

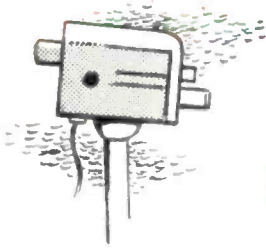
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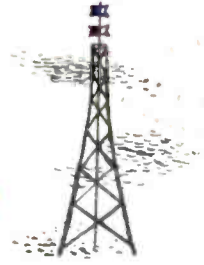
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Televiser MONTHLY

JOURNAL OF TELEVISION



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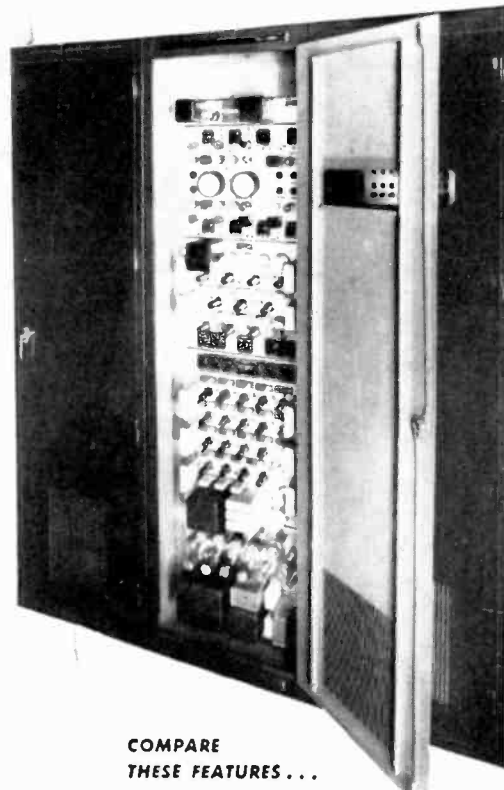
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DU MONT MODEL TA-107 A/B

Synchronizing SIGNAL GENERATOR

Basically a set of tried-tested-proven units packaged in one cabinet for use in furnishing the horizontal and vertical driving pulses; the blanking signals; and the composite synchronizing signals required by studio and film cameras, camera control units, monitors and other telecasting station equipment. May also be used with a source of television picture signal in the preliminary and the final testing of television receivers in production. Likewise in the development laboratory, in schools and wherever video circuits are critically analyzed.

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COMPARE THESE FEATURES...

✓ Conforms to all RMA and FCC specs for standard output signals, horizontal and vertical driving signals, composite video blanking and synchronizing signals.

✓ Linearity test signals at 900 cycles providing 15 horizontal bars, and 157.5 kc providing 10 vertical bars mixed with blanking, by means of switch, for use in checking scanning linearity of picture monitors and television receivers.

✓ Provision of two 3" c-r tubes for use in simultaneous monitoring (without switching) of all frequencies in the sync generator. Just frequency counts may be checked or adjusted without use of external oscillographs.

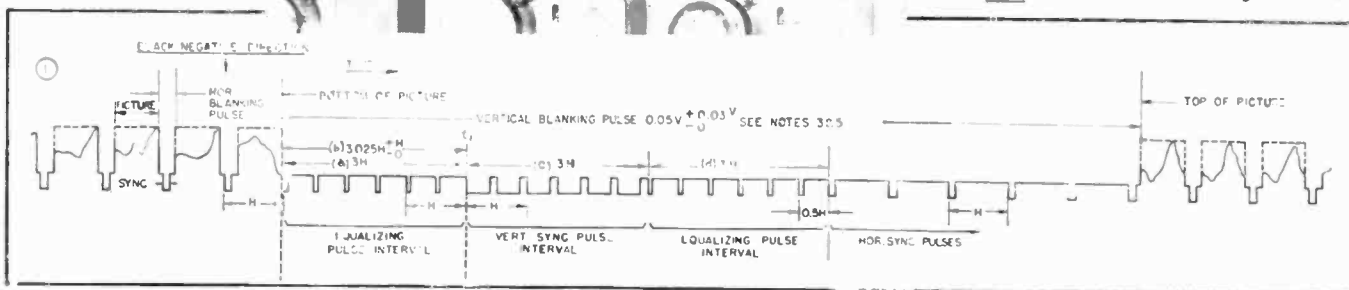
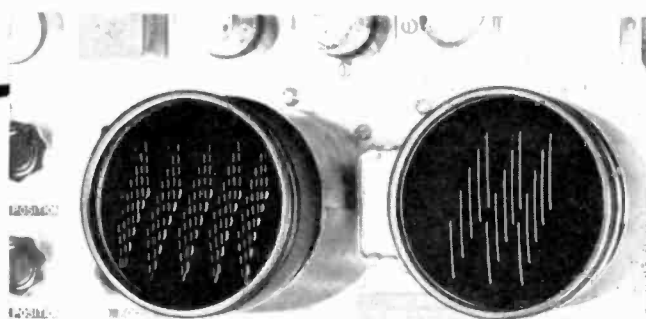
✓ Leading edges of equalizing pulses are also leading edges of horizontal and vertical sync pulses... for perfect interlacing.

✓ A crystal oscillator at 157.5 kc or a highly stable self-excited oscillator at 157.5 kc may be selected by a switch for use as master oscillator. The self-excited MO is useful in synchronizing the generator, by means of provided lock-in circuit, to 60 cycle power line or to a remotely generated sync signal.

✓ Very short signal lead lengths. Operation of all tubes well within manufacturer's rating. Dimensions, mounted in cabinets: 83 1/4" x 22" x 18 1/4", 680 watts.

Plus many other outstanding features.

Close-up of the two 3" cathode-ray tube monitors indicating all frequencies within sync generator. Below, the composite signal provided by Model TA-107 A/B.



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Mar. 15,
1948

Televiser

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in
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Television
serving
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METROPOLITAN
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MAN ABOUT

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NEW YORK DAILY NEWS

selects



TO SERVE the nation's greatest single television audience, the Daily News is building and equipping a great new television station—WPIX. Its studios embody the latest engineering design, and this studio and control equipment will be supplied by General Electric—pioneer in television research and operation for more than twenty years.

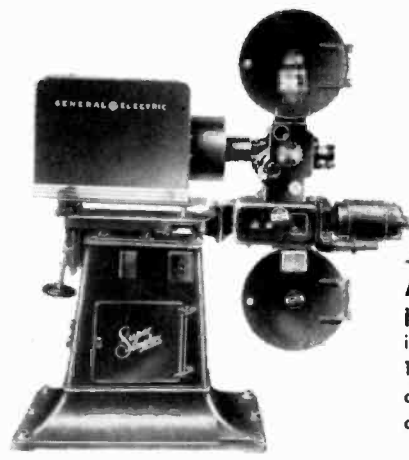
G-E Equipment Service-Proved

The proving ground of all General Electric television equipment is the most powerful TV station in the United States—WRGB, Schenectady. WRGB has been in operation since 1939. Here television station equipment has been measured, tested, improved, and tested again in actual operation.

The New York Daily News ordered General Electric television equipment because of this demonstrated efficiency, practicality, and dependability.

General Electric has everything needed to put you on the air in television. Assemble all the facts before you make your decision. Above all, see the G-E equipment, hear the G-E story. You owe it to your investment.

General Electric television engineers and representatives are located in principal cities—coast to coast. They have valuable information for you. Call them, or write: *General Electric Company, Transmitter Division, Electronics Park, Syracuse, New York.*

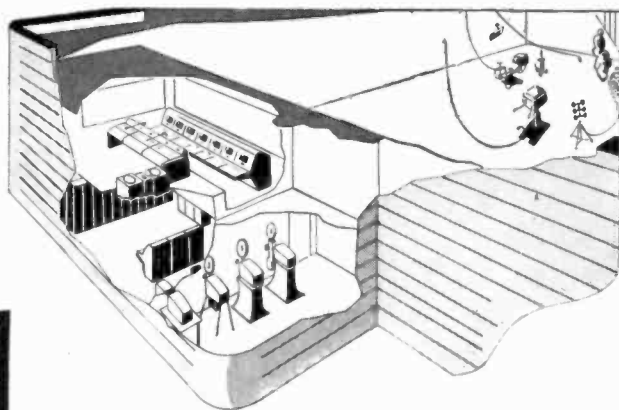


A full complement of Projection Equipment, including two 35 mm projectors, one 16 mm projector, and one dual-dissolving slide projector designed for G-E television use.

← N. Y. Daily News Building—which will house the advance-designed studios and latest G-E television equipment of the Daily News' great new station WPIX.

Television Equipment

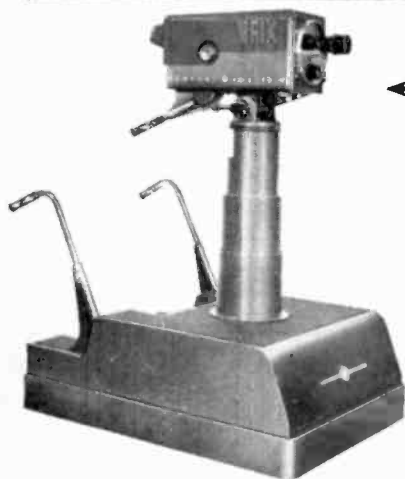
Master Control Desk—an exclusive G-E development. This equipment enables a single operator to select from various program sources—inside or outside the studio—the material he wants to air. The switching operation, which includes both video and audio, is done smoothly, continuously—by one man.



