, independent producer and program consultant to the Farnsworth Corp., arranged for his company to install a complete production unit—a camera, monitor board and lights—at the Yorkville Branch Library, N. Y. C.

WHO'S WHO IN AMERICAN TELEVISION STATIONS

WABD—DuMont

Channel 5 (176-82 mc)
515 Madison Ave., N. Y. 22, N. Y. (PL 3-9800)

Exec. Vice President, Television
Broadcasting Div.: *Leonard F. Cramer*
Dir. Research & Engineering: *Dr. T. T. Goldsmith, Jr.*

General Manager: *Samuel H. Cuff*
Ass't Manager: *Robert F. Jamieson*
Chief Engineer: *Sal Patremio*
Chief Operating Eng'r: *Otis Freeman*
Program Service Mgr.: *Louis Sposa*
Production Supervisor: *Edwin Woodruff*
Art Director: *Robert Bright*
Time Sales Mgr.: *Philip Fuhrmann*
Pub. and Adv. Mgr.: *M. J. Alexander*

WBKB—Balaban & Katz

Channel 4 (66-72 mc)
190 N. State St., Chicago 1, Ill. (RAN 5300)
Dir. of Television: *William C. Eddy*
Chief Engineer: *A. H. Brolly*
Program Manager: *A. Warren Jones*
Special Events: *Reinold Werrenrath, Jr.*

WCBW—CBS

Channel 2 (54-60 mc)
15 Vanderbilt Ave., N. Y. 17, N. Y. (MU 6-6340)

Vice President: *Adrian Murphy*
Dir. Eng. Research: *Peter C. Goldmark*
V. P. in Charge of Television:
Lawrence W. Louman
Manager of Tele: *Worthington C. Miner*
Dir. of Tele. Plans: *Leonard Hole*
Ass't Prog. Dir.: *Ben Feiner, Jr.*
Commercial Manager: *George Moskovic*
News Department: *Leo Hurwitz*
Sport-Special Events: *Robert Edge*
Art Director: *James McNaughton*
Production Manager: *Charles Holden*
Dir. Tech. Operations: *Henry Grossman*
Super. Studio Tech. Op.: *Philip Goetz*
Dir. Aud. Research: *Dr. Donald Horton*
Charge of Operations: *Merritt Coleman*
Advertising: *Harry Barnhart*
Press: *James Kane*

WNBT—NBC

Channel 4 (66-72 mc)
RCA Building, N. Y. 20, N. Y. (CI 7-8300)

V. P. in Charge of Tele.: *John F. Royal*
V. P. and Chief Eng'r.: *O. B. Hanson*
Manager: *Noran E. Kersta*
Sales Manager: *Reynolds R. Kraft*
Executive Producer: *Warren Wade*
Business Manager: *John T. Williams*
Chief Development Eng'r.: *Robert E. Shelby*
Dir. Special Events: *J. Harrison Hartley*
Art Director: *Robert Wade*
Literary Rights—Scripts: *Owen Davis, Jr.*
Promotion: *Charlotte F. Stern*
Press: *Alan Kalmus*

WPTZ—Philco

Channel 3 (60-66 mc)
Philadelphia 34, Pa. (NEB 5100)
V. P. in Charge of Tele.: *E. B. Loveman*
Chief Tele. Eng'r: *F. J. Bingley*

Program Manager: *Paul Knight*
Dir. Special Events: *Clarence Thoman*
Commercial Manager: *Rolland V. Tooke*

WRGB—G.E.

Channel 4 (66-72 mc)
60 Washington Ave., Schenectady 5, N. Y. (SCH 4-2211)

Vice President: *Robert S. Peare*
Engineer: *W. J. Purcell*
Ass't to Engineer: *B. W. Cruger*
Station Manager: *G. Emerson Markham*
Ass't to Station Mgr.: *Helen Rhodes*
Program Manager: *Robert B. Stone*

W2XJT—Jamaica Radio & Tele Co.

Old Channel 13 (230-236 mc)
Jamaica, L. I., N. Y. (JA 6-7362)
President: *William B. Still*

W2XMT—Metropolitan Television

Old Channel 8 (162-168 mc)
654 Madison Ave., N. Y. 21, N. Y. (RH 4-1647)

Vice President: *Ira A. Hirschmann*
Mgr. of Operations: *L. L. Thompson*
Chief Engineer: *Theodore B. Grenier*
Program Director: *Anita de Mars*

W3XWT—DuMont

Channel 5 (76-82 mc)
Harrington Hotel, Washington, D. C. (Executive 2240)

Exec. Vice President, Television Broadcasting
Div.: *Leonard F. Cramer*
Dir. Research—Engineering: *Dr. T. T. Goldsmith, Jr.*
Station Manager: *Les Arres*
Engineer: *William Sayer*
Ass't Program Service Mgr.: *Charles Kelly*

W6XAO (KTSL*)—Don Lee

Channel 2 (54-60 mc)
3800 Mount Lee Drive, Hollywood 28, Calif. (Hollywood 8255)

President: *Thomas S. Lee*
Dir. of Tele. Station: *Harry R. Lubcke*

W6XYZ—Television Productions

Channel 5 (76-82 mc)
5461 Marathon St., Hollywood 38, Calif. (Hollywood 2411)

President: *Paul Raibourn*
1501 Broadway, N. Y. 18, N. Y. (BR 9-8700)

Vice President: *Y. Frank Freeman, Jr.*
V. P. and Secretary: *Bernard Goodwin*
Station Manager: *Klaus Landsberg*

W9XZY (WTZR*)—Zenith

Channel 2 (54-60 mc)
6001 Dickens Ave., Chicago 39, Ill. (BER 7500)

President: *E. F. McDonald, Jr.*
Executive V. P.: *Hugh Robertson*
V. P. in Charge of Eng.: *G. E. Gustafson*
Ass't V. P. of Eng.: *J. E. Brown*
(Went off the air Jan. 30 and expects to return on its new channel after July 1.)

* Application for a commercial tele station.

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Production Requires
Skillful Blending of*

**SHOWMANSHIP,
TALENT AND
KNOWLEDGE**

of Balanced Production



● *My Experience in
Booking, Casting and
Producing Television
Entertainment Is At
Your Disposal for
Future Programs*



A STATION MANAGER'S ADVICE to NEWCOMERS

By HARRY R. LUBCKE

Director of Television, Don Lee Broadcasting System, Hollywood

ANYONE contemplating television as a life work should seriously consider a formal university education in that portion of the field in which he feels qualified. For technical work, a course in electrical engineering is recommended with a major in communications engineering which includes all courses pertaining to television. Minors of drama, the arts, and music are recommended particularly for those who desire to become a part of program production for television broadcasting. For the actor and producer, drama should be the major and the other subjects minor. For the television script writer the major should be English or drama and the minor the other subjects already mentioned.

At this time, educational aid from the Government makes further education attractive to veterans.

To those who do not wish to return to school and who have other means of support the construction of a television receiver and the adjustment of the same to receive television images from a nearby television broadcasting station is one of the most inexpensive and fruitful methods of engaging in practical television technology. There is considerable similarity between the several technical portions of television receiving and transmitting equipment. The more completely the individual designs and assembles the receiver upon his own initiative the more he will learn.

To a comparatively few persons who have already acquired a formal education, and a well-rounded experience in motion pictures, radio or the legitimate stage, television broadcasting offers limited immediate possibilities of employment. Imagination and adaptability are necessary correlative qualifications.

The scope of television programming is wide and the opportunities for the application of ingenuity are limitless. The ideal television producer is one who constantly seeks to attain the full potentialities of the medium and who is keenly aware of its limitations and peculiarities. He brings with him all the applicable knowledge of related fields with which to achieve a practical accomplishment of his objectives. The most important factor to be considered is immediacy; there are no retakes.

The television actor should bring a varied experience in the theater plus some experience in motion pictures or radio along with a resolve to sincerely live his characterizations. In television, immediacy emphasizes the need for spontaneity. The successful television actor is one who cannot be jarred from his characterization by production emergencies.

The portable television crew may well be recruited from war-trained newsreel or photographic units. Even as in a battle, the civilian parade passes but once, and ingenuity in depicting events over which the television broadcaster has only partial control is highly desirable.

Until television receivers have been produced by the manufacturers and the same have been installed in homes of the public, we must expect few full-time and few part-time positions to be available in the television broadcasting industry.

The time for training in television is at hand but the opportunities for employment depend largely upon the further commercial development of the industry.

I: PROGRAMMING AND PRODUCTION



Frances Scott pays off WRGB contestants on ABC's prankish show, "Topsy Turvey Quiz"

ABC CELEBRATES FIRST YEAR OF TELEVISION

THE youngest of the radio networks, the American Broadcasting Company, without an affiliated television station, marked its first anniversary of successful video production on February 17, with more than eighty-five teleshows under its ambitious belt. These shows, from quizzes to platter jockeying, include special events and were put on both at DuMont's WABD in New York City and G.E.'s WRGB in Schenectady, N. Y.

Taking as its video policy, "visualize radio shows," ABC, under the energetic guidance of Paul Mowrey, manager of its tele department, has given electronic picture presence to such radio personalities as Johnny Olsen (*Ladies Be Seated*), Nancy Craig (*Woman of Tomorrow*), Walter Kiernan (*Kiernan's News Corner*) and John Reed King (*King's Record Shop*). These radio-formula shows were adapted to the visual medium to bring into the home the familiar voices and programs people want to see and hear.

Adapting informal radio shows to television is logical, Paul Mowrey con-

tends, because: (1) it is giving its audience, through a medium that includes radio, good radio; (2) growing-pains, with the informal show, are not magnified; (3) shows that appeal to "Joe Doaks," have a good viewing audience in the higher-up brackets; (4) shows are geared to relaxing in the home.

Right now, following out its policy of informal series, ABC is telecasting over the facilities of WRGB, visits with Ted Malone, radio philosopher.

Visual Commercials

ABC has also experimented with commercials, its most successful being Chef Boy-Ar-Dee's sponsorship of *Ladies Be Seated* (WRGB) and John David's underwriting of *Letter to Your Serviceman* (WABD), as well as the one-time showing of Miles Laboratories' *Quiz Kids* (WABD) and Don McNeil's *Breakfast Club* for Swift & Co. (WABD).

It is Paul Mowrey's belief that the public will start challenging tele commercials and that sponsors must look to

their selling claims. The woman, watching a soap demonstration during which "suds in 30 seconds" is claimed when the woman knows from her own experience that it takes over a minute, will feel that all the sponsor's claims are false.

Another factor, the length of a visual commercial, has received ABC's attention. Experience seems to indicate that 45 seconds is a reasonable time-segment for tele commercials.

Cost of Shows

The contentions of ABC's tele department that video shows can be entertaining and at the same time relatively inexpensive, is another point the network seems to have proven. Its average program out-of-pocket cost, adding up audience participation, variety shows and special events, for the past year, was \$400. This, of course, does not include time charges (if any), or studio facility charges (if any), or ABC's tele department production charges (if any). It does include talent, give-aways, scripting if necessary, scenery, transportation and entertainment of performers.

Special Events

The network is also developing know-how of televising special events through well-planned studio shows and by film. (It has had no access to remote pick-up facilities.) Its initial venture, the filming of the All-American baseball game, used three camera crews for the night game. The edited film was telecast three times: at WABD, New York City, at WRGB, Schenectady, and at WPTZ, Philadelphia. The coverage was sponsored by *Esquire*.

For its excellent film coverage of Navy Day in New York, ABC received bows from the trade press and from the United States Navy.

ABC has experimented with practically all types of television programs and formats, concentrating on the low-cost audience participation show. The network, committed to hard and fast video thinking, is prepared to grow with television, changing its show policy when the public indicates its receivers-tuned-in preference for a different type of entertainment.



New York City students get tele experience on WCBW's "There Ought to Be a Law"

Tele Scripts of N. Y. Schools To Be Exchanged Nationally

WITH the opening of the New York City high schools last month, special courses in television programming and script writing were started under Edward Stasheff, staff member of the Board of Education's FM station, WNYE. Major emphasis will be placed on developing new program formats which can be produced not only by a school system located in New York, where there are at present three television stations, but by the average American city with a tele station. These program ideas will be available for exchange with other educational systems. Stress also will be placed on developing techniques of evaluating educational video programs received in the classroom.

New York's Tele Activities

New York's Board of Education, aware of education's stake in television and the advantages of an intra-school tele system, entered the video field in 1945, assigning Mr. Stasheff to television development. In the course of the year, training in video acting and script writing was added to the existing curriculum in radio broadcasting being offered by the school board's FM station, WNYE, to selected students

from New York City's 54 academic and 26 vocational high school.

The students who meet in the studios of WNYE, located in the Brooklyn Technical High School, are members of the All-City Radio Workshop, and receive school credit for their work in television. They took part, during 1945, in fifteen telecasts of *There Ought to Be a Law*, a discussion-type program with a courtroom flavor, from CBS's station, WCBW, and were engaged as well in adolescent roles in such programs as *The World We Live In*, *Tales to Remember*, *Letter from the Teens*, and *Three Houses*, a three-part dramatic serial. In all, twenty-six students have been employed as performers by WCBW in programs other than *There Ought to Be a Law*.

Until now, the All-City Radio Workshop, which was inaugurated in 1942, has been used for both radio and television broadcasting. Now, a special group of students, chosen with an eye to their "televisibility," are receiving special training from Mr. Stasheff once a week, on an extra-curricular basis. The radio group continues to meet separately as a duly accredited class. Similarly, elements of writing for television, first introduced in the

special Script Writing Course at the end of the Fall term, was extended, although the student script writers continue to devote most of their time to radio writing and to providing twelve dramas, ten newscasts and twelve quiz programs for WNYE's regular school FM broadcast schedule.

Exchange Script System

"In the field of sound broadcasting," Mr. Stasheff said, "New York has long had the custom of exchanging scripts and program ideas not only with Chicago, Cleveland and San Francisco (whose schools also have their own FM stations), but also with Portland, Atlanta, Indianapolis, St. Louis, El Paso, Toronto, and other cities active in audio education. Similarly, we do not hesitate now to place our limited knowledge of television, based on only one year's experience, at the disposal of other school broadcasters. Our new programs may be considered then as prototypes which, if successful, might be used by other school systems as their television plans mature."

It was pointed out, however, that the problem of clearance might arise in connection with television scripts written for the use of professional stations (the only way at present to get actual telecasting experience). For example, the format of *There Ought to Be a Law*, a discussion-type program with a courtroom procedure, is WCBW director Ben Feiner's idea, and belongs to CBS. Scripts written for *The World We Live In* series are similarly the property of that network. Radio scripts, however, written by members of the board of education staff for WYNE's use automatically become available for release to other cities.

Test Program Ideas

Arrangements have been made with the DuMont-owned New York station, WABD, to test various program-types on the air, and then to make them available, through other television stations, to local school boards to be produced in collaboration with the station. Several such program ideas, developed by Mr. Stasheff, are now being readied for approval by Board of Education authorities, and subsequent submission to local TV stations. These include:

Know Your City—A video adaptation

of WNYE's most popular radio series, now in its fourth edition. This program won a national award for 1945, being cited by the Schools Broadcast Conference in Chicago as an outstanding example of classroom utilization of a broadcast series. A quiz on local New York geography and history, *Know Your City*, could be readily adapted to the background of any locality old enough to have a history and large enough to have a geography. The television adaptation will use still pictures, film and museum objects in place of verbal questions.

Education on the March—The old and new teaching, with a basic format in which an inquiring parent is shown how a given school subject was taught twenty-five years ago, and then how it is taught today under the best modern practice.

One Strike—You're Out!—A competitive quiz for older students, set up as an inter-scholastic league and utilizing the color, uniforms, partizanship and rivalries of current athletic feuds as background for a battle of the "brain trusts."

So You Think You Know Art!—A quiz program which uses not only slides and easel pictures for identification, classification and discussion, but which shows student-art in progress. New York City, of course, is in a position to draw on the students from the School of Industrial Art, the High School of Music and Art, and Washington Irving High School, which features electives in design. Other cities could make similar use of their outstanding student artists.

Classroom Television

Meanwhile, New York's class in television has completed arrangements with CBS for the continuation of *There Ought to Be a Law* on WCBW, and with NBC, the National Broadcasting Company, for the recently announced science series for junior high schools over the facilities of WNBT. This latter series, scheduled to begin in April, will be planned for classroom reception, although groups of students will watch the telecast at NBC viewing studios until such time as television receivers are installed in school buildings.

Anticipating the day when schools are equipped with television receivers and intra-school tele systems, groups of teachers are being introduced to the wonders of television by visits to studios. The

first of such visits took place in January, when fifty teachers of speech and dramatics in New York City's high schools were conducted through the studio and control room of WABD. A much larger group of teachers of General Science will receive a more technical introduction to television when the NBC series gets under way and also when the new DuMont studios in the Wanamaker department store buildings are open for inspection tours. Also an in-service course, "Television for Teachers" is being formulated for teachers and will be offered as soon as television classroom work warrants it.

The first group of ninety-five new school building projects for New York City, will be begun this spring, and provision is being made for television outlets in addition to the standard radio program distribution system. All new buildings will be provided with at least four outlets for television reception: one on the auditorium stage, and one on each of three floors. One receiver on each floor is planned to spare students the trek up or down flights of stairs. The receivers will be located in specially designed rooms, equipped with dark shades and otherwise prepared for television reception. Students will assemble in these special viewing rooms when appropriate

programs for class work are televised.

Tele in Chicago

The outlook is bright for television in the schools of New York City. Chicago, of course, has been making use of television in the classroom since last Fall—regular weekly television lessons being telecast from station WBKB and received on four classroom teletests at Goudy Elementary School and the Lake View High School. This educational series is sponsored by the American Gear Company. Also, the Radio Council of the Chicago school system has been active in preparing a student program, *Chicago Youth*, sponsored by the Admiral Radio Corporation, and telecast over WBKB.

Cleveland's school FM station, WBOE, plans to make use of radio station WHK's television mock-up facilities to get studio experience, and be prepared to participate in regular telecasts when WHK gets its television transmitter.

With all these educational activities, many school systems and students are making their first tentative investigations of television. The exchange of tele scripts and program ideas is getting under way to form an independent coast-to-coast school network for classroom participation and student instruction.

"Television Show Business" Author, Judy Dupuy, Joins Staff of Televiser As Editor

JUDY DUPUY, well-known radio-television writer, who recently authored the much discussed and widely praised television handbook, "Television Show Business" (published by G.E.) has joined TELEVISER's staff as Editor, with Irwin A. Shane now Editor-in-Chief.

Miss Dupuy brings to her job an abundance of experience in actual video production work, having produced, written and assisted in the production of innumerable shows at the General Electric Company's television station, WRGB, Schenectady, N. Y.

Previous to joining G.E., Miss Du-

puy was radio-television editor of the New York newspaper, *PM*.

While still on *PM*, Miss Dupuy was commissioned by the General Electric Co. to prepare a handbook of television production based upon Station WRGB's five years of production experience. Nearly 1000 television shows were analyzed by Miss Dupuy. The results of her studies, coupled with day-by-day work with cameras, lights, settings, scripts, directing, and station operation problems, were carefully compiled and published in her book, "Television Show Business." (For a review of this valuable handbook, please see Page 37, reprinted through the courtesy of *TIDE*.)

TOP RADIO SHOW GETS TELEVISION TRY-OUT ON WNBT

By JUDY DUPUY

THE Du Pont-NBC musical showboat saga, *Children of Old Man River*, telecast last month could well have hung out its own SRO sign for top entertainment at the family fireside. The New York press gave it favorable, even rave, notices. To television sponsors and to tele directors and writers, it offers showmanship pointers worthy of note.

The NBC-WNBT *Children of Old Man River*, based upon veteran Billy Bryant's autobiographical book of Ohio-Mississippi showboat life, was originally announced as a television preview of Du Pont's *Cavalcade of America* radio show. In radio, it's an old habit to tear up a script a few hours before air time and that's what happened in this case—an entirely different version of *Children*, starring Janet Blair and John Hodiak, being broadcast from Hollywood.

In the television version, the family life of The Five Bryants—Dad, Ma, Billy Bryant, sister Flo, and Jo (Mrs. Billy Bryant)—received kaleidoscopic treatment with flashes of Billy's desire to be the George M. Cohan of the river, of *Ten Nights in a Barroom* and *Uncle Tom's Cabin*. Cameras were focused too frequently on *Bryant's Old Time Minstrels*. Viewers wanted to see more of the Bryants and less of the vaudeville and minstrel routines which padded out the 50-minute musical-drama. But adapters Charles Kaufman and Warren Wade (also director of the show) stuck pretty close to the original Walter Richards radio script that didn't-get-broadcast. In this case, it would have been well if Messrs Kaufman and Wade had torn up the radio script and had written a visual adaptation from the book.

Production details that merit mention include casting, sets, special effects, rehearsals and number of telecasts.

Casting

The part of Billy Bryant required a personable young man who could dance, sing and act. Director Wade after much searching found the right actor in Buddy Pepper just in to New York from Hollywood. The heroine, Josephine, was another problem. The young lady had to sing, and with the Petrillo ban on live television music, the young



Janet Blair and John Hodiak (at mike) in the radio version from Hollywood.



The Four Bryants: Billy Bryant, Dad, Ma and Sister Flo on the "Valley Belle."



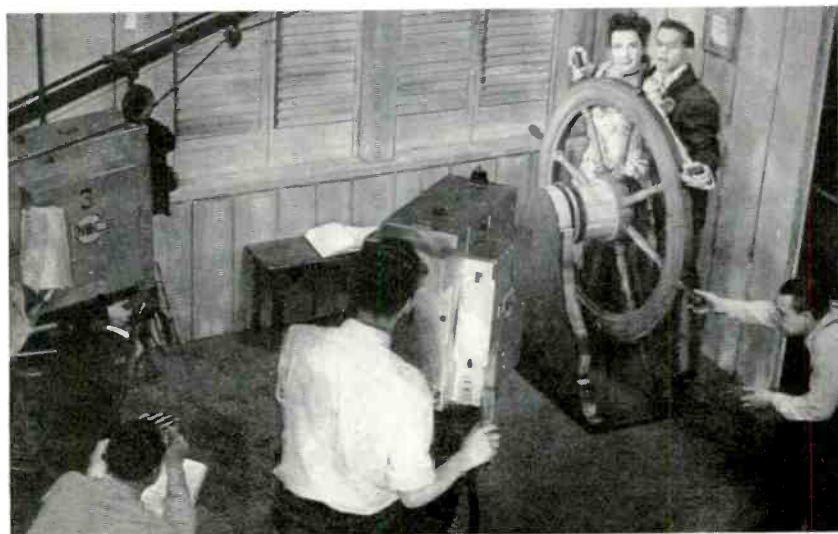
Dog Island Landing villagers warn Captain Rice, rival showboat man, to git.



Billy (Buddy Pepper) enjoys the moon with heart-beat Jo (Lillian Cornell)



The show of shows, "Uncle Tom's Cabin," a musical version starring Billy Bryant.



"You learn a lot of things on the river — like piloting a showboat."

lady had to have made a recording which could be synchronized with her performance. The answer was curvaceous Lillian Cornell and her recording of Romberg's *Lover Come Back to Me*.

Sets

Eight sets in all were crowded around the walls of WNBT's 24-by-40-foot studio, with cameras working from the center of the studio floor. These included the main set, the deck of the "Valley Belle," where most of the family action took place, the pilot-house deck set, an electric sign, a three-sheet poster, a two-in-one nesting set for the showboat theater stage and for a New York theater stage, a theater box to give Broadway atmosphere, stairs going up to the top deck of the "Valley Belle," and crowded between this set and the main set, a lamp post for the harmonica trio who were used for transitional scene effects.

The main set, although a detailed replica of a showboat with its scrollwork railings and deck ornaments, failed to give the uninitiated a river-landing feeling. Instead, the set seen on the receiver screen might have been a New England front porch.

Special Effects

The electric light sign which flashed off and on advertising the rival "Water Queen" was made of cardboard backed by ply wood. Small holes were bored, outlining the letters on the sign. Two 300-watt birdseye spots focused on the back of the sign were switched on and off manually by press-button connection. (See picture on page 27.)

The moonlight scene on the stairs, contrary to nature, was played under more intense light than the rest of the production. A 2000-watt spot was focused on Billy and Jo, throwing their shadows into the background. The shading man at the controls cut down the light level electronically thereby obtaining a realistic moonlight setting.

Film of a river boat was used to integrate scenes and to give atmosphere to the musical. One criticism: the boat seemed to be speeding along so rapidly that it momentarily threw the viewer out-of-joint with the leisurely atmosphere of the play.

Groups, such as dramatic cast, choral group, vaudeville acts and harmonica trio, were rehearsed individually.

Rehearsals extended over two full weeks, with full dress and camera rehearsals set for the day previous to the press closed circuit preview telecast.

Number of Telecasts

A closed circuit press preview was telecast on a Wednesday afternoon.

A sleeper production was broadcast that evening. The regularly scheduled telecast with publicity fanfare took place on a Sunday. (The radio show
(Continued on Page 27))

DOING "REMOTES" IS NO FUN . . .

But They Pay Off Handsomely, Program-wise

By IRWIN A. SHANE

TO cameramen who must work outdoors under fair conditions or foul, in torrid or freezing weather; to technicians who must haul heavy equipment cases from trucks to location areas, and then get rigged up in a hurry; to engineers who must worry about an uncertain power supply, circuits and possible transmission failures, outside pick-ups, or "remotes" as they are commonly known to the industry, are not always fun.

But to the television station manager who is worried stiff about the approaching specter of 28 hours of programming a week, as will be required by the FCC after July 1, remote pick-ups will be a god-send.

In New York City, for example, according to a survey made by Dan D. Halpin, a mobile unit director has the choice of a potential 3,441 events a year that occur in 50 of the City's main sports arenas and entertainment halls, events ranging from grand opera at the "Met" and dog shows from Grand Central Palace, to championship bouts from Madison Square Garden, and hundreds of others, including wrestling, track-meets, rodeos, circuses, etc.

Newsworthy Events

For total number and variety of events, New York City tele outlets, of course, have more to choose from than their cousins elsewhere. But television stations elsewhere, equipped with mobile pick-up units, will find much of interest in local parades, 4-alarm fires, inaugurations, city sights, model airplane meets, carnivals, movie premieres, professional and sandlot baseball and football, high school and college commencements and other scholastic events, fashion shows from local department stores and hotels, eclipses of the sun, and dozens of other newsworthy events that occur in the everyday life of a metropolitan city, events that often can be anticipated and for which pick-up plans can be made in advance.

In the matter of "remotes," Station WNBT-NBC leads all competition. During 1945, NBC's mobile television unit picked up 172 events for a total of 322 hours of programming—thrice that of



NBC camera picks up Gen. "Ike" laying wreath at Lincoln statue in Nation's Capitol on Feb. 12.

1944. Among NBC's most outstanding remotes have been:

☐ The Army-Navy game from Philadelphia;

☐ Lincoln Day exercises in Washington, D. C.;

☐ 82nd Airborne Infantry parade up New York's Fifth Avenue;

☐ Navy Day banquet speakers at the Waldorf-Astoria.

Makes Survey First

Burke Crotty, who has been doing NBC's remotes ever since April 1, 1939, with the televising of the World's Fair opening, says he usually starts in on a problem 3-weeks before the event occurs. Accompanied by an engineer, Crotty first makes a thorough survey of the area to be covered. Factors considered are:

1. Proper and adequate supply of alternating current;
2. Cable length necessary between cameras and trucks;
3. Suitable location for cameras, monitoring equipment, antenna, transmitter, trucks.

If all's okay, Crotty has an assistant conclude legal arrangements for use of

the particular roof, ledge, window, land, or office-building necessary for the pick-up. (Interesting is the fact that NBC has never had to pay for the privilege of using someone's property to locate cameras and mobile equipment.)

Away From Sun

In locating his cameras, Crotty says he always chooses a spot that's out of the sun, one which is sufficiently high to give his cameras a full, uninhibited sweep of the area to be covered. For example: when the 82nd Airborne Infantry Division came home last month he had his cameras pointing out of the fourth floor windows of a Fifth Avenue skyscraper, and was able to pick up the rumbling tanks and marching doughboys a half-mile away. He and his monitoring equipment were crowded into a narrow storage space of a travel agency office borrowed for the occasion.

The average pick-up, says Crotty, requires a total of 23 men, in addition to the special feature director, seven of them at the transmitter or in other technical capacities at the station. The remaining 16 are in the field as cameramen, camera reliefs, announcers, spotters, video and

audio engineers, and technicians.

Of interest are these mobile pick-up highlights:

☑ Cameramen at the Army-Navy game were relieved every 8 minutes.

☑ An announcer and at least one spot-ter accompanies every crew.

☑ A script is seldom used; only background information is supplied to the announcer.

☑ There are no rehearsals except for an occasional dry run-through.

☑ All cameramen are engineers who've had some newsreel experience; they double as studio cameramen at other times.

Exciting Moments

Although shooting a special event is often hard, back-breaking work, according to Crotty, it has its exciting moments—as when a python at the circus wrapped itself around a camera, and when a burly ape became curious and decided to have a look for himself, much to the cameraman's discomfiture.

Like in other types of television shooting, remotes turn up their share of "boners." Most puzzling of all, however, to viewers watching a horse race, was the sight of the galloping steeds coming in for a frenzied finish and then to see them turn around and run in the opposite direction. It was just a case of a camera having been placed inside the track, shooting from the wrong angle.

Mobile television pick-ups may be tough work and often not much fun, but they will pay off to the station manager who is alert to the pick-up possibilities in his community. They will furnish television set owners with interesting programs, often at a production cost that's considerably less than live studio shows.

Yes...

You Can Still Secure
BACK ISSUES...

We fortunately still have some back-issues of *Televiser* dating back to the very first issue—Oct., '44. First come first served!

BOUND VOLUMES

Handsome blue buckram covered bound volumes containing 1944-45 issues are still available in limited quantities. 350 pp. of articles, illustrations. \$5.

T E L E V I S E R

11 W. 42nd Street, New York 18

VIDEO'S VETERANS

This is the first of a get-acquainted series of Who's Who in working television studios, including producers, scenic artists, writers, etc.

Edward Sobol

STOCKY Ed Sobol, top producer at NBC, has forsaken Broadway and Hollywood for the new visual



Ed Sobol

take its place at the head of the entertainment arts.

Young Ed cut his director's teeth working with Max Gordon on vaudeville sketches for silent screen stars (1929). Later he directed productions on Broadway, in London and in Hollywood. In London, he directed the English company of *Dodsworth*, starring Philip Merivale and Gladys Cooper. In Hollywood, he was test and dialogue director for RKO.

Sobol broke in his tele cameras on Edmund Burke's half-hour comedy skit, *The Faker*, at NBC's WNBT in April, 1929. He has directed and produced more than 60 shows of various types but likes dramas best. In the fall of 1941 when the war closed down the NBC live-talent tele, Sobol rejoined Broadway producer Max Gordon. The appeal of television, however, brought him back to WNBT in the summer of 1944 and kept him there except for a two-month leave of absence on loan to the USO to coordinate its legitimate productions.

Television, in Ed Sobol's opinion, will develop new theatrical talent when more and more stations throughout the country become training grounds for college and little theater groups. The theater today, according to video veteran Sobol, has only two places to develop talent—New York and Hollywood. With television, though, there will be hundreds of towns in which potential performers, directors, scenic artists and writers will get their chance. Sobol looks to television as the air picture medium looks to Sobol.