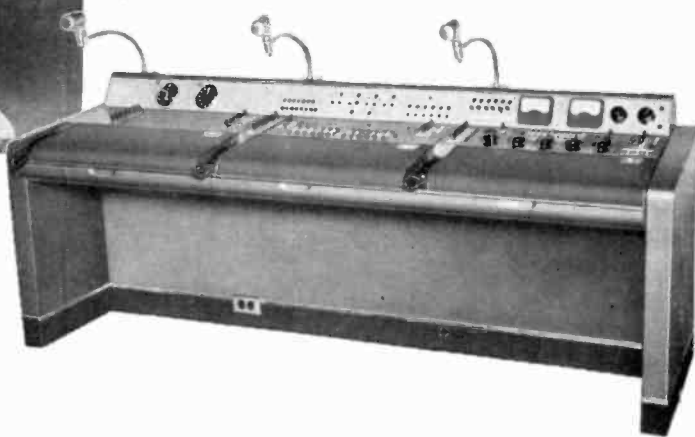
G-E STUDIO AND CONTROL EQUIPMENT ORDERED BY THE DAILY NEWS

↑ **Two full sets of Studio Film Camera Channels.** These comprise the G-E camera, camera console, and compact racks of auxiliary items.

Extensive Audio Equipment. The part of this equipment controlled by the operator is built right into the G-E studio consoles—a carefully-engineered permanent installation. Provision is also made for extending studio equipment gradually by "block-building" with G-E audio racks.



← **Three complete sets of Studio Camera equipment.** The new G-E studio camera is the lightest television camera ever built for studio use. Counterweighted for fingertip control, it is operated and maneuvered with ease by one man. Each camera has its control console and rack of accessories to complete an individual camera channel.



Start right in Television
PLAN, then BUILD—with G-E

LEADER IN RADIO, TELEVISION AND ELECTRONICS

GENERAL  **ELECTRIC.**

100-G-3-0912

Television Scannings

by Joel Peterson

WHAT HATH FCC WROUGHT? The announcement that the FCC urged AT&T to begin charges after May 1st for coaxial lines used for television networking came as a blow to many in the industry. This action comes before the presidential convention (June '48) when additional charges will cripple the flexibility of a grandiose TV stunt that might have boosted television at least as much as the Cox-Harding election boosted radio in 1920. Nets should continue toll-free until after the convention at least, or better until early 1949 when the experience of some fifty TV stations will allow the establishment of more equitable toll-rates.

BIG PICTURE-ITIS. Many buyers of the large screen television sets are those who already have small screen sets. This desire for large screen TV by seasoned televiewers has caused a bonanza-like rise in the manufacture of plastic lenses. One lens maker claims vision over a 180 angle without any dead areas. Moreover, he claims the picture has better black-and-white quality.

IT IS HOPED that the organization last January of the Radio-Television Critics Circle of New York will be the harbinger of a move forward from the carping critical methods in current use. What is needed is a definite turn away from the saying of cute things in a tricky way and ending up with an unctuous "I have spoken" air. Specific (not general) criticism of TV shows especially will advance programming like nothing else.

ABC is reportedly planning to install its antenna on the Chrysler Building along with that of WCBS-TV. What will this mean to the televiewer? For the first time New Yorkers will be able to orient their rooftop dipoles so that one setting will be optimum for at least 2 TV stations--WCBS-TV and ABC-TV. Can you envision the day when all television antennas will be mounted on one tall spire so that your home antenna will pick up maximum signals from all stations with one orientation?

COLOR TELEVISION. Anything can happen. It may take only one key invention to overcome a major obstacle in the development of color TV, and send experiments off on a new tangent. A professor at Northwestern University has invented a color picture tube which needs no color lenses or filters.

The tube face glows green, red or blue on signal depending on what the studio camera sees at that instant. This action is so fast that colors blend together and the scene is very close to studio original.

LIVE VS. FILM controversies still go on and will continue for some time. Live show adherents claim intimacy (a word fast becoming cliché), but their arguments rarely go beyond the bare word itself. Film boosters claim flawless television shows (most important for commercials). The end of 1948 should at least show signs of a pattern indicating how film and live shows will divide air time.

WHAT...AGAIN? James C. Petrillo lashed out at television as another medium using canned music to supplant live musicians. The complaints were made in The International Musician, a union journal. Specific trick that did not hold with Petrillo was one station's use of an operatic recording to which TV performers merely mouthed words.

NEEDED — An easy-to-understand TV rate card. The form (not charges) of any one rate card is different from any other in most cases. Moreover, it seems to be the fiendish endeavor of each card to make the income tax forms appear like a friendly game of tit-tat-toe by comparison. Any particular reason for this? Perhaps it might be that old business trick of hiding uncertain price policies behind a curtain of complexity.

WORLD SERIES BASEBALL notwithstanding, more people see a baseball telecast if it is aired at night. A Hooper study on a World Series baseball game played in the afternoon showed 4.3 persons per set; for an ordinary ball game played at night, the Hooper study showed 6.2 persons per set! See th article "Television Takes a Look At Its Audience" elsewhere in this issue.

MOST INTERESTING technical story during the past month was a Bell Telephone revelation concerning a new type of radio relay which may handle 50 to 100 video channels. Scientists and engineers took a look into how glass lenses focused light waves and applied the theory to super high frequencies (which behave very much like light). Result: a lens which efficiently focuses radio waves, less the bulky dimensions and weight.



At RCA Exhibition Hall, radio, television, and electronics are on parade in thrilling exhibits.

"World's Fair" of radio-electronic wonders...RCA Exhibition Hall

100,000 visitors every month—that's how people have responded to the new and fascinating RCA Exhibition Hall in Radio City, New York.

Like a "World's Fair," this is a place where you can watch, and even operate, many recent developments of RCA Laboratories. Television, radio, loran, the electron microscope, and other scientific achievements . . . you'll find them "on show," and thrilling to see.

For instance: step on a platform and televise yourself, see yourself in action on a television screen. Watch radio

waves heat steel red-hot in a jiffy. Hear new RCA-Victor recordings. Take home a souvenir message from globe-encircling RCA Communications—see Radiomarine's radar and how the NBC Network operates to bring its "Parade of Stars" to your home.

Conveniently located in the heart of Radio City—at 40 West 49th Street—RCA Exhibition Hall is open 11 a. m. to 9 p. m. daily. Everyone is welcome, there is no admission charge. *Radio Corporation of America, RCA Building, Radio City, New York 20, N. Y.*



RCA Laboratories, Princeton, N. J., a great research center, and "birthplace" of many of the radio-electronic achievements shown at RCA Exhibition Hall. Research conducted here is reflected in the fine quality in any product bearing the names RCA, or RCA Victor.



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WCBS	WMAR
WABD	WTMJ
WMAL	WLWT
WBKB	WWJ
WEWS	KTLA
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with:

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- **Westerns**
- **Serials**
- **Travelogues**
- **Sports**
- **Cartoons**
- **Musicals**

From our library of almost
1000 films for video

FILM EQUITIES CORP

Jay Williams, Television Director
1600 BROADWAY
N. Y. 19, N. Y. CI 7-5850

Letters to the Editor...

SIRS: As an observer and participant in the recent television film conference at the Commodore Hotel on January 26, I wish to congratulate TELEVISER on the intelligent and interesting fashion in which the Conference was conducted and organized.

You are to be commended for the selection of Mr. Chester Kulesza as toastmaster. May I also commend you on the appointment of a Committee of Fifteen to study television and film problems.

EDWARD J. MALLIN
*Supervisor, Film Library
N. Y. State, Dep't of Commerce
Albany 7, N. Y.*

SIRS: It is our hope that some sort of sliding scale of film rental charges may be established which will be based on the population of the area served by the station using the film. Once the schedule is worked out and a reasonable price relationship is established on the basis of population, it should be possible as television grows to adjust the entire schedule upward as circumstances warrant . . .

G. EMERSON MARKHAM
*Stations Mgr., WGRB
Schenectady, N. Y.*

SIRS: I enjoyed the convention at the Hotel Commodore very much and I feel that others as well as myself got a great deal out of this gathering.

LEO SELIGMAN, *Treas.*
Favorite Films Corp.
New York, N. Y.

SIRS: Looking for something *new* and *good* in television? I can entertain kids in Indian Regalia and Tom-Tom; (2) entertain youth in my talk, questions and answers in matters which mostly interest them. (3) delight middle aged and elderly folks in my "Problems of Life;" (4) How to be happy in married life; (5) How to keep well at 60 years and over! . . .

ALMAZON IRA LUCAS,
Chief, Rising Sun,
Richmond, Va.

P.S. I *know* and *live* life, healthful at 75 years and can kick 18 inches over my head!

SIRS: In connection with an exhibition here concerning "Television," we beg you kindly to send us a copy of your publication.

BOEKHADEL THEO. VRIJDAG,
Eindhoven, Holland (van Daalen)

**RICHARD W. HUBBELL
AND
ASSOCIATES**

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**The Only Complete
Management Consultant Service
for the Broadcaster, Licensee,
or Applicant**

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for the

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including

**Cartoon and
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Originators of the
Animation Process

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729 SEVENTH AVENUE
N. Y. 19, N. Y.

THE TELEVISER

Camel's Choice... NBC Television

Right now the R. J. Reynolds Tobacco Company is starting something—
 what will be one of television's most elaborate, exciting developments
 —The Camel Newsreel Theatre.

Naturally, when Camel decided to sponsor a new full-length newsreel
 each day, 5 days a week—naturally, the choice in television was NBC.

So . . . excuse this paraphrase of Camel's *Choice of Experience* clincher:
*Let your own experience tell you why more sponsors are choosing
 NBC Television than ever before.*

Here's how CAMEL Telecasts the NEWS!

 <p>The Camel Newsreel Theatre</p>	<p>Wm. Esty Co. has events filmed by Twentieth Century Fox Movietone News . . .</p> 	<p>Shots are edited, scored, narrated then</p> 	<p>Camel themes and commercials are integrated.</p> 
<p>A new 10-minute reel is telecast each Monday through Friday—with NBC's own Television Newsreels (Mon.-Thurs.-Sun.) That means last-minute sight and sound news programs offered on NBC, 6 days a week.</p> 	 <p>Reels are flown to NBC television affiliates not yet joined to the Eastern Network while</p>	<p>Viewers in New York, Philadelphia, Washington, Baltimore, and Schenectady, (Boston soon), watch simultaneous broadcasts of latest events.</p> 	 <p>Result: more news, more viewers, more Camels.</p>

NBC Television

NATIONAL BROADCASTING COMPANY
 30 Rockefeller Plaza, New York 20, N. Y.
 A Service of Radio Corporation of America

the
practical
approach
to

television*



*Low-cost programming—
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*Over 8½ years of experience in Television
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*44 tested Television programs ready for sponsorship

*Consistently high audience ratings

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Starting April 26**

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APPROVED



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New York City

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1947 - 48 to Mar 1st (Light units indicate '47; dark units show increase for '48)

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Each Figure — 20,000 Sets



RECEIVERS

PRIVATE HOMES
Each Figure — 20,000 Sets



RECEIVERS

PUBLIC AND BARS
Each Figure — 20,000 Sets



STATIONS active

Each Figure — 2 Stations



CITIES WITH TV SERVICE



AUDIENCE

Each Figure — 100,000 Viewers



DETROIT NEWS published a special television section in its February 11th issue which covered twenty pages of television news. The section carried the headline "Television Poised to Sprint Ahead in 1948" and contained articles by many top executives of WWJ-TV. The Chicago Tribune will bring out a 40-page television supplement on April 4.

McCANN-ERICKSON'S television department has sent letters to owners of TV sets in the New York area inviting them to participate in a television panel at Radio City. While watching a program, guests will be asked to press buttons to indicate reactions. This action indicates the trend to use tried and proven radio methods in quizzing TV viewers.

WMC, Memphis Publishing Company, Memphis Tenn.; **WCON**, of the Atlanta Constitution, Atlanta, Ga.; **WAVE**, of WAVE, Inc., Louisville, Ky.; and **WJAR**, Providence, R. I. have signed contracts for delivery of RCA 5-kw television transmitters and associated equipment.

ZIV TELEVISION PROGRAMS, Inc. has acquired exclusive representation in television for 76 full-length feature films which will be available to television stations on a lease basis. Production, editing and traffic are under direction

of Robert Jacques, formerly of NBC Television, stationed in Ziv's New York office.

FARNSWORTH TELEVISION & RADIO CORP., announced a net profit of \$230,441 after taxes, for the first nine months of the company's fiscal year, ended January 31, 1948. For the first nine months of the preceding fiscal year, the company showed a net loss of \$337,420 after tax carry-back.

TED ESHBAUGH STUDIOS, Inc., New York producers of live action and animated cartoon commercial films, have recently completed the new Kaiser-Frazer film commercial spot announcements now televised on Kaiser-Frazer's 7 p.m. Sunday night Amateur Hour on WABD, New York City, and KTLA, Los Angeles.

CRESTA BLANCA WINE CO. will sponsor a series of spot announcements over WABD in New York and WTTG in Washington. The contract provides for five spots per week for fifty-two weeks on both stations. The commercials will be animated films with sound track. The Biow Co., Inc. is the advertising agency.

COURT OF PUBLIC OPINION, a new television show over WABD, Tuesdays, 8 to 9 p.m. already merits a top program rating. The story is written by Irvin Sulds

and produced for television by James Caddigan, manager of program planning for WABD and the DuMont net. The "Court" places social and political ideas on trial instead of persons. Counselors and witnesses who appear on the program are authorities in their respective fields.

SWIFT HOME SERVICE CLUB moves to night spot 8:30 to 9:00 over NBC-TV starting April 1. With Lanny Ross taking over the McCrary's job the format has been changed from a feminine appeal to a broad night appeal. The McCrary's dropped out because of Jinx's pregnancy.

WCAU-TV ON AIR. Philadelphia's newest video outlet took to the air during the past month bringing to a total of three tele stations for the city of Brotherly Love. Total U. S. stations now stands at 19. Director of Television for WCAU-TV (Channel 10) is G. Bennett Larson.

SUMMER DISCOUNTS have been established for WLWT, Crosley Broadcasting Corp's video outlet in Cincinnati in an effort to continue video service at a high level throughout the year. The following discounts are effective from May through September: 1 to 4 weeks, 25%; 5 to 10 weeks, 30%; 11 to 16 weeks, 35%; 17 to 22 weeks, 40%.

TELE-PEOPLE

HAROLD BECKER, sales executive of the Espey Mfg. Co., warned radio and television jobbers to train service and installation personnel before television comes to their areas. Many who waited until the TV signals were in the air have lost valuable business because their servicemen were not equipped to handle the job.

ROD CHIPP has joined DuMont television network as assistant engineer. He comes from ABC, where he served as radio facilities engineer. Prior to that he was in the television department of NBC.

LEW LANDERS, veteran Hollywood director, has signed with Jerry Fairbanks, Inc. to direct new issues of the producer's "Public Prosecutor," a video film series.

CARLETON D. SMITH, manager of WRC, Washington moves to Manhattan as manager of NBC's Television Department (network).

CARL WARREN, News and Special Events manager of WPIX, the News television station, closed a deal to telecast fights and wrestling matches from Queensboro

Arena this summer. It's the first remotes contract signed by WPIX, which will go on the air June 15 over Channel 11.

VANCE HALLECK, Program Manager and Script Editor of the Television Workshop of New York for two years, is now with the television production staff of WNBW, Washington, D. C.

WPIX NEW PERSONNEL: William Sloat, Supervisor of Engineering and John Merry, Engineer, formerly of WEW and KXOX, St. Louis, respectively. Otis Freeman, Supervisor of Operations; Ed Woodruff, Film Supervisor; Jack Murphy, Director of Remotes—all formerly of DuMont's WABD; Rudolph Bretz, Ass't Mgr., Special Events Dept., formerly of WCBS-TV; Alice Cook, Program Coordinator of ABC television; James S. Pollack, Hollywood executive, as Feature Film Head.

WABD APPOINTMENTS: Wade Thompson as Advertising Manager; Harry Coyle as Manager of Remote Operations.

CHARLES ROBBINS returns to the Emerson Radio & Phonograph Corporation as Sales Manager after an absence of three years while in business for himself. Robbins succeeds Leslie M. Graham

who becomes the company's Midwest representative.

SIDNEY N. STROTZ, NBC vice president in charge of the net's Western Division has been transferred temporarily to New York to spend several months working on television plans and policies in preparation for the opening of KNBH, Hollywood late this summer. **HAROLD J. BOCK**, NBC manager of the Western Division will also spend several months in New York studying television operations.