Raymond B. Gamble

QUIET and friendly, Bud (as he's known to his friends) Gamble would rather contrive special effects



"Bud" Gamble

for his water ballet and *Magic Carpet* teleshows than eat. Happiest when planning and working out cloud effects, blinking stars and underwater grottos, his picture nuances set him apart as a top television showman and producer.

Raymond B. Gamble, program consultant for Farnsworth Television & Radio Corporation and independent television producer, is an old video showman having played with television in its mechanical scanning days under Dr. C. Francis Jenkins (1927). Going to RCA-Victor, he produced stage shows and managed the Philadelphia Symphony Orchestra on a nation wide tour for that company. A chance to get back into television took him to Hollywood where he produced a film on the new video medium for Popular Science magazine (in cooperation with the Farnsworth Corporation). This led to Bud's heading a television motorcade, equipped with control room and cameras, demonstrating for Farnsworth the new broadcast wonder from Berkeley to Boston.

Came tire and gas rationing and the motorcade was garaged so Bud turned again to video show productions. Dumont's offer of its facilities to independent producers lured him to its New York skyscraper and here he found paradise, the opportunity of devising new and fascinating ways of giving visual emphasis to story telling.

His *Magic Carpet* show, sponsored by the Alexander Smith Carpet Company, will be back in April on Dumont station, WABD. In addition, Bud had persuaded the Farnsworth company to equip a studio with cameras, lights and control room in New York's Yorkville Branch Library.

TALK ABOUT IMPACT!...

Just recently we invited the press to a preview of full color television in the ultra-high frequencies. Of course, we had planned running an ad on the event. What we hadn't planned was that the ad should be entirely (and glowingly) written for us. Here's what the press says about CBS color television.

SAYS "TIDE"

... CBS did not overlook the increased advertising potential of color. A women's style show, almost meaningless in monochrome, came to life in color. Even little things, like packages of cigarettes, do much better when seen in their familiar colors. . . .

...The significance to the television industry of last week's demonstration would be hard to overstate....

The general reaction: "THIS IS IT!"

SAYS THE "DAILY NEWS"

... the demonstrations prove that 3 great obstacles, once regarded by many as insuperable, have been overcome. First, CBS is able to generate sufficient power in frequencies above 300 megacycles to transmit satisfac-

tory color images. Secondly, it modulates a 10 megacycle video band, which most authorities said could not be done. Third, it has eliminated the bothersome reflections known as "ghosts", which have hitherto marred television pictures.

Ultra-high frequency color television, without annoying "ghost" reflections, is a reality....

SAYS THE "WORLD-TELEGRAM"

CBS color video, in debut, proves beautiful beyond description.

... The image is sharp, distinct and completely realistic. Dr. Goldmark has given us a magic casement, and the vistas it will open should have a profound effect on every phase of the advertising and entertainment busi-

here's how CBS full color television struck the press

ness, not to mention the arts, letters and sciences. It is a medium that calls for the best in all these fields.

...those who watched the CBS demonstration feel sure there will be a mad rush to buy television sets as soon as the public has a glimpse of natural color video.

SAYS THE "HERALD TRIBUNE"

There were several new things about the demonstration. The signal was being transmitted in a full 360-degree arc from the Chrysler Building, rather than in a directional beam; one transmitter was sending both sight and sound, instead of a separate transmitter being used for each; there were no multiple reflections, or "ghosts" on the viewing screen; the colors appeared real. There was clear definition in the images as well. . . .

SAYS "TIME"

It was clearly—and colorfully—the most notable television demonstration of the year. . . . The reception, as vivid as a Van Gogh painting, made black-and-white television look antiquated. . . .

SAYS THE "WALL STREET JOURNAL"

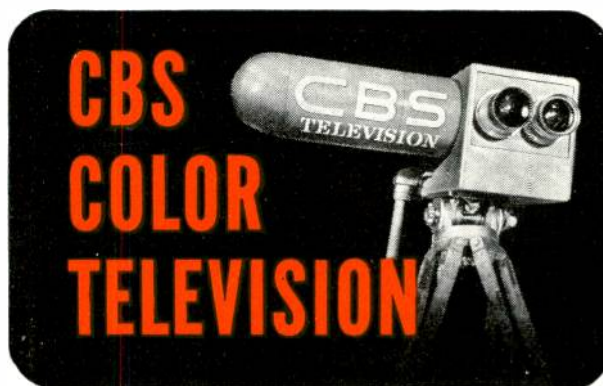
Television in color is a lot closer than most people had believed, it was conceded over the week-end by experts in the industry. . . .

The pictures shown by CBS were clear and the color contrasts as good as those of the best color moving pictures. . . .

The CBS demonstration left little doubt that color television has reached the perfection of black and white. . . .

SAYS "P.M."

The long-awaited press showing of CBS color television demonstrated without doubt that they have achieved a dramatic refinement on image transmission. . . .



THE COLUMBIA BROADCASTING SYSTEM

2: OPERATION AND MANAGEMENT



NBC'S REVOLUTIONARY CHANGE IN MANAGEMENT POLICY

WITH the object of securing greater participation by advertising agencies (and independent producers) NBC, this month, let down its heretofore restrictive bars in a revolutionary change in policy.

Abandoning a procedure which caused many of the agencies to take their programs elsewhere, NBC announced it would welcome the active participation of advertising agencies in video production and presentations, permitting agencies and producers to present over WNBT programs that they themselves have produced, or to participate in the production of NBC-produced shows to a degree undreamed of in the recent past.

In the experimental years from 1941 to date, the major networks, CBS and NBC, along with General Electric and Philco, had been adamant on the issue of their studios' producing all television shows, including those of advertisers. The networks no longer wanted to be solely "time brokers" and "facility carriers" for sponsored shows. The "closed studio" policy however met with considerable opposition among advertising agencies who had built up large radio departments and who now control the production of many sound broadcasting shows. Smaller agencies, however, accepted this policy, in fact found the studios taking the burden of showbuilding out of their hands an easing of their production problems.

These agencies still will find the "open studio" policy good business, for NBC has made provision to handle shows for them.

Under its new policy, NBC has stated that it "solicits the active participation, in video production and presentation, of advertising agencies and clients whose imagination, creative talent and programming skill have made radio a great American industry."

Why this change in NBC policy?

The answer could be manpower and rehearsal space. It could be a sincere need of more active participation of sponsors and agencies in NBC television.

Since NBC re-opened its live-talent studio in Radio City in 1944, the station staff has concentrated on producing full-length dramatic shows—usually once a week, on Sunday nights, in addition to experimenting with film newsreels, children's programs and remote pick-ups. The station recently has been on the air five nights a week, for a total of 20 hours. According to Vice President John Royal, in his testimony before the FCC during the recent television channel allocation hearings, 128 people at WNBT are engaged fulltime in the preparation and production of these on-the-air shows. This manpower did not include many departments essential to an independent station operation such as sales, accounting, script writing, etc.

With 28-hours of programming per week ahead, the problem of directors, assistant directors, scenic designers, production men as well as camera, studio and engineering crews takes on Hollywood payroll proportions. With agency and independent producers taking over part of the pre-camera show load, that station will be relieved of some problems and will gain in addition a freshness of program material and approach.

Found the Answer

The DuMont station management found that answer when it threw open its station facilities to advertising agency men and independent program producers right from the start of its operations. With improved and enlarged facilities, WABD will open its new Channel 5 operation with a creditable list of sponsored shows, prepared and rehearsed on the outside, and put on the air with a minimum of camera rehearsals.

Studio and rehearsal space must also be considered in a 28-hour weekly program schedule. Even though NBC has under construction two rehearsal rooms (it has used radio studios to date), one double-floor studio-set construction room (same size as its studio 3H), and additional storage space for scenery, etc., it is questionable that these two rooms could accommodate all pre-camera line and talent rehearsals. All camera rehearsals as

well as on-the-air productions must originate in camera-equipped studio 3H. The WNBT staff has accomplished miracles in its 3H, but there is a limit.

DuMont's WABD anticipated studio rehearsal demands and included in its Wanamaker set-up three fully equipped studios for originating programs in addition to Madison Avenue studio.

NBC's change in policy naturally required a clear definition of "producer" and "director," a code of practice so to speak. This it has done. What it has announced, is in effect the policy which has prevailed at WABD-DuMont, WBKB, Balaban and Katz, WRGB-GE and Don Lee's W6XAO—the assignment of a staff director, subject to the approval and acceptance of the agency producer, to work with the agency man assigned to the program. The "work with" designation will mean "carry out" the orders of the producer. The relationship between station and agency representatives will be similar to the producer-director relationship common in motion pictures.

This producer-director relationship is accepted by the trade as sound television show business. The director, familiar with his studio's facilities and technical terminology, can function with the hair trigger response required under performance pressure. In the opinion of the trade, it is a happy solution, the only feasible one at the present time to "accelerate the exploration of commercial television.

Agencies and clients, under the new NBC policy, have the choice of 1) bringing in their own shows, 2) bringing in their own ideas for NBC to produce, and 3) buying an NBC-built and produced package.

When the agency or client creates and produces program material for live telecasting on WNBT-NBC, the program ideas, material and scripts originate with the agency or outside producing group and will be developed and written by the agency or independent group. Sets and scenery may be supplied by the client or independent group or by NBC. All material must conform to NBC standards.

NBC built-and-produced shows available for sponsorship may be bought outright, or NBC will undertake to build and produce shows to fit a client's needs.

In announcing its new television policy, NBC at the same time issued a tentative rate card which is shown on this page together with the new WABD-DuMont schedule.

TELEVISION FINALLY GETS A RATE CARD

Television time has become a saleable commodity during the past month. Both NBC (WNBT) and DuMont (WABD) have issued rate cards.

	NBC RATE CARD				DuMONT RATE CARD		
Transmitter (transmission) Charges	10 Min. \$75	11 Mins. to 1 Hr. \$100			(Included in Facilities Charges)		
Facilities Charges	1 Hr.	1/2 Hr.	1/4 Hr.	10-Mins.	1 Hr.	1/2 Hr.	1/4 Hr.
Large Studio	\$750	\$500	\$300	\$250	\$300*	\$180*	‡
Film Studio	\$250†	\$200†	\$150†	\$125†	\$90
Field Pickups	(quoted on request)				(none)		
Spot Announcements	Charges for more than one hour or less than 10 mins. quoted on request. †A flat charge of \$75 for film studio used with a live studio show.				\$30 for one minute or portion thereof		
Discounts							
Agency	15%				15%		
Frequency	(none)				26-to-51 Weeks — 10%		
					52 weeks — 10 + 10%		
					Spot announcements: no discount for frequency of contract		
Rehearsal Time							
Allotted with Facilities	Based on Broadcast Time				(No rehearsal time included with transmission-facilities charges.)		
Large Studio	1 Hr.	1/2 Hr.	1/4 Hr.	10-Mins			
Film Studio	5 hrs.	3 hrs.	2 hrs.	1 1/2 hrs.			
Additional Rehearsal Time	Per Hour (or Nearest Half-Hour Fraction Thereof)				\$40 to \$65 per hour depending upon the size of studio used.		
Large Studio	\$150				(If more than a 6 to 1 ratio is required: extra time is chargeable at union rates.)		
Film Studio	\$50						

NBC RATES—SHOWS WITHOUT REHEARSALS

Programs not requiring total allotted rehearsal time shall be charged for at the rate of \$150 per hour or any fraction thereof for the use of whatever rehearsal or pre-program preparations are required plus time of broadcast.

NBC ADDITIONAL PRODUCTION CHARGES

Production Charges—Large Studio: Casts, musicians and announcers, etc. charges depend upon individuals. Settings: Quotations made as required. Charges based on cost of decorating or altering sets on hand or rental and transportation of rental settings, backgrounds, props, costumes and stage dressings. New Sets: Costs quoted on construction; sets if purchased may be used as required for the duration of any series contracted for. Setting-up and striking sets: Charges based on man-hours required.

Film Studio: All announcers, commentators, effects men, music and script rights—quoted when necessary. Cutting and editing film, preparation of slides, captions or other special film effects—quoted as required.

Field Pickup Units: Addition costs for talent, etc., quoted as required.

DuMONT ADDITIONAL PRODUCTION CHARGES

Art work: \$5 an hour. Flats: rental \$1 a piece. Construction: \$3.00 an hour.

CBS's Battle for Color Tele Rages On...

Demonstrations Set Stage for New Offensives

IN FEBRUARY, the Columbia Broadcasting System partially unveiled its high definition full color television, broadcasting on the 16-megacycle band between 480 and 496 megacycles. It demonstrated to members of the press and industry a 16-mm. motion picture film, part of which was received in color and part in black-and-white. Also shown was a group of 35-mm. Kodachrome slides which Dr. Peter C. Goldmark, CBS Director of Engineering Research and Development, used to demonstrate the effect of color mixing on the receiver screen.

RCA's Challenge

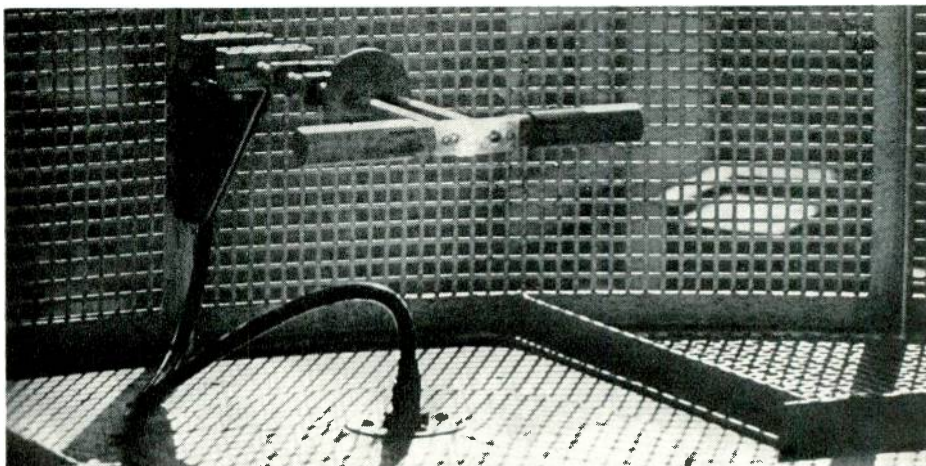
It was CBS's answer to RCA's challenge of December 13, 1945, when Dr. C. B. Jolliffe, Executive Vice President in charge of RCA Laboratories, outlined the following steps that would be essential to produce a complete color system for the home:

1. Development and design of transmitters with adequate power for a broadcast service.
2. Development and design of receivers suitable for field-testing of the system.
3. Determination, analysis and solution of problems relating to transmission, reception and studio operations.
4. Industry agreement on technical standards and final approval by the Federal Communications Commission.

CBS's Answer

CBS contends that the most critical part of the work has been surmounted:

1. The transmitter, manufactured and installed by the Federal Telephone and Radio Corporation, is of commercial design and operates on a frequency of 490 megacycles, with a power equivalent to 20 kilowatts. This is four times the power of the most powerful station now operating in the New York area.
2. In the transmission demonstrated, CBS modulated a 10 megacycle video band in the ultra high frequencies (U.H.F.). The picture was scanned 525 lines in red, 525



COLOR RECEIVING ANTENNA eliminates "ghosts" or unwanted reflections by being centered (rotated remotely) on line-of-sight with a transmitter or reflected signal. CBS's U.H.F. full-color antenna consists of a 10-inch horizontal bar mounted in a Parabolic reflector (background chicken wire). (CBS photo)

lines in blue and 525 lines in green—all with a frame speed of 1/20th of a second. (RCA demonstrated the color phase of scanning in its December 13th demonstration, using the elements and apparatus of its all-electronic black-and-white system and adding motor-driven color filters to the transmitter and receiver, utilizing a band width of approximately 9 megacycles.)