THIS MONTH'S BOX-SCORE

(As of March 1, 1948)

Stations-on-Air	19
<i>Licenses, 7</i>	
<i>Construction Permits, 11</i>	
<i>Experimental, 1</i>	
Licensed	7
Construction Permits	81
<i>On-Air, 10</i>	
Pending	142

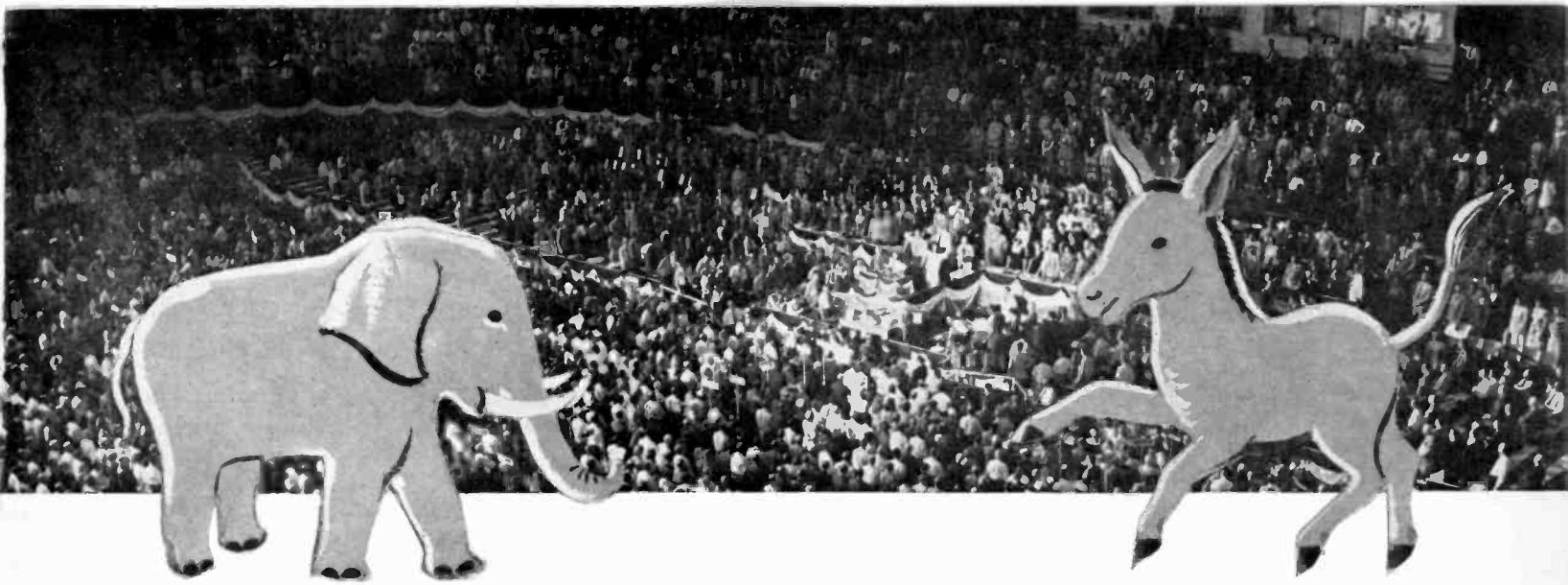
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TELEVISION DAILY

Every Day

in

RADIO DAILY



Nat'l Conventions Have TV Broadcasters Pooling Resources for Kick-off

PLANS to televise the Republican and Democratic political activities in Philadelphia's Convention Hall next June are fast approaching a final working schedule. General Coordinator of all committees, J. R. Poppele, Vice President and Chief Engineer of WOR, and President of TBA headed a recent meeting in which it was decided that the number of camera pickups would be four instead of eight as originally planned. Noteworthy point of this reduction is the simplification right down the line from camera vantage positions in Convention Hall to AT&T's Philadelphia toll center.

Every TV station within coaxial or microwave reach of Convention Hall is participating in the pool. They have agreed to assign camera pickup responsibilities to the CBS, DuMont and NBC television network companies because of their TV experience. Each company will mount a field dual-camera chain at each of three balcony points within the hall. A fourth camera position just over the gigantic stage will be shared by CBS, DuMont and NBC — each manning the cameras every third day. Another camera just outside Convention Hall will cover arrivals of the convention participants. WFIL-TV, Philadelphia, will provide equipment and personnel for this pickup point.

Every newsreel agency in the nation vied for the only two major balconies in Convention Hall. When the debate ended the television interests had one balcony and the newsreel people had the other.

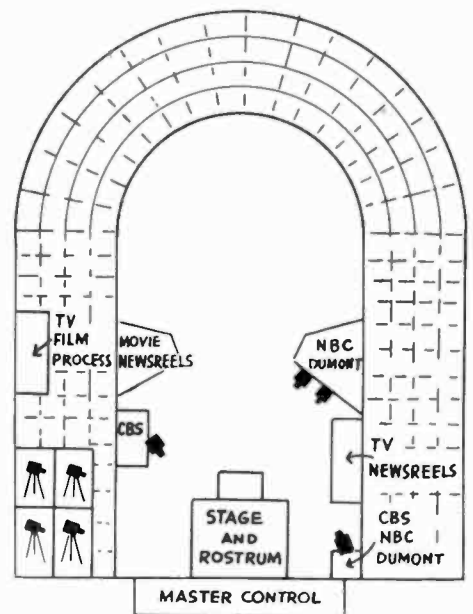
NBC and DuMont share the one balcony and CBS will perch its cameras on a specially built alcove. The shared camera position over the stage will offer an inclusive view of the hall. From this point the camera will be able to pick up large-scale floor activities such as the marching societies from individual states, bands, etc.

The pool network extends northward as far as Schenectady and southward to Richmond, Va. On the westward run there is little possibility that facilities may be driven clear through to Chicago by June 1 — in time for the opening day of the Republican Convention. But by that time, many other new coax and radio relays will be in operation.

Responsibility for calling the shots which ultimately go out on the pool network will be shared by CBS, DuMont and NBC. Directors from network staffs are expected to rotate on a 4-hour shift basis. Video signals from the various cameras will go by coax to a large master control room over the main platform. Pictures from the cameras will appear on four monitors from which the director may choose the best picture. All directors will face the problem of maintaining program interest. Sixteen hours per day of camera pickup within Convention Hall may run into the danger of monotony. Whatever diversion from Convention Hall activities a director may make, he must be constantly in a position to return to the main event in a second's notice, since much of the anticipated "color" events in the hall will be unpredictable.

For distribution of convention programming beyond the reach of common communication carriers, the pool will outfit a force of TV newsreel cameramen to shoot highlights of the political activities. Every known method will be used to shorten the time gap between shooting at Convention Hall and projection on the iconoscope of some distant TV station. The most efficient film processing machines will be set up close by. From there the films will be rushed air express to outlying TV stations. It is expected that West Coast televiewers will see convention films just a few hours old.

Four studios will be constructed within



Sketch of Philadelphia Convention Hall showing camera and newsreel positions.

the hall to accommodate individual TV pickup by the affiliated and independent stations. These pickups may feed the pool network or they may feed the individual stations. Miles and bunches of coaxial cable will spaghetti all over the mammoth hall tying all cameras into the master control room. A master synchronizing generator will feed all cameras to keep the pictures steady. This operation requires modifications of the various cameras and cables to enable them to operate together. Six coaxial lines will carry video from Convention Hall to AT&T toll center where the signal will be tied into the pool network. Actually, there will be two independent common carrier systems, one to be used as a spare.

Cost of camera operation within Convention Hall will come to about \$1500 per day. This includes camera personnel for the two daily shifts. Other costs have not been figured yet, but they will be pro-rated among pool stations.

An extensive network of signal lights and intercom units will be used between all camera positions, studios and master control. The existent large-scale audio facilities in Convention Hall requires little additional equipment for the television pickups. A special studio will be built for television commentaries. Many microphone pickups will be spotted on the convention floor, rostrum and other strategic points.

The Democratic Convention is expected to last only two or three days in view of the general consensus that odds are in favor of Harry Truman as the Democratic party nominee. An estimated time of six days is allowed for the Republican Convention since the name of the Party's nominee is not too clearly indicated at the present time.

Mr. Poppele pointed up the significance of the opportunity which the television industry has in bringing convention activities to the American people. He compared it with the dramatic episode of the runaway dirigible, Shenandoah, one stormy night back in 1923 when high winds tore it away from the mooring mast. New Jersey residents took part in the incident by phoning in positions to the "new" broadcasting station WOR which relayed them to the crew in the lost dirigible. Almost overnight, the public was sold on radio.

Televising the political activities can give television a similar boost.

A. T. & T. Announces New Television Network Extensions

PLANS to provide additional intercity network facilities this year extending from the East Coast as far west as the Mississippi River were announced recently by AT&T.

The existing eastern network, which stretches along the coast from Boston to Washington, will also be increased and extended in time for the national political conventions in Philadelphia which start in June. In addition, it is expected that the new mid-western network will be connected with the east coast network by the end of the year, linking these two sections of the country by television.

Two additional television channels from New York to Washington to serve these cities and Philadelphia and Baltimore will be added to the present eastern network by June, thus doubling the television channels between these cities. During the political conventions, three of the television channels can be set up to carry separate programs from Philadelphia to cities on the network, both north and south! This network will also be extended south by the addition of one channel which will enable programs to be received in Richmond, Virginia.

In December the new mid-western and the eastern networks will be linked by connecting Philadelphia and Cleveland with coaxial cable. It will then be broadcast simultaneously by stations in cities linked to the network from Boston to St. Louis.

Five ABC TV Stations Before 1949

THE American Broadcasting Company plans to have television stations in operation in Chicago, Detroit, New York, Los Angeles and San Francisco before the end of 1948.

ABC's Chicago outlet, to be known as WENR-TV, probably will be the first on the air, with its premiere scheduled for September. It is expected that Detroit will follow in November, Los Angeles and San Francisco in December, and New York probably later in the same month.

Plans are also under way for the establishment of three preliminary regional networks, from which an over-all national television network will later be developed. The three loops proposed for the immediate future will link Chicago and Detroit,

San Francisco and Los Angeles, and Washington, Baltimore, Philadelphia and New York.

In New York, the transmitter and antennae probably will be located on the Chrysler Building and final arrangements for occupation of this site, which would be shared with Columbia Broadcasting System, are proceeding favorably. Negotiations are also under way for temporary and permanent studio sites.

Theater Video on the Rise

THEATER Business Review, a journal published in the interests of theater owners, took another look at theater television recently and printed some interesting material for exhibitions. Quoted here are a few paragraphs of the report:

"Television and the rapid strides it has made during the past 18 months is perhaps the motion picture exhibitor's Number One Problem as he looks to the future. The Board of Directors of T.O.A., brushing aside any thought or suggestion designed to impede and delay television progress, gave the Television Committee a mandate to explore the entire subject, with a view to guiding the exhibition industry as it seeks to find its place in the new order that this exciting triumph of science will inevitably establish.

"The television broadcasting interests are well organized, well represented in Washington, and doing a vast amount of long range planning. They are coordinating their technical work to the end that frequency assignments, frequency band widths, coaxial cable transmissions, modulation standards and all equipment tie into one general pattern satisfactory for their use.

"Theatre television before a paid audience made its bow in Los Angeles on New Year's Day 1948. On that date, the colorful Tournament of Roses and Rose Bowl football game at Pasadena were televised through use of Zoomer long range lens and multiple cameras by Station KTLA and given large screen presentation before three separate audiences. Bert D'Orsay, a promoter, is reported to have packed between 4000 and 5000 people in the Shrine Auditorium at admission prices ranging from \$1.20 to \$1.80 to watch the performance on a 12 x 16 foot screen. The Richards Radio Company, using the Colonial projection modification of the RCA table model re-

(Cont'd on Page 22)

station news . . .

CBS Plans

CBS President Frank Stanton's announcement last month (Feb. 17) of his company's return to studio television programming on a 7-day basis next April, was a sooner-or-later action anticipated by the industry and received with little surprise. After much research and heavy expenditure in color television, CBS last year displayed its annoyance with FCC's brake on commercial color by closing down its program studios. Color-minded CBS now plans to go full speed ahead with black-and-white as the first step in televising quality programs and eventually building a national TV network. CBS has no intention of allowing other networks to capture its affiliated stations.

Said Stanton: "We believe that helping new stations to build their audiences more quickly will shorten their period of financial loss and television will thereby achieve a sound economic status more rapidly than would otherwise be possible."

CBS's Adrian Murphy, Lawrence Lowman, Herbert Akerberg and A. B. Chamberlain assisted Dr. Stanton in explaining to the press how CBS's TV headquarters in the Grand Central Terminal will be transformed into the "largest" TV plant in the nation (a claim made by about five other TV stations).

Construction Begins

Construction will begin immediately on two studios, each 55 by 85 ft. with 45 foot ceilings. The studio plant facilities will comprise two large studios with associated control rooms, scenery and construction rooms, film facilities, maintenance, wardrobe, property storage quarters, master control room and offices for operational officials and crews. Space is available for additional studios.

A deluxe client's observation lounge, located immediately behind the studio control room, will allow advertiser and agency executives to see and hear shows before the tele cameras and on the screen simultaneously.

The foundation for the new 7-day TV schedule is based on CBS's current remote and film programs. Present film facilities will be greatly expanded.

CBS's Chief Engineer, A. B. Chamberlain, revealed that all construction would be "open-ended" to allow additions of

equipment as the demands dictate. This point was particularly emphasized because of previous sad experience in sound broadcasting. Most broadcasters underestimated radio's expansion (it is reported that NBC cannot get another rack of equipment in its master control room). Columbia's giant master control room will be equipped with facilities to afford the TV studios the same flexibility as sound broadcasting. Equipment will be bought on the open market, but the first major purchase will be eight cameras from RCA (five studio; three film).

Type of lighting has not yet been decided, although some "ingenious plans" are reported on paper. However, this much was made clear: no water-cooled lighting with its circulation problems would be used. A central lighting panel for each studio will control light position and intensity.

The new studio expansion does not interfere with CBS's cooperation with other TV operators and New York's Mayor O'Dwyer with regard to a possible "television city." This plan envisions multi-million dollar television facilities, including spacious television studios surrounding a super-tall tower atop which all TV stations would install their transmitting antennas. With this scheme, the receiver

antenna need be oriented in only one direction to pick up maximum signal from all TV stations.

For networking TV stations, plans are under way for use of available and new coaxial and radio relay facilities. Now under negotiation are deals which may result in a four or five TV station network for CBS in the near future.

West Coast temporary linkage will be accomplished by video films until cross-country networking facilities are available.

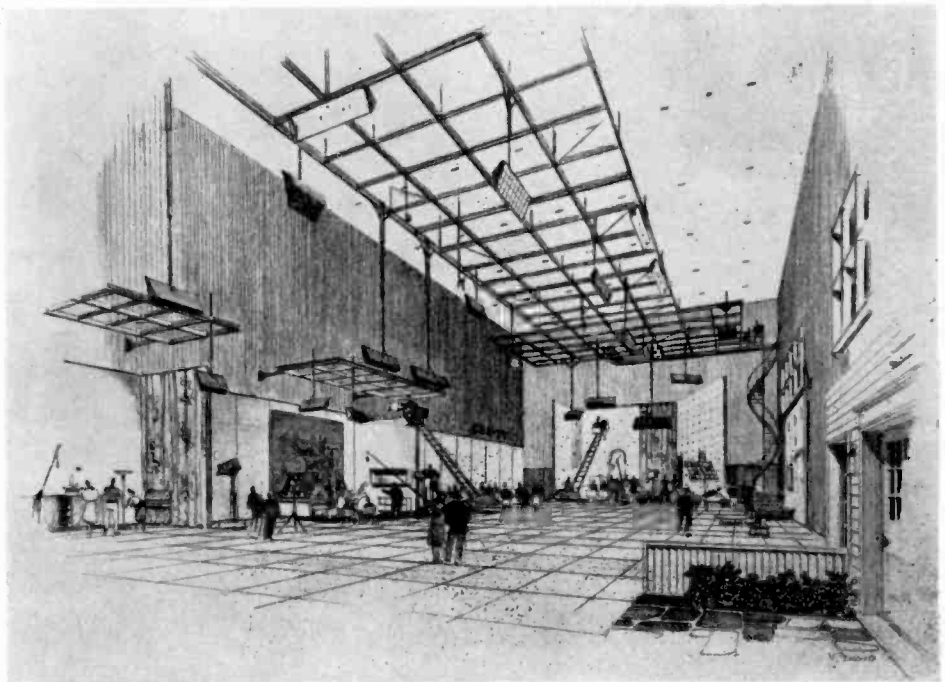
Color television experiments continue with CBS on a modest scale while black-and-white goes full speed ahead.

Theater television is being explored continually by the CBS engineering staff to be ready when and if this new form of exhibition "arrives."

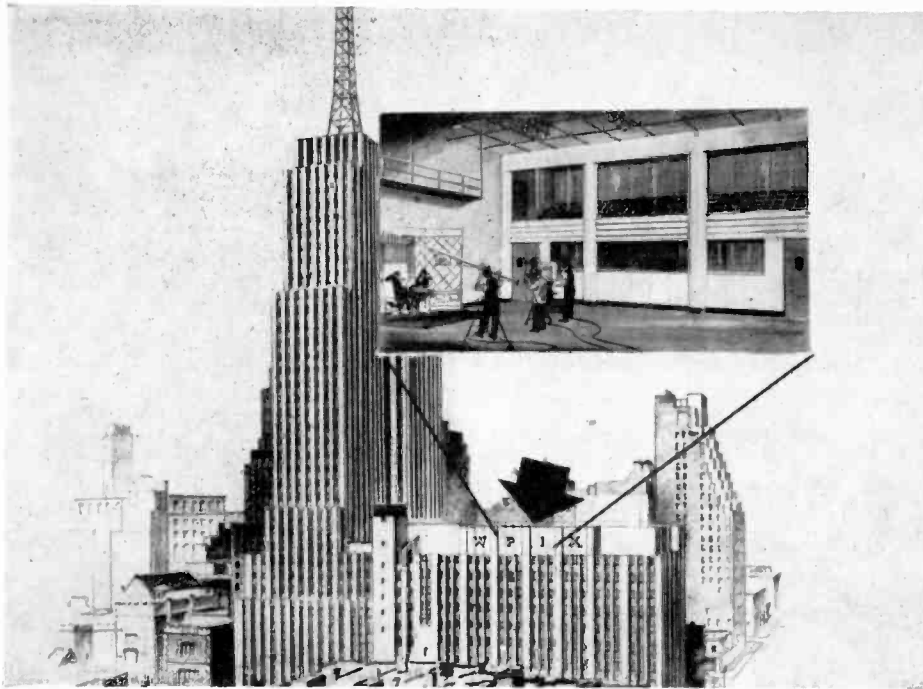
For future expansion, tenant CBS has options on additional space in landlord New York Central's Grand Central Terminal.

WATV on Equipment Tests

WATV engineering facilities in West Orange, N. J., are completed and the new station is transmitting on an intermittent basis. Studio facilities, now under construction in the former Mosque Theater Building, Newark, are rapidly nearing completion. Studio floor space of 80 by 85 feet, one of the largest in the East, will be available for television productions.



Studios being built by CBS in extensive program to establish nationwide television service.