3. Reception has proven possible without interference of multi-path reflections, commonly called "ghosts." By means of a directional receiving antenna which can be properly lined up with the transmitter or with a reflected signal, multi-path reflections resulting in "ghosts," are eliminated. Moreover, the television picture is not marred by diathermy, automobile ignition and other forms of man-made interference, because such forms of interference do not penetrate into the ultra high frequencies.
4. Extensive tests on the ultra high frequencies are already under way on a 24-hour basis from the Chrysler Tower in New York. They are being conducted jointly by CBS (transmitting) and the FCC (receiving and recording). A wealth

of material is expected to evolve from these tests.

It is CBS's contention that "with the entire industry putting its shoulder to the wheel," ultra-high frequency black-and-white and color can be made available to the public by early next year. This, CBS adds, is a brief six months behind the promises now made for delivery of low frequency black-and-white equipment by even the most optimistic manufacturers.

CBS Color Filter

The CBS presentation used two receivers—one a direct viewing set with a 10-inch tube fitted with a magnifying lens giving a 12-inch tube picture for the 16-mm. off-the-air demonstration; the other was a regular RCA-Victor 18" x 22" projection receiver for the 35-mm. color slides. The slides were shown on a closed circuit. The receivers were equipped with color filter wheels in front of the viewing tube inside the receiver cabinet.

The 16-mm. film telecast originated from the 10th floor of CBS's Madison Avenue headquarters. The transmission utilized a new film scanner, with a spinning color disk, developed by CBS in the last five months, which makes full use of the all-electronic method of scanning. The color mixing can be controlled by an engineer (shading engineer) to intensify

or diminish any one of the three colors just as audio engineers ride gain on highs and lows in sound broadcasting.

The signal, carried by coaxial cable to the spire of the Chrysler Building where the new transmitting antenna is located, is broadcast in a full 360-degree arc of the horizon. Both sight and sound are broadcast on the same carrier wave (RCA also demonstrated this) and from the same antenna.

In the CBS demonstration, the signal was picked up on a directional receiving antenna, similar to home reception, on the ninth floor of the Madison Avenue building. It was a complete off-the-air demonstration.

Color Reception Good

What the viewers saw were bright pictures with clear color definition which held viewer interest. The demonstration of the 16-mm. film lasted approximately ten minutes—this without appreciable eyestrain. However, the inserted black-and-white portions of the film served to rest the eyes as well as to emphasize the vividness and added pictorial impact of color in television reporting. (Seeing fabrics in vivid contrasting colors should interest David Arons of Gimbel's, Philadelphia.) The plea for color television

was underscored when the progress of a football game was shown, first in black-and-white without appreciable contrast in players' uniforms (their grey and gold pants both appeared light grey in monochrome), and then in color. The ease with which viewers could identify the teams spoke strongly for color television.

Possible Hum in Receiver

Sitting at a viewing-distance of approximately seven feet from the direct viewing receiver, some persons viewing the demonstration were conscious of a slight murmur, giving rise to the question of steadily increasing hum as receivers are used and if this hum would be objectionable in the home. In the set demonstrated, the color filter wheel's mechanism was said to be sealed against dust and to enjoy lifetime lubrication.

Color receivers, based on CBS patents, are being built by General Electric and the Philharmonic Radio Corporation, according to Dr. Goldmark. Checking G. E., it was learned that a direct viewing console would cost about \$1,300. Even with assembly-line production, sets capable of receiving high frequency color television will cost, it is estimated, about 10% to 15% more than black-and-white receivers.

The CBS demonstration was limited to motion picture film and slides but the problem of live pick-up, according to Dr. Goldmark, involves relatively simple cameras which CBS developed and used in daily color television broadcasts on lower frequencies before the war. A camera for live studio pick-up is being manufactured by Westinghouse and CBS expects delivery in May. At that time, CBS will studio-test its live pickup color camera.

It was on December 13, 1945, that RCA held a press demonstration of live pick-up color television in the ultra high frequencies at Princeton, N. J., utilizing a mechanical system "of many limitations," according to Dr. Jolliffe, even when employing devices developed and improved for black-and-white television, such as the Image Orthicon tube.

Dr. Jolliffe explained that at present there are two possible methods of producing color television—one using mechanical filters, and the other all-electronic. "We look forward to the day," he said, "when we will have an all-electronic color system. Eventually, we expect to be able to pick up scenes in color by the all-electronic method and thus gain the same improvement over mechanical color as we did over mechanical black-and-white television. Meanwhile, black-and-white television is ready for service to the public."

All-Electronic Color

Both RCA and CBS as well as General Electric and other electronic manufacturing companies are working in their laboratories on an all-electronic color television system. RCA chooses to wait for color until such a system is developed and its functioning in the U. H. F. is proven feasible by extensive propagation tests. RCA will have an experimental 5,000 watt transmitter in New York in 1946 to study the problems of higher frequencies.

CBS contends that color quality of a fully electronic color system cannot be expected to be more faithful than that of its present system. Finally, and most important, CBS claims there is no need for waiting until the advent of a fully electronic system. Receivers built today, it claims, could still receive pictures broadcast by such an electronic system. In other words: technical improvements need not cause receiver obsolescence in the CBS-Goldmark high-frequency type of mechanical color filter receivers.

14 APPLICATIONS FOR EXP. UHF TELE STATIONS

Boston, Mass.	Columbia Broadcasting System	480-496 mc
	(16 mc band width)	
	Continental Television Corp.	495-515 mc 630-660 mc 780-830 mc
Chicago, Ill.	Columbia Broadcasting System	480-496 mc
	Balaban & Katz Corp. (W9XPR*)	
	Raytheon Mfg. Co. Zenith Radio Corp. (W9XZC*)	
Manhattan, Kansas	Kansas State College of Agriculture & Applied Science (requested 10 mc band width)	500-510 mc
		900-910 mc
New York City	CBS (W2XCS*)	480-496 mc
	Allen B. DuMont Labs, Inc. (W2XEM*)	
Philadelphia-Wyndmoor, Pa.	Philco Products Inc.*	
Pasadena, Calif.	Columbia Broadcasting System Los Angeles Times Mirror	480-496 mc
		510-545 mc
		700-735 mc
		885-920 mc
St. Louis, Mo.	Columbia Broadcasting System	480-496 mc
Washington, D. C.	Cowles Broadcasting Co. (WOL)	

Nine upstairs stations (480-920 mc) definitely plan color: all five CBS exp. stations, Zenith, Raytheon, Cowles and Times-Mirror. Probably the other five, also.

* Company has an experimental license.

What Does Equipment Cost?

By HOWARD L. PERDUE
General Electric Co.

Let us assume that in a fair-sized town that can be amply covered by a 5 kilowatt transmitter, a group of people want to get into television with the minimum investment. At the beginning they are willing to program only with 16 mm film obtaining these pictures from various film producing organizations and using their own equipment for picking up local events. The first chart shows the minimum equipment requirements for such a station and the figures quoted are pre-war prices since firm prices have not yet been established. (Chart 1.)

You will note one item consists of a relay pick-up receiver and converter. This is included because it is expected that coaxial cable or radio relay network programs originating from the larger producing centers will be available. Such a station would operate very much like the present radio network affiliates do, to a certain extent, receive part of their program from the network and part supplied by transcriptions. In the case of television, the transcriptions are film.

Now, should feature films not be available in 16 mm size, it may be desirable at a later date to make provision for 35 mm film broadcast. You will notice in the next chart that two complete 35 mm motion picture channels are required at an additional cost for equipment of about \$48,000. Only one 16 mm motion picture channel was used in the original set-up because with this equipment there can be reproduced about an hour's program.

Recommends 2 Cameras

In this chart we have had the necessary equipment for originating certain local live talent programs at the station. In this instance, it might be possible to get by with only one camera channel, but it would be extremely difficult to do a satisfactory production job under these circumstances, so two are suggested.

Taking the equipment shown in the first chart with that in the second chart, we now have a total of \$170,650 in equipment invested in a station that can produce programs from 16 mm film, 35 mm film and live talent programs from one studio.

For the larger communities where more transmitter power is required to cover the trading area, Chart 3 shows just about

the minimum requirements for the origination of 35 mm motion picture programs and live talent programs. The main difference here is in the transmitter itself. It is expected that in these larger centers of production that there will be quite a large number of live talent studios, and from this chart you can get some idea of the additional equipment required for each of these studios.

In certain instances it will be necessary to have the studio at one location and the

transmitter in the other. A studio transmitter relay link costs about \$16,000.

In outlining these equipment costs to you, I would like to point out that almost every station will have its own peculiar condition and that no definite pattern can be set to encompass all situations. I have tried to show that it is possible to start out with what might be considered a reasonable investment and gradually build up to the point where all the facilities of motion picture film, network programs, and live talent can eventually be produced in both large and small communities.

CHART I—5-KW TELEVISION SYSTEM

<i>Basic Equipment</i>	\$48,750.00
1—5-Kilowatt Visual and 2.5-Kilowatt Aural Transmitter	
1—Relay Pick-up Receiver and Converter Unit	
1—Visual and Aural Receiving and Transmitting Antennas	
1—Visual and Aural Monitors	
<i>Visual and Aural Identification Equipment</i>	10,000.00
1—Monoscope Unit	
1—Synchronous Pulse Generator, Amplifier, and Power Supplies	
1—Audio Amplifier, Microphone, Control Panel, Plugs and Cables	
1—Monitoring Equipment	
<i>16 mm Motion-Picture Channel</i>	11,400.00
1—16 mm projector and accessories, pick-up camera, camera mounting and tube, camera sweep generator and video amplifier, shading and camera control equipment, distribution and mixing panel	
Supervision of Installation.....	3,000.00
Total	\$73,150.00

CHART II—5-KW TELEVISION SYSTEM

<i>Addition for 35 mm Pictures and Live Talent Pick-up</i>	
2—35 mm Motion Picture Channels including projector, and accessories, Pick-up camera, etc.....	\$48,400.00
2—Studio Camera Channels including camera, lens system, amplifiers, dolly, sweep generator, monitor console, shading and camera control equipment.....	29,700.00
Additional Studio Equipment including microphone, boom, transcription turntables, amplifiers, etc.....	6,400.00
Lighting Equipment	10,000.00
Supervision of Installation.....	3,000.00
TOTAL	\$97,500.00

CHART III—50-KW TELEVISION SYSTEM

2—Studio Camera Channels.....	\$29,700.00
2—35 mm Motion Picture Channels.....	48,400.00
1—Studio Equipment including synchronous pulse generator, microphones, boom transcription turntables, audio control panel, amplifier unit, cables and plugs.....	10,900.00
1—50-Kilowatt Visual and 25-Kilowatt Aural Transmitter.....	150,000.00
Visual and Aural Antennas.....	10,000.00
Monitoring Equipment	3,500.00
Lighting Equipment	10,000.00
Supervision of Installation.....	6,000.00
TOTAL	\$268,500.00



The flashing electric sign on WNBT'S "Children of Old Man River" was achieved by perforating the letters and by switching off and on spotlights behind the sign.

FILING COSTS FROM \$3,000 TO \$10,000

THE recent hearings before the Federal Communications Commission involving the six Washington, D.C., applicants for the four available television channels in the Nation's Capital, may well set the pattern for future filings of television applications, supporting exhibits and data.

At the close of the hearings on January 23, 1946, FCC Chairman Paul Porter expressed his appreciation for the very expeditious way in which counsel cooperated in developing the record. Col. William A. Roberts, legal counsel for the Allen B. DuMont Laboratories, Inc., one of the applicants, stated at a "Television Institute" meeting in Washington on January 29th, that: "The presentations in written form of the applicants were pretty good specimens of what should be put before the Commission."

The exhibits, encompassing details that conform to the FCC application requirements (FCC Form No. 330) and supporting the applicants' claims, were prepared by responsible officials, consulting engineers and legal counsel for each applying organization.

Filing an application and assembling supporting data and exhibits may run into an initial cost of \$3,000 to \$10,000.

"Top Radio Show Gets Try-out on WNBT"

(Continued from Page 17)

was broadcast from Hollywood on the following evening.)

Taken as a whole, the video version was gay and intriguing. Its faults were:

1. The show lacked visual continuity. For instance, after building up suspense, having Billy keyed up and eager to meet Jo, the scene was cut without explanation to three harmonica players, a transitional interlude. The next scene, a moonlight romantic setting, found Billy and a girl in a near-clinch. After some time, viewers discovered the girl was Jo, and a very charming Jo, but the audience was never introduced to her.

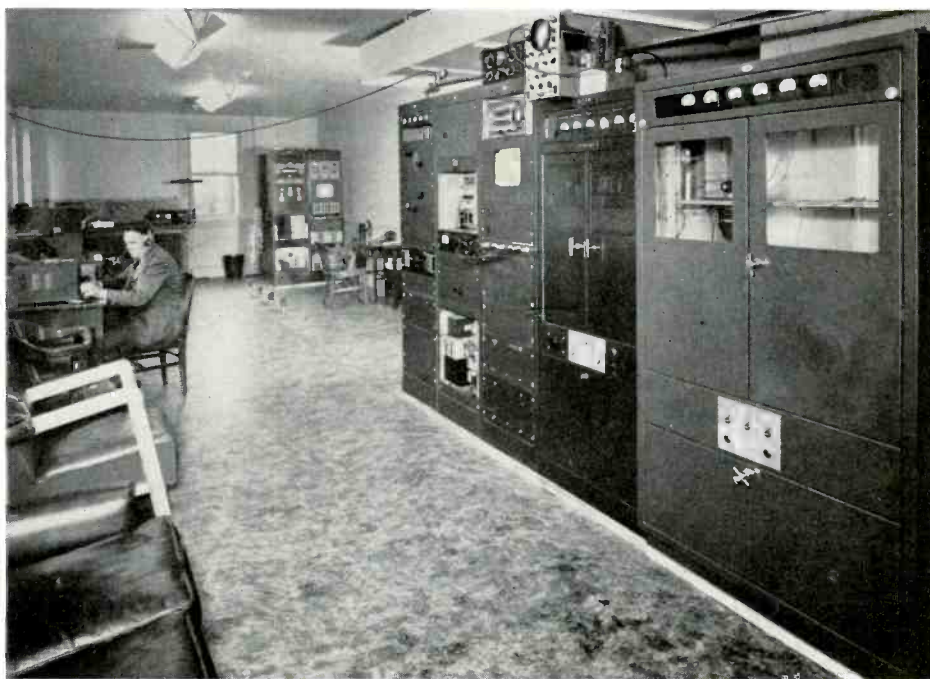
2. There was too much vaudeville and not enough of the Bryants.

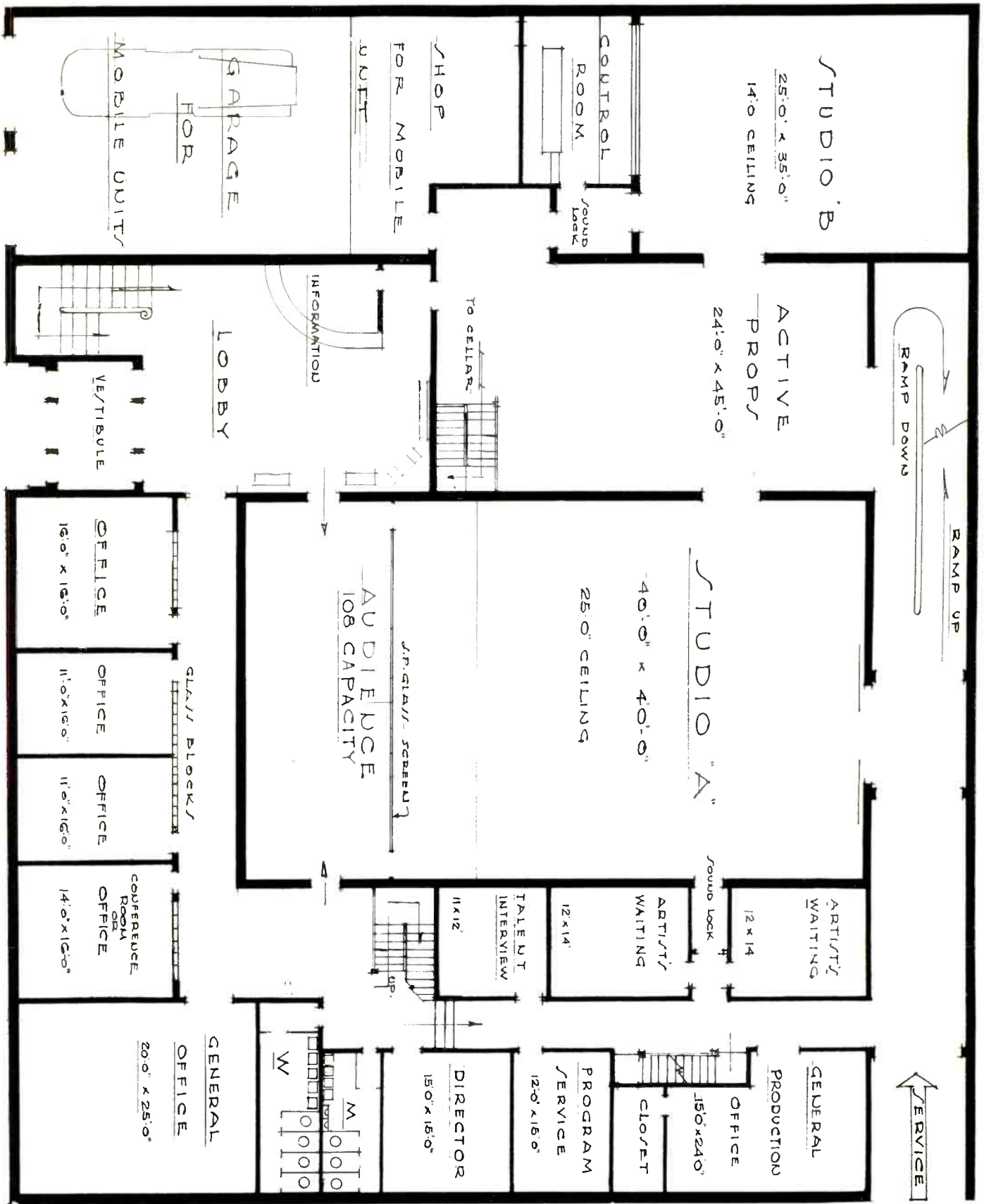
3. Careless, although picayune, production details marred the smooth flowing sequence of the play. For example, a bottle fished out of the water and supposed to have traveled down the Wabash, seemed to have no cork yet a perfectly dry piece of paper was extracted—a note from "Lonesome."

The television show, billed as a visual preview of the *Cavalcade* radio program, was actually cooked up last summer by Du Pont's ad agency, BBD&O (Batten, Barton, Durstine & Osborn) as an excellent reason for a New York press party (*Cavalcade of America* broadcasts having been originating in Hollywood for the past year), and the idea was "sold" to NBC as a publicity-promotion opportunity for television. With the video

success of *Children of Old Man River*, all parties concerned are happy: the television show went over big, pleasing Du Pont and NBC; the press party at the Stork Club following a preview telecast was a huge success; and NBC's television station, WNBT, was widely publicized with full-page advertisements appearing in the *New York Times*, the *New York Herald Tribune* and the *New York Sunday News*.

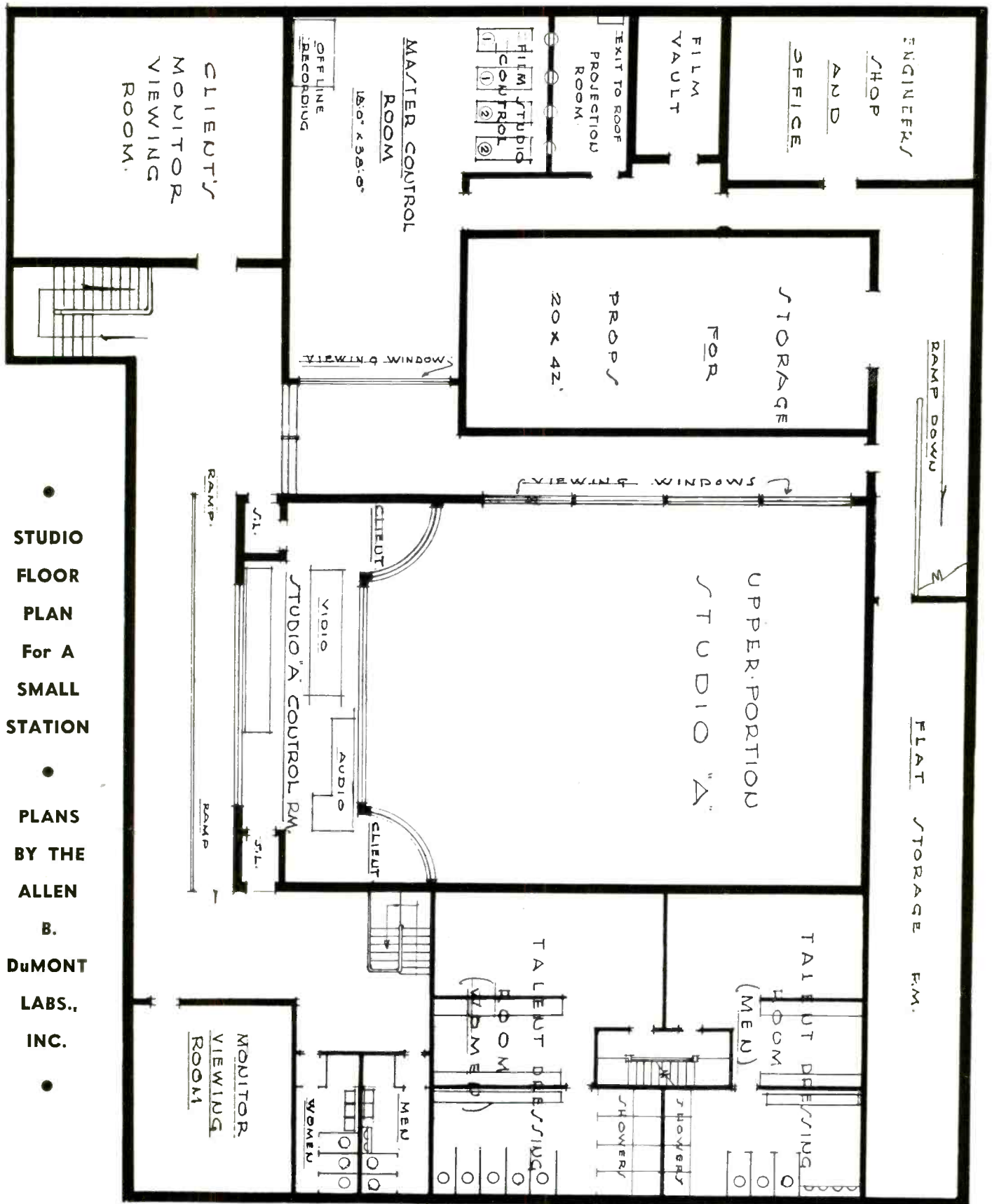
View of DuMont's W3XWT—Washington, showing control room and transmitter racks





GROUND FLOOR: Shown above are the ground floor plans for a low budgeted 2-studio television station. Plans, by DuMont studio

architects, reflect the company's experience gained in the planning and design of studios for the John Wanamaker store which opens next month. Note provision for a studio audience behind glass partition.



• STUDIO FLOOR PLAN For A SMALL STATION •
 PLANS BY THE ALLEN B. DuMONT LABS., INC. •

UPPER FLOOR:

Note that Studio A's control room is located on the balcony overlooking the studio, permitting producer and

engineers unobstructed view. Also note: Client viewing rooms located in the bulge on each side of the control room, with the master control room to the left. Approximate cost for this 2-studio station is \$250,000.

5 Tele Courses Conducted By Televiser Get Under Way

RESPONDING to the repeated requests of radio and advertising executives and other readers, the editors of TELEVISER on February 11 inaugurated five comprehensive evening courses in television, each course conducted by an experienced and recognized practitioner of television.

More than 100 TELEVISER readers have already registered for the five courses, each of which meets once a week from 7 to 9 P.M. in the studio of the Television Workshop, where full equipment has been installed for instruction.

Designed to give TELEVISER readers a better understanding of television, and wherever possible, a basic working knowledge of the medium, the classes are meeting nightly for thirteen intensive weeks of instruction in the elements of programming, program production, television commercials, and station operation and management, as follows:

Monday Nights

Programming & Production — Harvey Marlowe, veteran television producer and television director of the American Broadcasting Company, conducts the course. The many problems of program production, including script writing, script selection and adaptation, casting, sets, music, rehearsals, use of film, camera techniques, costs, etc., are analyzed, dem-

onstrated and thoroughly discussed.

Tuesday Nights

Technique of Television Commercials — Conducted by Robert Jamieson, Ass't General Manager of Station WABD-DuMont. In this course Jamieson discusses the general types of television commercials, and the techniques involved in their successful production on the air. He also discusses the writing of television commercials, use of film, marionettes, and other visual devices. Part of the course will be given at Station WABD-DuMont.

Wednesday Nights

Station Operation & Management — Conducted by Melvin Kline, former Assistant Chief Engineer of Station WABD, and present Electronic Engineer of the Allen B. DuMont Laboratories, Inc. The problems of locating and designing a television station, the personnel needed and their training, types and kinds of equipment and uses are thoroughly discussed by Mr. Kline, who usually illustrates his talks with slides and film, and whenever feasible with equipment.

Thursday Nights

Groundfloor Course — Conducted by Judy Dupuy, author of the widely praised television handbook, *Television Show Business*, published by the General Electric Company, and the present Editor of

TELEVISER. Miss Dupuy's course is designed to furnish newcomers with basic information about television as an entertainment, educational and commercial medium, and how to prepare for television as a career.

Friday Nights

Program Production Workshop — Irwin A. Shane, executive producer of the Television Workshop and publisher of TELEVISER, presides. The course is an extension of "Programming & Production" given on Monday nights and is concerned with twelve specific types of studio programs and how they may best be produced for television. During each class session a production technique, following class discussion, is demonstrated with the use of two dummy dolly cameras and slides.

Attending the classes are executives and initiates from many parts of the East including commuters from Philadelphia, Hartford, Orange, Plainfield, Newark, Lancaster, Pa., and numerous other cities.

A great number of the enrollees were originally recommended by Columbia University, whose own course in television was dropped this winter. All students who applied for Columbia U's television courses were advised to apply for admission in TELEVISER's classes.

Because classes are limited to 25 students, not many more registrations are being accepted for this term. But in view of the overwhelming success of Televiser's initial experiment in reader education and training, a short-term spring session of the classes is likely. Registrations are already being received.

TELEVISER'S FIVE TELEVISION INSTRUCTORS

ROBT' F. JAMIESON:

Ass't Gen'l Mgr. of WABD-DuMont. Handles all operational management. With DuMont having presented more tele-commercials than any other station, Jamieson has had an unequalled opportunity to observe commercials, good and bad. He's worked with leading advertisers in evolving successful commercial techniques and programs.



JUDY DUPUY:

While still radio editor of PM, Judy decided she wanted to write a book on television. The result: "Television Show Business," most widely acclaimed of television handbooks. Formerly an engineer, Dupuy decided to make radio her career, which she gave up for television! She now edits TELEVISER and has plans for even bigger, better issues.



HARVEY MARLOWE:

Senior producer of the American Broadcasting Co., it's Harvey's job to adapt for television every type of radio-tele show that comes along. He got into video doing dramas for WOR. Before that he was a freelance radio writer, actor, director. Starting as a

juvenile on Broadway, Harvey's been doing shows ever since, and doing them well.



MELVIN KLINE:

For 3 years ass't Chief Engineer, Station WABD-DuMont. Is now Electronic Engineer in the Instrument Development Dep't of the Allen B. DuMont Labs., Inc. Is a graduate of engineering from the City College of New York. At present he is busily engaged in the development of television station equipment and his Wednesday class.

gaged in the development of television station equipment and his Wednesday class.



IRWIN A. SHANE:

Shane entered television through the front door in 1943. He produced several shows, found sponsors, and set up the Television Workshop, one of tele's oldest program producing studios, which has since produced over 100 tele-shows at WABD and

WRGB. He is TELEVISER's Editor-in-Chief and Publisher. He teaches the "Program Workshop."

3: ADVERTISING AND MERCHANDISING



Scene of a dress rehearsal for Gertz Dept Store intra-store television demonstration.

(This must wait the general installation of coaxial cable.)

5. No FCC license is required for an intra-store hook-up.

Dramatic and In-Use Programs

Mr. Gertz's ideas on store programming differ widely from Dave Aron's of Gimbel's who advocates short direct merchandising displays every half-hour because "customers are merchandise-minded when they come into a department store." Mr. Gertz advocates a mixture of dramatic and in-use demonstrations and would like to try out these ideas:

1. Schedule continuous performances with spot selling interspersed. Give entertainment to create store traffic, and show merchandise in use to sell goods.

2. Use radio-type of selling, with an in-use demonstration commercial before a dramatic or musical spot, followed by an announcer-reminder to go to the department to see the merchandise demonstrated.

3. Develop public service and educational shows to bring in store traffic and to establish community good will, with at least one such program in each day's schedule.

4. Use store personnel for in-use demonstration so that customers visiting the departments will feel they know the sales people and feel that the sales people know their merchandise.

Some of Mr. Gertz's program and merchandising ideas were incorporated in the Gertz week-long television studio demonstration which was handled by an independent producing company, Video Productions Associates. The ambitious schedule of ten shows a day, presented on the half-hours with billing changed every other day (thirty shows in all for the week), was drastically cut because of the equipment failure but enough behind-scenes shows (television programs in rehearsal) were put on in the glass-enclosed studio to satisfy customer curiosity. These shows included in-use demonstrations of pressure cookers, steam irons, tying ties, and use of multi-colored scarfs as dress accessories. Also included were such public service programs as "Parents Quiz"

RETAIL KNOW-HOW RESULTS FROM GERTZ TELE SHOWING

TWO department stores have tried preview demonstrations of intra-store television within the last six months—Gertz's of Jamaica, L. I., recently, and Gimbel's of Philadelphia (see TELEVISER, November-December, 1945). Both demonstrations, utilizing prewar television equipment, fell short of presenting a true picture of the potential selling power of television in a retail store. Each, however, added a case history to the growing fund of information on merchandising through intra-store television selling for the retail merchant—and for equipment manufacturers.

Max Gertz, vice president of the Jamaica store (a member of the Allied Stores Corporation) is convinced "that intra-store television is a powerful selling medium" despite the fact that the Gertz hasty installation failed to transmit a picture (except on the last day of the one-week venture) to receiving sets located on each floor and in the store window. Mr. Gertz said, "We like what we've seen and we'd like to try it again—next time allowing sufficient time for proper

installation and tests so that the equipment is in perfect working order. We now feel we have the theatrical know-how and ability to do a programming-selling job." Consideration, he said, is being given to the provision for intra-store tele in the new Gertz's building now under construction.

Mr. Gertz termed intra-store tele attractive to the department store for several reasons:

1. It could be used most of the day to reach audiences gathered around receivers in the store.

2. It could be used to direct customer traffic to particular departments upon which the store desired to focus attention, thereby speeding up turnover.

3. A line could be installed connecting the store studio to its nearby television station and broadcasts could originate in the store studio, thereby tying in-store presentations to on-the-air selling.

4. Several stores could be linked by wire through part of the day, thereby lessening production costs and problems.

under PTA supervision, Red Cross, and Boy Scout programs.

The television equipment was built and installed by William B. Still, head of the Jamaica Radio & Television Co., and operator of experimental station W2XJT.

Costs

The Gertz one-week intra-store demonstration cost approximately \$15,000, according to a Gertz official. This breaks down in the following manner: about \$5,000 for programming, including a \$500 music fee for a transcription service

(music was played throughout most of the day); about \$5,000 for equipment installation and studio facilities; about \$5,000 for publicity, advertising and promotion. Store traffic was increased, it is estimated, about 25 per cent.