Artist's sketch of how WPIX's tower will look on top of the Daily News Building. The television antenna will rise to a height of 777 ft. above ground. It will radiate a visual power of 29 kw, and an aural power of 14.5 kw. Television studios are now under construction on the roof of the six-story annex to the News Building. The WPIX antenna tower will be the fourth television radiator in Manhattan.

N. Y. Daily News Video Station, WPIX, Ready for Debut, June 15

APPROXIMATELY \$1,500,000 will be spent by the New York Daily News station WPIX (channel 11) to construct three video studios, a 777 ft. antenna and to install television equipment including six studio, four remote and two film cameras, according to Robert L. Coe, station manager. Construction is already underway and programming and commercial operations are proceeding at a pace to meet the station's T-day of June fifteenth.

WPIX is owned by The News Syndicate Co. Inc., which also owns The New York Daily News (daily circ., 2,250,000). President of The News Syndicate is F. M. Flynn. Col. Robert R. ("Bertie") McCormick, Publisher of the Chicago Tribune, is president of the Tribune Co. which owns the News Syndicate.

Coe said network affiliation with other stations was only in the talk stage at present. What this talk is, most of the industry knows, is a large scale plan which proposes that all newspaper-owned TV stations link up to form an independent nationwide network.

Spearhead of station construction is Tom Howard, chief engineer, formerly of KSD-TV, St. Louis. The three studios, to be built on top of the 9-story extension of the Daily News building, will measure

50 by 75, 25 by 50, and 15 by 15 feet respectively. The large and medium sized studios will be used for regular live studio productions. The small studio will be used for news and other special programs. Each of the larger studios will have visitors' galleries for observation of telecast programs.

Studio lighting will be based on the studio image orthicon camera tube. For general lighting, 200 foot-candle fluorescent illumination will emanate from the ceilings. Set lighting will consist of baby spots and incandescent floods located on the studio floor and the catwalk. The lighting will be flexible so that a maximum of 350 foot-candles illumination can supply any one stage setting.

A master control room will allow switching and program coordination before the video signal is sent to the transmitter on top of the Daily News building. A projection room will house two 35mm and two 16mm cameras as well as a slide projector and a baloptican. RCA will supply two sets of microwave relay equipment, and the transmitter. Both RCA and GE will supply the camera complement. For remote pickups, two complete and independent mobile units, each with two camera chains, will be used.

A six-bay super turnstile antenna fed

by an RCA Type TT5A television transmitter will radiate powers of 29 kw visual, and 14.5 kw aural. The antenna has a clear line-of-sight to the North, East and South. The southwest, west, and northwest points of the compass are dotted with the Empire State, the Chrysler and the RCA buildings respectively, but no serious signal shadows are expected in the New Jersey area.

Program Plans

As for the WPIX program schedule, Harvey Marlowe, program director, promises one of the most ambitious line ups ever attempted for a new station. The opening schedule will exceed the FCC minimum of 28 hours a week and will include live and film news, special live feature programs, live drama, how-to-do-it programs, etc. Feature columns now appearing in the N. Y. Daily News will be adapted to television. These may include Danton Walker's *Broadway*, Ed Sullivan's *Little Old New York*, *Inquiring Photographer*, *Parents and Children*, and other columns. For remote pickups, Marlowe plans to televise the Golden Gloves, Silver Skates, Harvest Moon and other similar events. Although the three major league baseball contracts are already sewed up for this year by other New York TV stations, WPIX will carry boxing, wrest-

ling, college football, basketball, hockey and horse races until the station is in a better competitive position to vie for other sport contracts.

(For the 1948 baseball season, New York's three major league baseball games will be telecast by WNBT, WABD and WCBS-TV. P. Lorillard & Co., maker of Old Gold cigarettes, and Ford Motor Co. will sponsor the Brooklyn Dodger telecasts over WCBS-TV. WNBT will advertise Chesterfield cigarettes while telecasting the N. Y. Giants games, and P. Ballantine & Sons will sponsor the New York Yankee games over WABD.)

Marlowe said that films will be purchased from independent companies even though much footage will be produced by the station's own film department. This will be necessary to fill a seven-day schedule which will go into effect from the opening day.

Rates . . .

Rates on the new station are expected to be about the same as those of the top New York tele stations at the time WPIX goes on the air. "We do not feel hampered because of lack of AM broadcasting experience," said B. O. Sullivan, commercial manager. Such facilities of the N. Y. Daily News as the news, photo and research departments will be at the disposal of WPIX to assist in producing the highest quality programs.

An accumulation of years of market research statistical data will be used by the station to serve the advertiser with specific factual data in 114 different markets in the New York metropolitan area. Who owns television receivers and where? What is their income? How much do they spend? These and other questions will be answered by the N. Y. Daily News research department which has already increased its staff.

Seasoned Daily News space salesmen will be transferred to the station in pursuance of the company's policy to draw talent from the inside as much as possible. Later additional salesmen will be taken from the Sales Development department.

The News and Special Events department under the guidance of Carl Warren, Mgr., and Rudy Bretz, Ass't. Mgr., aims to put television news programs on the air that are worthy of the reputation of the parent newspaper concern. Warren has been affiliated with the activities of the Daily News broadcast division which

produced about 25 million words of radio copy for news on the half hour, twenty-four hours a day, seven days a week, for the past five years over radio station WNEW. Warren will combine his experience with that of Bretz who comes to the station from WCBS-TV where he participated in the production of special shows using film and special effects.

Warren stressed "immediacy, regularity and realism" as the three guideposts in the production of quality news programs and special event telecasts. The station is prepared to purchase and develop new methods as well as every known method used in making a telecast more interesting. Visual aids, live talent, films, still pictures and even straight news bulletins will be used in the program make-up. The first major effort of the News and Special Events department will be coverage of both the Republican and Democratic conventions in Philadelphia. WPIX forms part of a group of stations which will pool equipment and network facilities to bring to the New York audience the best possible coverage of the political activities.

Special personnel taken over from the Daily News broadcast division to work with Mr. Warren include Allen Martin, George Russell, Allan Lawrence and Ray Barrett. Barrett has the assignment of building up the sports angle at a time when most of the major sporting plums are already tied up with contracts to other TV stations.

Best example of how the station will cash in on the experience and facilities

of the parent newspaper was outlined by George Schmidt, Newsreel Manager, who is also the Picture Assignment Editor of the News. Two airplanes, a Grumman Mallard and a Waco, will be on call to fly to points within a radius of a thousand miles for on-the-spot news, picture and newsreel pick-up. The effectiveness of this type of pickup was demonstrated by the paper's coverage of the recent Florida hurricane. The Daily News picture-scooped the other New York dailies by about twenty-four hours.

Schmidt said that four New York and one Washington newsreel cameramen have been building up a film library of stock shots since September 1947. Ultimately ten newsreel cameramen and thirty-four still photographers, many of whom received their training with the Armed Forces and with the Daily News, will become WPIX staffers. Two station wagons will be used for transportation.

"We will shoot, cut and edit our movies especially for the television screen," declared Schmidt. Emphasis will be placed on good picture composition, close-ups and quality. Elaborating on the latter, Schmidt said that such factors as density and detail of the film will be governed by the demands of the television camera tubes. For the development of the best tele films, processing and printing will be closely controlled by the newsreel staff. To accomplish this, a Houston developer will be used to develop, wash, fix and dry 16mm film at the rate of 100 ft. every twenty minutes, in accordance with specifications suited for telecasting.



L. to R.: Harvey Marlowe, program director; F. M. Flynn, Pres., New Syndicate Co.; Robert L. Coe, station mgr.; B. O. Sullivan, commercial mgr.; and Tom Howard (pointing), chief engr.



Left—Exact replicas of the famed British crown jewels displayed as part of a guest spot conducted by Meyer Barr on the Philadelphia Electric Co. "Television Matinee" seen on Philco television station WPTZ. Right—Scene from "The Necklace" produced by Televiser over WPTZ.

WPTZ Trying Out Varied Program Ideas

By E. D. LUCAS, JR.
Philco Broadcasting Corp.,
Philadelphia, Pa.

CREATING interesting programs that appeal to the public is the basic problem that faces television today. At WPTZ (Philco), we welcome good programming ideas. As an example, we have been producing a series of artistically successful and highly popular studio programs as a cultural service to the community. Under the heading of *Video Ballet*, the series included *Danse Macabre* to the well-known music of Saint-Saens; *Gl in Paris*, a modern adaptation of *Gaiete Parisienne*, by Offenbach; and, during the Christmas season designed especially for children, *Hansel and Gretel*.

These programs have been produced on a small budget because of the intelligent cooperation between the program director, choreographer and art director. For instance with *Danse Macabre* the dancers performed in a graveyard at night. Instead of building an elaborate set and having the dancers tripping through—and perhaps over—full-size tombstones, our art department built a miniature churchyard. The entire ballet was televised as a double exposure, which gave the eerie effects we wanted—without the expense of a full-size stage set.

This idea, like all others, was submitted originally to the program manager. If he likes a suggested show, meetings are called

with all personnel directly concerned, and the show's worth and production problems are thrashed out. If it is a sponsored program, representatives of the advertiser and advertising agency are generally consulted, and the commercial manager of WPTZ often makes constructive suggestions. If it is a remote, the director of remote events sits in on all discussions.