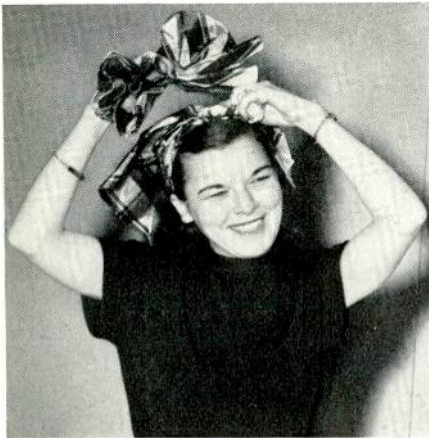
The Gimbel's three-week experiment, in cooperation with RCA-Victor which furnished the tele equipment, cost Gimbel's, according to reliable trade sources, in the neighborhood of \$40,000. The telesites, 20 private viewing rooms installed on various floors, are estimated to have cost a total of \$10,000. No

break-down for costs of programming, advertising and promotion are available.

Questions to Be Answered

Max Getz lists some questions still to be answered: (1) How much of television's appeal is based on novelty? (2) What programs should be on film and which ones should be live? (3) What types of programs are best for department stores? (4) Where should receivers be placed? (5) How real are color television's prospects?

"What We Learned from the Gertz Show," By DR. MIRIAM TULIN



Scarf ingenuity: To make a tulip hat, knot a scarf about your head. Fold a matching scarf over the knot, tie . . .

INTRA-STORE tele is a hybrid—a merging of merchandising and show business. It is difficult for the one to appreciate the problems of the other. A television studio mushrooming on the Fourth Floor of the Gertz Department Store (Jamaica, N. Y.) caused some employees to comment: "Worse than Christmas!"

An independent producing organization, Video Productions Associates, of which I am director, was engaged to handle the store's television demonstration last month. Since the tele cameras were not in working condition until the last day of the one-week event, you may ask: "What did we learn about intra-store tele?"

Our programming featured in-use selling and some community and entertainment shows, presented on a half-hourly basis. All the shows were set in small basic scenic units, in three

clearly defined playing areas in the 20' x 30' studio.

Varied experiments were made with the merchandising features. Dramatic situations were built to illustrate the use of the pressure cooker and steam iron, and the merits of a suit imaginatively accessorized. The Gertz interior decorator appeared in a series demonstrating the slip-cover service.

A series of three shows was built



. . . and tuck in loose ends. Spread folds fan-wise. Presto! You have a lovely hat for cocktail or dinner date.

in cooperation with the Beauty Salon and the Millinery Department. A third type of programming was tested: brief "selling spots." Demonstrators from the store's floor were used with good results. For example: the varied use of scarves illustrated on this page.

We have come out of this experience knowing several things:

☐ A store must know exactly what its aim is in using intra-store tele-:pro-

motion, public service and merchandising, or a combination of all three.

☐ The relative amount of time to be allotted each type of program should be decided at the start.

☐ The producing group should submit a visual presentation of each program idea, since it is difficult for most people to visualize a production from the script alone.

☐ Use of store models instead of professional actors is not always sound showmanship. It depends upon the model.

☐ The availability of store personnel to participate in programs should be carefully worked out. Rehearsal time must not find them at buyers' meetings, on the selling floors, or "in the market."

☐ A single store executive must be authorized to expedite the solution of problems as they arise.



Versatile! Tie one scarf around your waist — add another folded — tie — fluff. There's your bustle, a '46 fashion.

How We Pre-Tested Intra-Store Television Locations

By C. R. RIESER, *Display Mgr.*
Stix, Baer & Fuller
St. Louis, Mo.

IN AN endeavor to determine the best "high spot" locations for a later installation of television screens, Stix, Baer & Fuller, St. Louis dept. store, had developed a three-dimensional combination sign and display to be used in conducting this survey. These units were spotted in strategic departmental locations in an attempt to establish the actual sales building value and to determine potential value of this television screen installation.

Rather than have one or two units and continue moving them around the store, twelve were made and used at the same time with sales results accurately checked on each unit. Each unit contained an entirely different item of merchandise. In some cases these units contained merchandise on sale in a department in the immediate vicinity. In other cases the display was tested for its attention value in directing traffic to a strictly remote part of the store.

A unit displaying Stetson Hats was located at an elevator bank completely across the floor from the Hat Department. Another unit of the same type was used on the Main Floor, four floors away, promoting a different brand of hat and calling attention to the location of the Hat Department. In both cases sales of these brand name hats showed a marked improvement. Again this increase in sales was shown with no other promotion.

These same display units were successfully used for the display of women's accessory groups, toiletries, cosmetics and women's millinery.

Results of this survey proved:

- 1—Television, if used in the manner interpreted by these displays, can do much to aid the growth of under-developed or out of the way departments.
- 2—Sell the "high spot" items normally sold on Bargain Squares.
- 3—Direct traffic to predetermined locations in the store.

In order to do these jobs efficiently television screens for this purpose should be small, messages should be extremely short and depend solely on their brevity and presentation for results.

These "high spot" screens would in no way effect the installation of larger screens in locations such as the Tea Room, Grill and Waiting Rooms where it would be possible to receive broadcasts of Style Shows or longer features. Quite naturally screens of this type must be reserved for locations in which traffic may be arrested.

In conclusion, the following observations are in order. The Display Department is well qualified to handle television presentations of this type so far as physical set-up is concerned. However, inauguration of television store promotion would mean that display departments would have to be enlarged and employ additional personnel to handle this phase of display. Experiences have proven that the regular display trained person is well qualified to handle television promotion.

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HOW TO WRITE FOR TELEVISION

by DOUG ALLAN

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WASHINGTON VIDEO-NOTES

By LARRY CARL
Televiser's Washington Bureau

NBC had installed six receivers (one postwar and five prewar sets) in Studio A of WRC for the Lincoln Day telecast. There was a viewing audience of 150 specially invited guests around the receivers. DuMont had installed three special 20-inch receivers in the Caucus Room of the Old House Office Building, which has a capacity of 500 persons. Over 700 people from Capitol Hill crowded in to watch the telecast. They applauded when the show was over.

Cowles Upstairs Plans

Confirming the prediction made in the Spring '45 edition of *TELEVISER*, WOL—owned by the Cowles Broadcasting Co. (*Look Magazine*)—has filed for an upstairs color video station. Commander T. A. M. Craven, vice president of Cowles and a former FCC commissioner, is a strong advocate of the upstairs frequencies. He first plans to explore the engineering side of upstairs frequencies. When perfected to the satisfaction of all concerned, WOL will enter the program field with a regular telecast service.

Ultimately, Craven will set up a special tele studio-theater for WOL video originations and during non-television hours will run film, charging admission, similar to regular motion picture houses. Craven also plans to distribute upstairs receivers around the Nation's Capitol so viewers can make comparison between present monochrome as compared to color. The transmitter will be purchased from Westinghouse, receivers from General Electric. The color system developed by CBS will be utilized. According to present plans, Cowles will have color video ready for Washington on a test basis this Fall.

Latest Tele Wrinkle

Latest wrinkle in tele home reception is being installed in the new \$35,000 suburban residence of Washington realtor DeLashmutt. Coaxial cable is being installed in the residence with a number of tele outlets in all parts of the house. Most advanced idea is a "portable tele receiver on a tea cart." Idea is to wheel the

set to any part of the house where video reception is desired, plug into coaxial cable wall socket and presto! there's tele. A second set will be a permanently built-in wall receiver in the library. Electronic Engineering, Inc., of Washington, D. C., is responsible.

DuMont D. C. Doings

W3XWT-DuMont, Washington, is now under the supervision of Dr. Thomas T. Goldsmith, Jr., during the station's experimental period. According to projected plans, Leonard Cramer, vice president of DuMont, will be over-all head, with Les Arries as resident Washington manager. Charles Kelly, formerly of WABD—New York, is program head of the Washington DuMont outlet. Bill Sayre is chief engineer, heading a staff consisting of Maurice Barton, director of studio operations, also formerly with WABD; Bob Harter, ex-radar instructor at New London; and Bob Hester, former engineer on the atom bomb project at Oak Ridge, Tenn.

W3XWT is now on the air on an irregular 3 nights-a-week schedule with 16-mm film. Occasional studio shows are telecast. With the return to the air of WABD, the Washington station plans to

set up regular telecast sked—on Tuesday and Thursday nights, 7:30 to 10:30. The station has brought 16 receivers to D. C., and has spotted them at strategic locations. Commercial operation may be started by July 1st.

* * *

Ike Lines

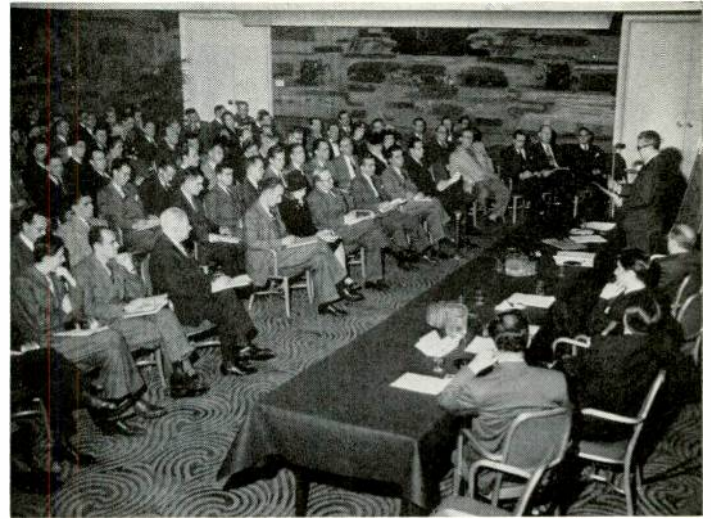
Charles Kelly, W3XWT program head, is seeking videogenic girls as camera cable movers, mike boom movers, etc. They will do occasional stints before the ikes. . . . Seen at NBC studios Feb. 12 watching coaxial cable dedication was Henry J. Kauffman, head of Kauffman Associates, and other agency executives. . . . Charles Zurhorst, public relations counsel, has started a Saturday Television-Radio column in the *Washington Daily News*. . . . DuMont plans to install a postwar receiver in the White House. . . . A standing list of legislators' phone numbers to be called, whenever video signals are on the air, are on file at the Radio Room of the Old House Office Building, where a tele receiver has been installed. . . . Pioneer Television Association, a group of citizens, civic leaders and educators in the Nation's Capital, held its recent dinner at the Lee Sheraton Hotel, Washington. Its purpose is to further tele as a program and public service medium. Secretary is M. Douglas Clarke, 3100 Connecticut Avenue, Washington 8, D. C. Yearly dues: \$5.00.

Main studio of DuMont's W3XWT, Washington, featuring high ceiling, incandescent lights





Paul Mowrey addressing audience of Washington radio and business men.



Paul Raibourn discusses media during morning session of "Institute."

Televiser's "Television Institute" at Statler, Wash., D.C., Draws Record Audiences

WITH FCC hearings for Washington stations just completed, the second in TELEVISER'S series of national and regional "Television Institutes" got under way on Jan. 29th at the Hotel Statler, with more than 350 of the city's and country's chief executives—radio, television, motion pictures, newspapers, retailing, advertising, government and educational—responding to TELEVISER'S invitation to television.

Also coming from many parts of the country were the more than 20 speakers and guests of honor.

Highlights of the "Institute" were:

☐ An address by Paul Porter before a record-breaking group of luncheon guests in the Congressional Room.

☐ Special telecast beamed from Du Mont's experimental station, W3XWT, located in the Harrington Hotel, to the "Institute" meeting at the Hotel Statler, where approximately 300 persons saw television for the first time.

In his address before the luncheon meeting, which filled the Congressional Room to overflowing, Porter commended the guests for their farsightedness in attending an "institute" devoted to the problems of television. "Nothing like this was ever held when radio was young," he pointed out.

Television, he said, was ready now for commercial service, and its development in the next year or two would exceed all

expectations, "Petrillo and God willing."

The then chairman of the FCC, and now OPA administrator, received a warm welcome from guests and speakers.

John R. Poppele, president of the Television Broadcasters Association, was co-chairman of the luncheon session, with Matt Meyer, president of the Advertising Club of Washington, D. C., co-sponsors of the event, as chairman.

Mr. Poppele, in his address before the group, pointed out that the television industry has already spent more than 35 million dollars in helping develop television to a point where it is ready to begin serving the people of America and providing jobs for returning servicemen.

In the morning session, Paul Raibourn, television executive of Paramount Pictures, Inc., and president of Television Productions, Inc., predicted a market of from five to seven million sets per year, with the average set selling for about \$200. Mr. Raibourn, in his blackboard talk, pointed out how television will share in the 3 billion dollar advertising budget spent by American advertisers for all media.

Paul Mowrey, ABC chief of television, warned that television is not for the bargain hunting type of advertiser; that television must be measured in sales results, not just by advertising costs alone. Television costs, he warned, will be considerably higher than radio or display advertising.

Intra-store television, said Herbert E. Taylor, DuMont's assistant director of transmitter sales, will help stimulate store traffic and will result in a greater number of sales per visit.

Richard Hubbell, well-known author of "Television Programming & Production" and "4000 Years of Television," and now television director of the Crosley Broadcasting Corporation, came from Cincinnati to act as chairman of the morning and afternoon panels, which met in the South American room of the Statler.

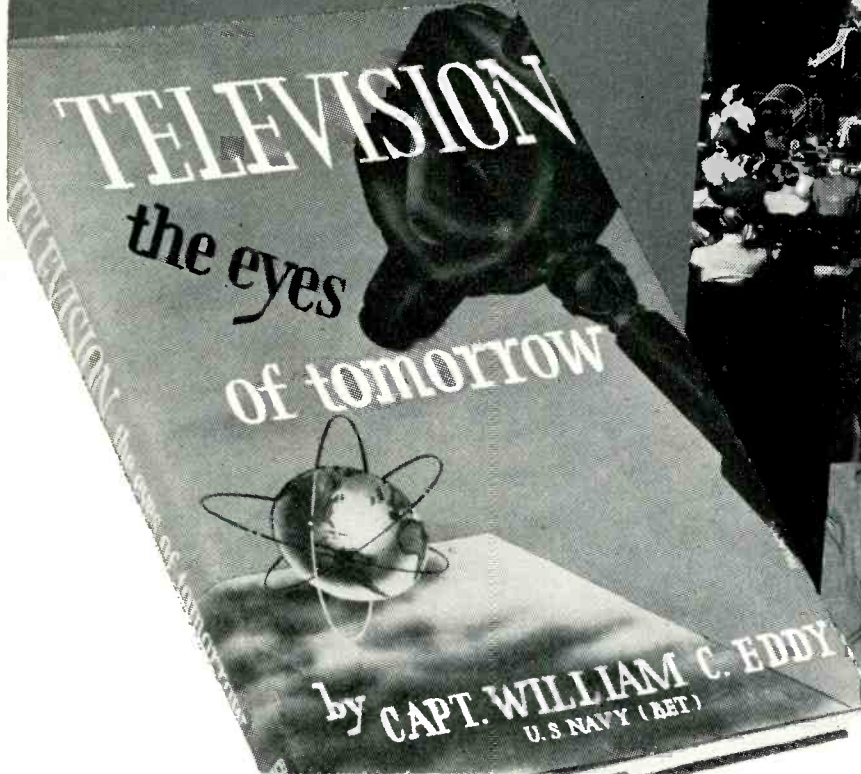
Hubbell Speaks

Hubbell, in his talk before the "Production Panel," decried the talk of television programs being exorbitantly expensive to produce, declaring that in a "well organized and properly designed studio plant, we can produce most television programs at costs that are not so very much greater than standard radio."

A light and entertaining touch to the discussions was added when Robert Emery, television director of the Bamberger Broadcasting System, illustrated how television acting technique differs from radio, utilizing actor-producer Lee Wallace in the demonstration.