Drama is obviously one of the most entertaining sources of television program material. We have done a good deal of experimental work with various dramatic forms, ranging from brief sections of well-known plays through one-act plays to full-length three-act production. A number of excellent plays have been presented from our studios by the Television Workshop, an affiliate of the TELEVISER. We have also presented one-act plays by the Germantown Theater Guild and a remote pick-up of a full-length play by the same group from their theater just outside Philadelphia. We were fortunate in getting the famous Broadway star, Jose Ferrer, to do the well-known soliloquy on the nose from *Cyrano de Bergerac*.

In the remote from the small Germantown Guild Theater, our television cameras picked up the entire three-acts of Oscar Wilde's *The Importance of Being Earnest* as it was presented on the stage. During the one brief intermission, an announcer interviewed local and well-known dramatic celebrities. Televising a

complete play from the theatre was, in this case, a marked success. It points toward interesting possibilities for cooperation between telecasters and local "little theatre" groups.

There is one major caution in televising drama. Be sure you have a good play before you waste time and money televising it. Even the magic of television can't make lively entertainment out of a dull drama.

Successful Studio Shows

Of the numerous studio programs WPTZ presented, let's consider a few which we found particularly successful:

- 1.) The interview
- 2.) The quiz
- 3.) The "how-to"
- 4.) Educational and public service.

On our *Pleased to Meet You*, the master of ceremonies was given the widest latitude in his choice of victims. One week the guest stars may include Harry Blackstone, the famous magician, doing a bit of video magic, or the Chinese delegate to the United Nations who told how he designed a three-hole golf course in Vatican City during the war.

Another similar program is *Sports Scrapbook*. Here too, big names make good televising. Recent guests included Connie Mack and Harry Walker, baseball batting champion, and Jersey Joe Walcott. Starting January 15, *Sports Scrapbook* will be sponsored by Wm. Grez Brewing Co.

For many weeks, Sears Roebuck sponsored a popular audience-quiz show called *Sears Visi-Quiz* in which both the studio and home audiences participated. Studio contestants display the quiz question visually and aurally—a kind of televised charade—while home viewers vied to telephone the correct answer. On a single evening, Bell Telephone tabulated nearly 1800 phone calls from home viewers.

There are many studio shows combining educational and entertaining features which can be produced economically and which attract buyers. A highly successful WPTZ program is *The Handy Man*, sponsored by Gimbel's. Jack Creamer, the handy man, spends 15 minutes every Friday evening giving suggestions on how to solve little problems around the home. Creamer often demonstrates new gadgets Gimbel's is selling, does it entirely without high pressure, but the program sells merchandise and brings customers to the store.

From the studio we have also presented a considerable number of "public service" shows tied in with community events—for the Red Cross, Community Chest, Salvation Army, Boy Scouts, and Air Force recruiting. These programs generally have proved interesting. If you take the trouble to prepare a professional script and to rehearse adequately, television programs with a message make surprisingly good video.

Remote Science Shows

In a similar category are educational programs. Originally we experimented with studio shows, but in recent months we have turned to remote telecasters. One is a series from Franklin Institute, a most remarkable museum of science and industry, equipped with a planetarium and a wide variety of intriguing push-button displays. Our remotes covered such subjects as *A Trip to the Moon*, *Climate and Weather*, *Paper and Papermaking*, *Fire Fighting Through the Ages* (tied in with National Fire Prevention Week). Remotes have the advantage that there is no need for elaborate studio sets and transportation of bulky and expensive equipment. Television cameras can be wheeled around to cover a far wider variety of subjects than could be crowded into the studio.

We also have televised a series of adult forums direct from a local auditorium. And to prove conclusively that sports

aren't the only remote pickups that can thrill an audience, WPTZ recently did a two-hour telecast from Willow Grove Naval Air Station which was relayed to New York. We used four cameras: one in a plane for close-ups of dog-fights, dive bombing and other aerial maneuvers, and three on the ground. On Christmas Eve, television brought a leading church to our audience.

Afternoon Shows

We believe that it is highly important to develop good afternoon programs so that dealers can use them in demonstrating television sets. A rapidly growing audience is the best calling card in a television broadcaster's portfolio, and most sales of receivers are made in the daytime. A television station going on the air in a new TV area should remember this phase of cooperation with its allies, the dealers. Afternoon programs can be sold to sponsors, and they are dear to every dealer's heart—if the program quality is high.

An hour-long program two afternoons a week is presented by the Philadelphia Electric Company and designed to be both interesting and useful to women. One-third of the show is on cooking and recipes. A second 20-minute segment of the program consists of short motion picture subjects ranging from how to make a party dress to a display of diamonds worth millions and hints on how to select your solitaire.

Other remote afternoon shows which have proved popular include pickups from the Philadelphia Zoo. This delighted our young viewers, but adults were equally pleased. Unforseen amusing incidents occur, such as when a seal crawled out of the pool and flipped his way up the steps to the television camera. A real camera hog if there ever was one!

The major part of our remote experience has been with sports—WPTZ having televised, since 1940, the Penn football games from Franklin Field, sponsored by Atlantic Refining Company. We have also televised the Eagle pro football clashes, a number of high school games, also sponsored, and 140 major league baseball games (the Athletics and the Phillies) sponsored alternately by Atlantic and Philco Distributors.

We have found three important factors in telecasting sports:

1.) *Camera placement.* It's worthwhile to experiment because the first locations you choose may not be the best;

2.) *Experienced cameramen.* Trained cameramen, and this comes with experience, follow and *anticipate* action so they aren't caught off-guard during an exciting sequence of plays;

3.) Training, by remote director, of other members of the crew. Vigilance of detail and a sixth sense of anticipation is required of every member of a remote crew so all know what to cover and *what not* to pick up on camera.

While sports are immensely popular and therefore easy to sell to sponsors, other special remotes can be equally saleable. Take last Christmas, for example. Eleven shows were televised from the toy department of Gimbel's, Philadelphia. These remotes, *Eavesdropping With Santa*, which featured the store's Santa Claus interviewing children, turned to be most entertaining and popular. They brought customers into the store.

In every city with a television station there are outstanding local events in which everyone in town is interested. Obviously, these events are ideal material for remote pickups and appealing to sponsors. For the last two years we have televised Philadelphia's famous Mummer's Parade on New Year's Day—sponsored.

Motion Pictures

At WPTZ we schedule those feature motion pictures that can qualify by one main standard, namely, good entertainment. Consequently we present few feature films—since the number available for television is limited. However, we use many films of a special nature and build them into "package shows". One program is *Children's Matinee* on Friday afternoons, consisting of a cartoon, a Clyde Beatty animal serial episode, and a Western ride-em-cowboy feature. These types of films are readily available and have a definite appeal for our juvenile audience and some of the adults may sneak a look, too.

Another regular "film" program was *Sunshine Sportsman's Show*, sponsored by Barbey's Beer, which covers a different sport each week. A third "film" show was called *Going Places With Heinel Motors*. The sponsor, a Dodge-Plymouth dealer, finds it easy to tie in commercials with selected films on motoring, a cavalcade of *See America First* by television.

Newsreels on films have become practically a department in themselves at WPTZ. We maintain a motion picture unit to cover local events which are then shown on television the same afternoon and again in the evening.

We also use INS news tape for several sponsored programs preceding our regular shows, afternoon and evening. This news tape and the accompanying commercial messages are much more interesting than a test chart and very little more trouble to put on the air. With AP, UP and INS developing newsreel services especially for video, we believe that this television news programming, with its timeliness, will soon make the conventional newsreel as obsolete as the prerodacyl.

Network Shows

We offer viewers in the Philadelphia area a wide variety of local programs and a number of selected network shows fed to us from WNBT, New York, via the Philco microwave relay system. In turn, some of our programs are relayed for re-televasting in New York.

This exchange of programs makes it possible for the cooperating broadcasters to achieve a higher standard of show quality and share costs of programming, and for the advertisers to reach a much wider market. The real growth of television, we believe, depends to a considerable extent on the development of such networks.

WPTZ has been able in recent months to telecast an average of 30 hours a week, not including test chart time. Of this program time, over 50% has been commercial. Our television operation is not yet a profitable one but there are a great many encouraging signs for the future.

LAWRENCE PHILLIPS, Director of the DuMont Network, revealed some interesting data on TV productions at a recent ATS luncheon:

☐ Every one hour television show requires thirty rehearsal hours — twenty-four off-camera and six on.

☐ Cost is great, but comparative impact is greater than radio.

☐ For undivided attention of the audience, television far exceeds radio.

☐ Films vs. live productions. Whichever is cheaper to produce will gain acceptance.



PITTSBURGH REGIONAL

'TELEVISION INSTITUTE'

HOTEL WM. PENN

March 22, 1948

Sponsored by: THE TELEVISER, in cooperation with the Pittsburgh Radio & Television Club

REGISTRATION, 9-9:30 a.m.

9:30-10:00 — TELEVISION'S STATUS TODAY, Irwin A. Shane, Publisher, Televiser Magazine, New York City.

10:00-10:20 — TELEVISION IN PITTSBURGH. Joe Baudino, Gen'l Mgr., KDKA, Pittsburgh.