The afternoon session was concluded by Ralph Austrian, president of the RKO-Television Corporation, who illustrated the use of film in an hour-long talk, broken up by slide and film.

From Dream to Reality



Television is an outstanding development promised our post-war world. It will open up new entertainment media, new careers, as well as functioning as a proving ground for research. And in **TELEVISION—The Eyes of Tomorrow**—we have a definitive and authoritative compilation of television's history, nature, and future.

Captain Eddy is an expert in his field, having worked in it from its early pioneering days to the present. He is not merely interpreting scientific data; he is relating his own experience and solutions as a man who worked with Philo Farnsworth, was chief of video effects for NBC and director of Television Station WBKB which he built in Chicago.

TELEVISION—The Eyes of Tomorrow—traces television's birth and growth, with special attention to present-day technical aspects, giving detailed scientific answers to numerous questions that have arisen in the making it a practical invention rather than an experimental dream.

Here is a detailed study of lighting techniques, a variety of visual effects, a proposed coaxial network plan, and

a means for solving one of the biggest problems: how to get wider coverage. A complete section on color television is one of the outstanding features, opening up a whole new trend in this direction. The enormous advertising potentialities are fully discussed. The future possibilities of televised, on-the-spot reporting are completely explored.

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- The television camera and its associated circuits
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- Control room difficulties
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- Techniques of color and color response
- Motion picture sources
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4: REVIEWS, SCRIPTS, AND VIEWS

BOOKS:

"TELEVISION SHOW BUSINESS," by
*Judy Dupuy. General Electric Co.,
Schenectady, N. Y. 246 pp. \$2.50.*

Reprinted from TIDE

TELEVISION'S program directors and advertisers are learning the hard way what the new medium can do well, where its limitations lie; as telecasters well know, today's trial & error experiences will be tomorrow's guide-posts. Five years of such experience are summarized by Judy Dupuy, former radio editor of the New York newspaper, *PM*, and present editor of *Televiser* magazine in *Television Show Business*, a 250-page handbook, outlining in detail what General Electric Company's station, WRGB, at Schenectady, has learned about television.

The G-E station has pretty well run the gamut of programs, experimenting with almost everything from boxing to ballet, including variety shows, religious programs, interviews, fashions, forums, drama, quizzes and many other types. Author Dupuy tells which were successful, which were not, and, more important, why.

Typical Observations

☐ Vocalists: opening on a close-up of singer and holding it through a long piano introduction, bores the audience.

☐ Choreography: television will undoubtedly provide a new stage for the dance, but most night club and theater routines are too rapid and require too much space. New choreography techniques are needed.

☐ Newscasting: if a newscaster uses maps and charts, his pointers should be of a contrasting color.

☐ Table-tennis: a difficult television problem because the speed of the ball tends to make it fade into the background; colored balls partially overcome this handicap.

Good & Bad Selling

In her chapter on television commercials, Dupuy points out four basic types: 1) the radio type with the commercial at the beginning, the end, and possibly the middle of the program; 2) the billboard type, with the name of the sponsor or

product worked into the show with no attempt at direct selling; 3) the entertainment type, turning the sales points of the product into comedy or musical material; and 4) the demonstration type, the style, or how-to-do show.

On the basis of WRGB audience polls, Dupuy summarizes in detail what GE has learned about commercials.

☐ In showing packaged products, use close-ups; people frequently forget names, remember packages.

☐ Indirect selling has greater viewer-impact than direct selling.

☐ Viewers resent repetitious and high-pressure advertising, find long and elaborate commercials annoying, and like comedy and educational commercials the best.

☐ Two moot questions: the best length for a commercial, and the value of repeating it.

Of interest to technicians and writers, the book concludes with chapters explaining the technology of television, the functions of cameramen, control room workers and other studio personnel, and the reproductions of some television scripts, including all studio directions.

HOW TO WRITE FOR TELEVISION

*by Doug. Allan, E. P. Dutton & Co.,
Inc. 1946. 244 pp. \$2.75.*

THE best description of Doug Allan's *How to Write for Television* is found in the author's own words: "In all discussions in this book, I assume that those who aspire to write for television have already mastered the art of writing for some medium." His book is not a handbook for the novice. Rather it points up various aspects of the visual broadcast medium necessary for an understanding of the new scriptwriting formula.

Of particular value are his chapters on "Dialogue," "Sample Scripts," and "Adaptation." Chapter XIV, "Adaptation," is recommended for study. Here the short story, *Paul's Present* from *Collier's* is given followed by its adaptation for television performance.

One of the best chapters in the book, Chapter IX, "Television Scenery," was contributed by Edna Gamble, scenic artist, who has done commendable work at WABD-DuMont.

PIONEERING IN TELEVISION, *excerpts from speeches and statements of Brigadier General David Sarnoff. Radio Corporation of America, 1946.*

PIONEERING IN TELEVISION, sub-titled "prophecy and fulfillment" is a series of excerpts from speeches and statements made by Brig. Gen. David Sarnoff, head of the Radio Corporation of America, from April 5, 1923, down through the years. The book is really a chronological history of television from its mechanical scanning days through its various phases of development to the picture of today.

A good part of the record is taken from reports made by the General to his board of directors, much of the record being made public for the first time. He has always believed in television and the book is ample proof of how he has brought his belief to life. For those to whom "the record" is important this book is a must. For those who want a record of the passing television scene and for those who want to refer to the record, here's something for the library—from the Dept. of Information of RCA.

Television Theater Studio

WAYCOTT PRODUCTIONS

•
*Theatrical Productions
Applicable for
Television*
•

Steinway Bldg. (616)
113 W. 57th St.
New York City



"Someone in the house is going to murder me."

"Sorry, Wrong Number"

STARRING: Mildred Natwick
 STYLE: 30 min. drama
 PRODUCER: John Houseman
 DIRECTOR: Frances Buss
 SETS: James McNaughton
 WCBW-CBS, N. Y.; Jan. 30; 8:30 p.m.

The package drama, *Sorry, Wrong Number*, a video version of Lucille Fletcher's successful radio show, was to have brought John Houseman's Broadway-Hollywood directorial hand to television. Instead, Houseman, busy readying the Broadway production, *The Lute Song*, worked through his video associate, Nick Ray, with WCBW's producer-director Frances Buss. It was an unhappy marriage, or rather a lack of marriage of directorial talents. The tele-drama was uneven and uninspired.

Burden of the psychological suspense study, based upon the use of telephones and an overheard telephone murder plot, rested upon Mildred Natwick (as the neurotic wife alone in the house) who, though adequate, failed to develop the situation with herself as the victim into mounting horror. Where production fell apart in this three-scene drama (bedroom, telephone central office, precinct police desk) was in its inadequate visual nuances in support of the woman's growing fears, in its routine camera coverage, and in its unimaginative visual denouement.

Production details:

- ☐ The bedroom set and the lighting of the scenes were excellent.
- ☐ Transition between scenes—from bedroom to central office or to police desk—were handled smoothly.
- ☐ Close-up coverage of the woman in bed was better than good, even though unusual camera angles weren't used.
- ☐ The need of symbolic action which the script cried out for to suggest horror was missing. For instance, the final sequence actually showed a man coming into the woman's bedroom, instead of implying his entrance by showing the door opening and a shadow in the background or a gloved hand pushing it open. Similarly, the final curtain lost impact by showing a gloved-and-hatted man picking up the fallen telephone and hearing him say to the police whom the woman had called, "Sorry, wrong number."

Inauguration of Television Service Between Washington, D. C., and New York via AT&T coaxial cable

FEB. 12; 12:00 noon; 40 mins.

The first Washington-New York television broadcast over the newly installed A. T. & T. coaxial cable on February 12, Lincoln's Birthday, was inaugurated with fitting ceremonies that marked the importance of the new network facilities. The telecast, which opened in New York and was switched to the Washington pickup, was broadcast by WNBT-NBC and WABD-DuMont in New York and by Dumont's W3XWT in Washington. (WCBW-CBS was off the air, heeding the New York mayor's brief shut-down decree.)

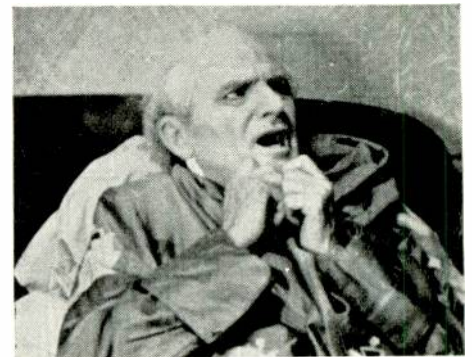
The telecast was a momentous occasion, taking viewers to the Capitol and to Lincoln's Memorial where for the first time many of them participated in the placing of the President's wreath at the foot of the Lincoln statue by General Dwight D. Eisenhower.

CBS's cameras were stationed at the Capitol steps where Bill Henry interviewed several congressmen and former FCC chairman Paul Porter. The telecast then switched to DuMont's W3XWT for an explanation, by sketch and film, of the coaxial cable link; then to NBC's remote cameras at Lincoln Memorial.

Reception in New York at NBC's viewing room was as good as local reception.

Production notes:

- ☐ Switches between pick-up points were smooth and rapid for the most part. Switch to DuMont studios held the speaker too long on camera before throwing him his on-the-air cue. There was also a noticeable lag between studio speaker and the film showing coaxial cable.
- ☐ CBS cameras, on the steps of the Capitol, were set up so that the sun fell across the backs of the congressmen being interviewed, thereby throwing their faces into shadow.
- ☐ Radio commentator Bill Henry, working in the visual medium for the first time, was stiff and slightly standoffish.
- ☐ Television cameras, which reveal all, give the public an insight into the ways of news photographers. People saw Gen. Eisenhower at the request of newspaper photographers repeat his act of placing the wreath so that the camera boys could take another picture. Such bits of human byplay are edited out of newsreels and newspaper photographs. A new on-the-scene reporting job will be done by television.
- ☐ Best shots were recorded by NBC's camera crew by placing cameras inside the Memorial and shooting past the stately columns, picking up the Washington Monument a quarter of a mile away.
- ☐ The one-way Washington to New York coaxial cable will be shared by CBS, NBC and DuMont, each having two nights a week for Capital originated pick-ups.



"No—no, Pierre! I won't, I won't remember!"

"Laughter in Paris"

By: Richard P. McDonagh
 STYLE: Original drama, 1 hour & 15 mins.
 PRODUCER: Fred Coe
 COSTUMES AND FURNISHINGS: Elwell
 SETS: Bob Wade
 WNBT-NBC, N. Y.; Feb. 17: 8:30 p.m.

The much promoted *Laughter in Paris*, Richard P. McDonagh's psychological drama, died aborning. What might have been good tele material lacked visual story development both in script and in presentation.

McDonagh, head of NBC's script department and writer of many top-notch *Words at War* radio dramas, used the flash-back technique, with fifteen scenes, to tell his story of the Molinard brothers—bad Henri, bedridden and aged being meted out justice by wronged Pierre whose hands alone were seen—hands ready to choke the breath out of Henri's lying throat—and whose voice demanded that Henri remember . . . remember. This treatment of the present-day sequences which were shown in constant close-ups grew monotonous because the performer (Frank Lea Short) failed to sustain and build the part.

The flash-back sequences were handled effectively, presenting real flesh-and-blood people. The restrictions of NBC's vest-pocket studio seemed to cramp the movement of performers on some stage sets. Evidently the bedroom and the drawing room sets took up the major space with little room left for cameras and the remaining four sets.

Bob Wade's sets were excellent. Also the costumes and furnishings. The play, however, echoed the false sign-on and sign-off laughter.

Production details:

- ☐ The use of dual actors in the present-day and flash-back sequences made the flash-back technique possible.
- ☐ Cueing of recorded music with simulated piano playing was on split-second timing, especially when snatches of music were idly played.
- ☐ Entrances and exists of performers on the drawing room set were well handled.
- ☐ Transitions between scenes were uneven and spotty—at times going to black level and holding black level for seconds.
- ☐ Over use of close-ups.
- ☐ The denouement (the aged Henri's imagining Pierre) was anticlimactic.

Idea for a Tele Show:

Dick Roffman, one of the editors of *This Month*, offers the services of Jerry Siegel, creator of *Superman*, for a television comics presentation; also the all-gal staff of *This Month* for a complete visual story on how a magazine is "put to bed"—how covers are designed, pages are laid out, copy is edited, etc. Interested? Write or call Dick Roffman at ELdorado 5-4395.

Looking for Studio Space?

We've been informed that a former motion picture studio of 70,000 square feet, with high ceilings, is available for occupancy for a television station in New York City. The four-story studio building, a separate 4½-story laboratory building, and three other buildings occupying 1½ acres of land, comprise the real estate offering.

CBS on the Offensive:

CBS's 2-page color spread in all radio-television trade papers following CBS's color demonstrations and broadside offensives, has confounded the trade oracles, who predicted peace and conciliation following Paul Keston's seeming video eclipse. *Watch CBS!*

Three for Three

The Baltimore tele field was narrowed in February with the withdrawal of Tower Realty Company from the ranks of applicants seeking video stations there. Applying for the three downstairs channels allotted Baltimore are: Hearst Radio (WBAL), Radio Station WITH, and Jos. M. Zamoiski (Columbia Wholesalers). With three downstairs channels and only three applicants applying for them legal sparring will be unnecessary and should therefore result in Baltimore taking its video place sooner than most cities. A T & T cable and Philco radio relay circuits already service Baltimore.

Miscellanea:

A crop of small motion picture companies springing up to service the television trade. . . . "Stratovision" television idea taking hold in some quarters, but is still scoffed at in most, despite recent tests. . . . More and more returning servicemen looking for jobs in television, mostly without luck. . . . Larry Carl, TELEVISER's Washington representative will soon be leaving for a radio job in Maine. . . . Recent Washington decisions

may cause many to wonder whether or not a channel-sharing plan is the answer, especially in view of the heavy programming load each station may be required to carry.

Sound Studios, a Washington film organization headed by Robert Coar, has sold two video news shows for telecasting by WABD, New York, and W3XWT, Washington. News program will originate from the DuMont Washington studios and will be piped to New York over the A T & T cable. Series starts shortly after WABD, on Channel 5, returns to the air from the Wanamaker studios. First show will consist mostly of live news and interviews.

CLASSIFIED ADVERTISEMENTS

As a service to our readers, *Televi-zer* is accepting classified ads limited to 50 words. Rate, \$5. Ads must be received no later than week prior to publication date.

TELEVISION RENTAL: You can try out television in your own home before spending your money. Reasonable rental. Call MEdallion 3-2425-6, or write to Filcowen Electronics Co., 331 W. 38th St., N.Y.C.

FOR SALE: Two dummy cameras, mounted on dollies, suitable for rehearsal and training work. Are equipped with pilot light, with long length of electric wire. Camera heads tilt and pan in all directions. Regular ground lens in heads. Cameras were shaped of sheet aluminum to give appearance of real cameras. Box OC, *Televi-zer*.

TELEVISION EXECUTIVE: Five years of experience in all phases of studio operations. Seeks job with a television station, now in operation, under construction or planned, anywhere in the United States. Have ability to train television crew and getting tele station underway. Box 101, *Televi-zer*.

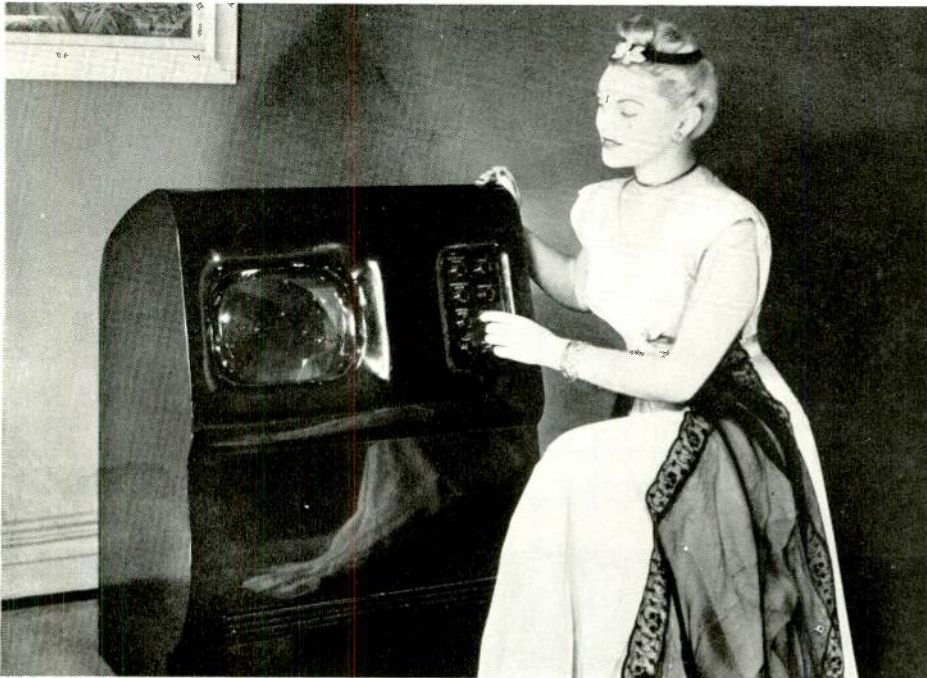
TELEVISION TALENT: If you want television talent or ideas for television programs, contact Bob Height, 29 years old—29 years of show business experience. Interested in making a tie-up with a television station in Philadelphia or elsewhere. Bob Height, 6031 Chester Avenue, Philadelphia, Pa. SAR 3674.

ENGINEER: Seeks connection with television station or manufacturing concern. Extensive engineering experience in television. Thorough knowledge of crystals. Have had many articles published in radio-television trade papers. Box NC, *Televi-zer*.

ALL-AROUND MAN: Wants job in television studio. Has basic knowledge of cameras, lights, electronics. Feels eminently qualified for station job as technician, cameraman, prop man, sound boom man, or what have you? Do you have a place for him? Box XX, *Televi-zer*.

RENEWALS: If you haven't already renewed your subscription to *Televi-zer* do so today. Many, many interesting articles scheduled for forthcoming issues, articles by eminent writers and researchers. So be sure to renew your subscription today. Only \$3 for one year. *Televi-zer*, 11 W. 42nd St., N.Y.C.

COLOR DEMONSTRATOR . . .



COLOR TELEVISION RECEIVER, designed and built by CBS engineers for reception of ultra high frequency signals, has a 10-inch tube, magnified through curvature of a glass pane to the size of a 12-inch tube. The compact set is capable also of receiving high-definition black-and-white pictures. (CBS photo)

“DEPTH OF FOCUS” » » » » BY THE EDITORS

THE lessons that have been learned from the two intra-store television experiments have been valuable, especially for future planners of intra-store television.

But the biggest lesson that was learned is that department stores are not yet ready for intra-store television, and conversely, television is not yet ready for department stores.

It is apparent that the two intra-store tele demonstrations failed rather dismally because the television equipment used was never intended for such use, and, in this day of advanced design and “moon-shooting” electronics, the equipment was too obsolete and totally inadequate for a satisfactory job.

In the interests of the television industry a moratorium on all intra-store television should be called until specially designed intra-store cameras, lights, sound equipment and receivers are produced, and ready for use by department stores generally.

Hastily improvised, publicity-grabbing installations cannot help but backfire—to the detriment of all television.

* * *

A GREAT need exists for a central clearing house for television information, a place where reference works and periodicals on all phases of television may be readily secured, where the releases of all of all companies could be on file, where the stations and agencies could file photographs of their shows and commercials for reference use by writers and researchers, where a television receiver (with a large screen) would be available for the convenience of writers and others who wish to observe television programs.

Why can't the Television Broadcasters Association (TBA) or the American Television Society (ATS) provide such sorely needed facilities?

They'd be much appreciated by all members of the radio-television press, and by the scores of new writers and students now investigating television.

* * *

TELEVISER doffs its hat and says “thanks” to all of the radio-television trade papers for the wide, extensive coverage given to the “*Television Institute*,” first at the Hotel Commodore in New York and then at the Hotel Statler in Washington, D. C., sponsored by TELEVISER.

No story published by these trade papers failed to credit TELEVISER, indicating the truly impartial manner in which these publications handle all news of interest to the television world.

We're specially grateful to *Radio Daily*, which devoted a banner headline to the “*Television Institute*” and a full page of coverage; and to *Broadcasting* for its page of summary.

FOR our score of new readers not yet familiar with our editorial policies, we publish this credo:

☪ TELEVISER shall at all times serve the Television Industry, to hasten television's growth and development as a commercial and public service medium.

☪ TELEVISER shall publish only articles of genuine interest to our readers and to the Television Industry.

☪ TELEVISER shall, at all times, co-operate with the established television organizations in the furtherance of their programs, and shall give encouragement to the creation of new organizations throughout the country.

☪ TELEVISER shall, as an extension of its editorial functions, initiate and conduct forums, lectures and educational programs for its readers, and others interested in television.

☪ TELEVISER shall feel free, at all times, to criticize any organization or company whose actions, in the considered judgement of the editors, are inimicable to the best interests of television.

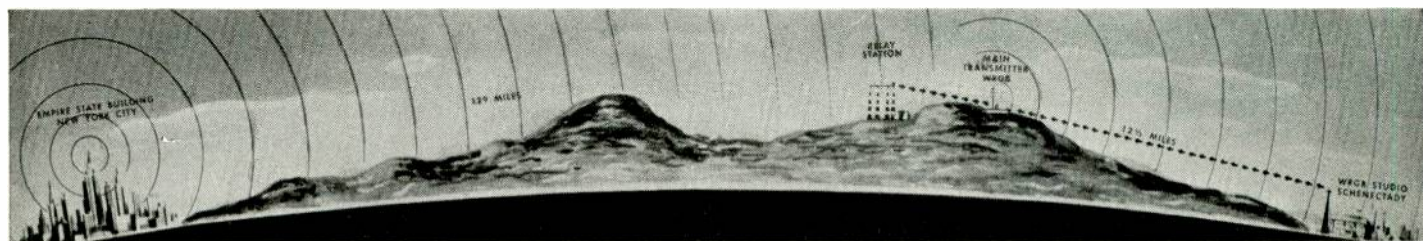
☪ TELEVISER shall, at no time, consider the publication of any article based upon a promise of advertising or other revenues.

☪ TELEVISER shall, at no time, be used as a vehicle or organ of expression for any person, private or corporate, for selfish purposes.

☪ TELEVISER shall act as a clearing-house of information for its readers, and to returning veterans who are considering making television their careers.

In pursuance of these policies, TELEVISER has planned, sponsored and conducted the much praised “*Television Institute*,” held at the Hotel Commodore in October, and at the Hotel Statler in Washington, D. C., in January, and is planning more of these one and two-day institutes for other cities, including Canada. In additional furtherance of its educational program, TELEVISER is conducting five 13-week courses in television for its eastern readers and will inaugurate similar courses elsewhere as soon as possible.

Most of all, the Editors of TELEVISER were gratified to note from the bibliography published in the *American Television Directory* of the American Television Society, that more articles are credited to TELEVISER than to any other single publication.



5 Courses To Choose From!

1: STATION MANAGEMENT AND OPERATION

(Wednesdays, 7-9 p.m.)

- Locating a Television Station
- Designing a Tele Station
- Operating Problems
- Programming
- Studio Personnel Training
- Studio Lighting
- Networks
- Black-White vs. Color
- Time Sales
- Remote Pickups

2: PROGRAMMING & PRODUCTION

(Mondays, 7-9 p.m.)

- Types of Programs
- The Television Audience
- Script Preparation
- Casting
- Acting for Television
- Directing for Television
- Costuming & Make-up
- Music for Television
- Use of Films in Programming
- From Radio to Television

3: ADVERTISING & COMMERCIALS

(Tuesdays, 7-9 p.m.)

- Types of Commercials
- Some Current Tele Commercials
- Setting Up a Television Dept.
- Use of Film in Commercials
- Use of Gadgets and Props
- Use of Marionettes
- A Comparison of Media
- When Will Tele Advertising Pay?
- The Hidden Commercial
- Writing the Commercial

4: PROGRAM WORKSHOP

(Fridays, 7-9 p.m.)

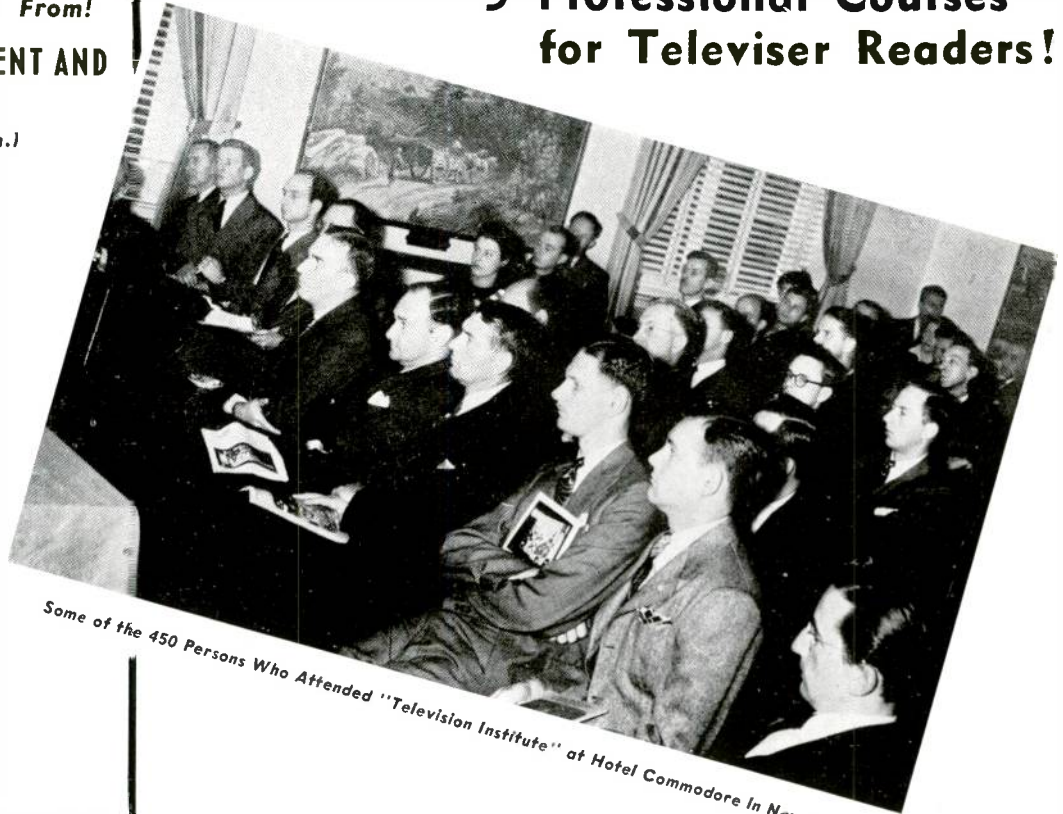
- The Variety Show
- The Dramatic Program
- The Fashion Show
- The Educational Program
- The Sports Program
- The Travelogue
- The Newscast
- The Children's Program
- The Audience Participation Show
- The Special Events Program

5: GROUND FLOOR COURSE

(Thursdays, 7-9 p.m.)

- How Television Functions;
- How Tele Differs from Radio, Screen, and Stage;
- Techniques Employed in Television;
- Jobs and Careers in Television;
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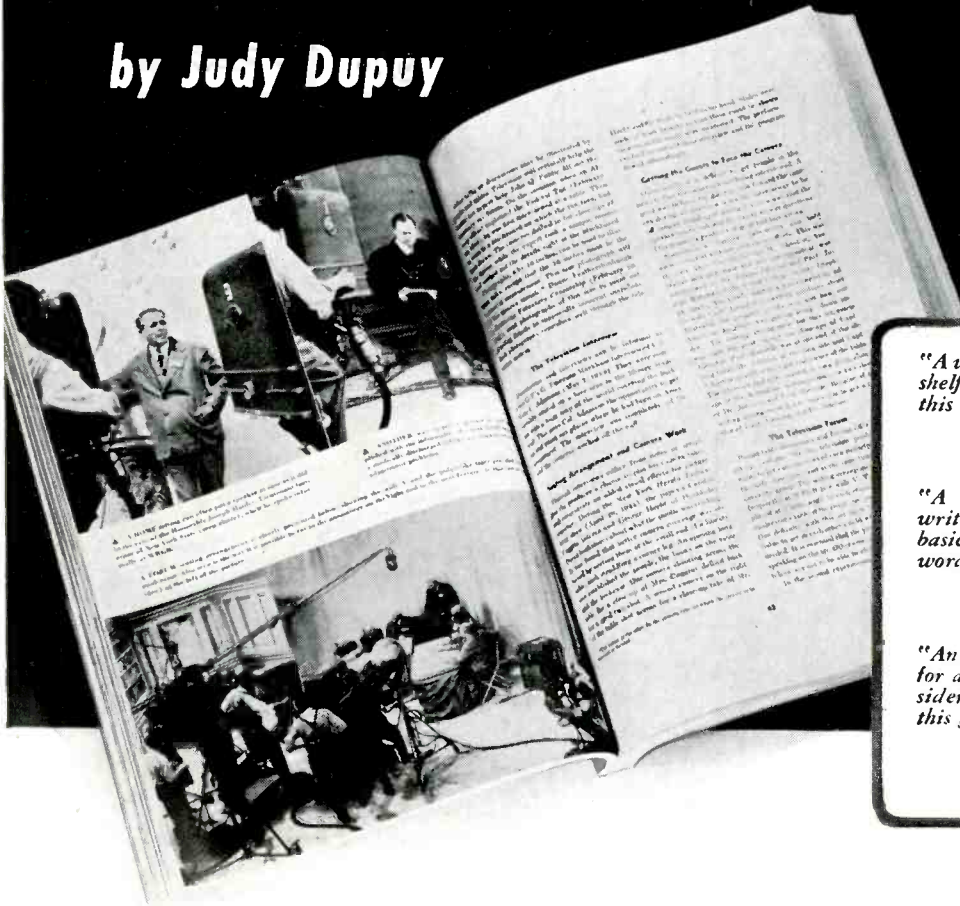
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11 West 42nd Street, New York 18, N. Y.

37 chapters of Television *know-how* "TELEVISION SHOW BUSINESS"

by **Judy Dupuy**

PRICE
\$2.50



"A very definite contribution to the small shelf of texts on the subject available at this time."

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Director of Television
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"An intelligent and comprehensive guide for all programming personnel . . . consider it a must for anyone associated with this great new entertainment medium."

PAUL MOWREY
Manager of Television
American Broadcasting Company

IN 246 large pages, lavishly illustrated with 71 photographs and charts, this up-to-the-minute *indexed* book helps you to—

- Shape your television programs for greatest interest and acceptance.
- Handle drama, music, dancing, and newscasts most effectively.
- Get top response from special features such as forums and round tables, fashions, puppets, quizzes, games, and public service programs.
- Capitalize on motion-picture sound films for regular or "fill-in" use.
- Organize and operate your studio, from control room through cameras and microphones to properly lighted stage.
- Costume and make up actors properly, prepare professional scripts; handle other details of a successful television station, including accurate checking of audience response.

"Television Show Business" has been written for General Electric by Judy Dupuy, authority on television and show business, editor and producer. It is backed up by more than six years' operating experience at Sta-

tion WRGB, Schenectady. Every station executive and show producer should have this handbook on television programming and production.

Those entering television will find that G.E.'s experience marks out clearly the path to successful programming. Experienced directors and artists will benefit greatly by studying new methods which others in the field have tested and recommended. Order "Television Show Business", at \$2.50 per copy, direct from *Electronics Department, Room 122B, General Electric Company, Schenectady 5, New York.*

GENERAL  **ELECTRIC**

156-E1-6912