10:20-10:40 — TELEVISION ADVERTISING. Chester W. Kulesza, Supervisor of Television & Film Production, Batten-Barton-Durstine & Osborne, New York City.

10:40-11:00 — HOW WE HAVE USED TELEVISION. (To be announced).

11:00-11:10 — (Intermission)

11:10-11:30 — WHAT ABOUT PROGRAMS? Judy Dupuy, author of "Television Show Business," Exec. Editor of Televiser.

11:30-11:50 — WRITING FOR TELEVISION. Peter Strand, Producer, Staff Writer, Television Workshop of New York.

11:50-12:10 — (Questions and Answers)

LUNCHEON, 12:15 p.m.

Richard C. Bachman, 1st Vice-Pres., Pittsburgh Radio & Television Club.

1:00-1:50—Dr. Allen B. Du Mont, President of the Allen B. Du Mont Laboratories, Inc., Passaic, N. J.

Joseph B. Elliott, Vice-President of the RCA Manufacturing Company, Camden, New Jersey.

2:00-2:20 — FILMS' PART IN VIDEO. Tom Wright, Research Coordinator, Motion Picture & Television Department, Batten-Barton-Durstine & Osborne, New York City.

2:20-2:40 — LOW COST ANIMATION. Al Stahl, Animated Arts Productions, New York City.

2:40-3:00 — TODAY'S TELEVISION STATION. Herbert Taylor, Allen B. Du Mont Labs., Passaic, N. J.

3:00-3:20 — REMOTE PICK-UPS. Walter Lawrence, RCA, Camden, N. J.

3:20-4:00 — Question & Answer Period)

4:00-5:00 — PANEL DISCUSSIONS

1. Advertising
2. Writing
3. Intra-Store Video
4. Careers & Jobs

THE TELEVISER

"Amateur Hour," Sponsored by Kaiser-Frazer Nears Series End

Like no other amateur show on the television screen before it, the new Major Bowes Amateur Hour is on a rising wave of popularity. Yet with the end of the series in sight, there is no indication that the show will continue sponsored. According to Lou Goldberg, producer of the program, Kaiser-Frazer, the current sponsor, has not revealed its intentions with regard to the show when the current series ends.

The amateur hour is now being televised Sunday nights from eight to nine on four stations: WABD, New York; WFIL, Philadelphia; WMAR, Baltimore; and WTTG, Washington, D.C. The original agreement covered a period of eleven weeks; only a few weeks remain in the present series. The odd time period of eleven weeks was dictated by AT&T's allocation of coaxial cable facilities among television stations between New York and Washington.

The show is jointly owned and produced by the original staff of the Major Bowes Amateur Hour in the corporate name of Reemack Enterprises. The members include: Lou Goldberg, producer; Ted Mack, master of ceremonies; Lloyd Marx, package director; Wanda Ellis, script editor. Others of the original staff are Steve Manning, Bob Green and Bob Reed who aid in the production. Station director Jim Caddigan, of the network's key station, WABD, has contributed considerably to the steady improvement of the program since the series began.

Cost of the package is reported to be approximately \$5000 minimum. Payment of fees to a rather large staff as well as to the performers leaves little profit for the joint owners at the show's present price. Each performer receives about \$25. The program averages twenty performers in twelve acts. Frank Sinatra, Bob Merrill and other name stars who got a break on the original Amateur Hour, will be featured on future programs as guest stars rendering their services gratuitously.

The rehearsal schedule for the amateur hour is the reverse of most television productions. More rehearsal hours are con-

sumed on camera under lights than off camera. The ratio is about three on to one off. To facilitate production, contestants are arranged on one side of the stage set or the other depending on whether their acts require long-shots or close-ups. This technique allows minimum camera movement since all contestants for close-up shots are before or near the close-up camera; all contestants that require long shots for their individual acts are before or near the long shot camera.

Producer Goldberg, who worked with Major Bowes on the radio version of the Amateur Hour, had some interesting things to say about the simultaneous broadcasting over radio and television of any one particular show such as the Amateur Hour. Said Goldberg: "Television would progress a good deal faster if the advertiser could make radio pay the cost of the television package by broadcasting the same show over both radio and television." This process is similar to the current vogue in radio broadcasting wherein a profit-making AM station foots the bill of its sister FM station until the latter's market is established and can pay its way.



One of the many "Amateur Hour" contestants going through his routine before the television cameras. Program originates at DuMont's WABD, N. Y.

Survey of Products Advertised During Feb.

TO DETERMINE just exactly what advertisers wanted to sell on television during the month of February, TELEVISER magazine looked in on the sponsor activities of eight tele stations chosen at random. The stations were: WPTZ, Phila.; WABD, N.Y.; WTMJ-TV, Milwaukee; WLWT, Cincinnati; WTTG, Wash., D. C.; WWJ-TV, Detroit; WFIL-TV, Phila.; WNBT, N. Y.

The survey makes no pretense of indicating which advertisers are spending the most money in television advertising. The method used in the survey was simply to list all advertisers with reference to what products were involved, and without regard to the total amount of time on the air. In other words, two products advertised on television received the same weight in this survey regardless of whether the time on the air was one minute or one hour. The object was simply to find out what commodities are receiving the most mentions on the television screen.

Household Appliances First

Total number of sponsors chosen from eight stations for the time period was ninety-eight. High on the list with a total of 26%, were advertisers who had household apparatus to sell. But eight out of ten of these at least were advertisements for the sale of radio and television receivers. Other household items included in a small part of the 26% were oil burners, electric irons, toasters, etc.

This interesting result proves an old selling point: Show product in action at the point of sale. Television manufacturers and dealers know the power of television advertising to sell television sets, and this survey as well as others before it, indicates that full use is being made of it. As between dealers and manufacturers, the dealer is the more active insofar as number of TV announcements is concerned. Most of these, however, are only spot announcements as against longer time periods used by the manufacturers.

Automobiles ranked second in the survey with a percentage of sixteen—well below household fixtures. The principal advertisers as shown in the February survey of eight stations were Kaiser-Frazer, Chevrolet, Ford, Oldsmobile and Chry-

(Continued on Page 24)

Television Takes a Look At Its Audience

By CHARLES L. BIGELOW

Facts Consolidated, Los Angeles

VIDEO has quit school and gone to work. It has gone out into the tough, competitive world in which revenue depends upon rates, rates upon size-of-audience, and size-of-audience upon the quality of programming that revenue will permit.

As an advertising medium, television has only one tangible asset: its audience. To build this audience and to capitalize upon it, the industry today is making wide use of research. At the same time, advertisers and their agencies are using research to evaluate the medium and to learn how it can be used most effectively in moving merchandise.

In both cases, video research is largely in the hands of persons already expert in radio research, and most of the common techniques developed to study listeners have been adapted to the study of viewers. These techniques fall into two classes:

1. Qualitative techniques: designed to measure audience attitudes and serve as a guide to more acceptable programming; used by stations to build audience size and loyalty (used by agencies to build sales and good will for their clients).
2. Quantitative techniques: designed to measure the size and characteristics of the audience (used by stations to sell time and by agencies to buy it wisely).

Qualitative Techniques

First serious and sustained use of qualitative techniques was a program of clinics which CBS set up in June, 1944. Groups of about a dozen "average" people, recruited by announcements over (then) WABC, were shown tele programs under simulated home conditions, which included armchairs and free cigarettes. After each program, respondents discussed their reactions informally. No direct questions were asked, but the conversation, skillfully directed by psychologists Oscar Katz and Ernest Dichter, amounted to a depth interview of each respondent. The entire proceedings were recorded verbatim by a stenographer.

The study's initial findings, covering everything from close-ups and commer-

cials to eye fatigue and guilt feelings, were published by CBS in 1945 under the title *Television Audience Research*. The program of weekly tests continued for many months, and came to be known as the CBS Television Audience Research Institute. It was used in 1946 by Donald Horton and Read Tuddenham in conducting their published *Study of Public Reaction to Color Television*. This project, focused on a single aspect of video, employed a carefully controlled questionnaire technique.

use of the Stanton-Lazersfeld Program Analyzer, with which CBS was (and is still) studying audience reaction to radio

programs. In recent months, however, McCann-Erickson, only agency possessing one of the Stanton-Lazersfeld machines, has tested a number of video productions. The operation is under the direction of Herta Hertzog. Video producers at CBS made considerable use of the Institute's findings, but with the FCC ban on color, CBS discontinued studio production in favor of actualities, and the Institute's activities were suspended.

Today, WNBT is the only station employing the clinic technique, and its formula is quite different. The NBC guest

relations staff is used to recruit for each clinic well over 100 respondents, who are shown a video program on a large screen under theater conditions. Like the CBS groups, the audiences include only a small proportion of set-owners.

At the close of the program, a professional master of ceremonies takes over, drawing out comments from the large audience and encouraging expression of divergent opinions. Although unable to "probe" individual respondents, the emcee is able to focus discussion on aspects of the program with which the producer or sponsor is particularly concerned. Probably only the more articulate respondents speak up, but researchers listen to the discussion and, as opinions crystallize, make up a set of simple yes-no or true-false questions. These are read to the audience and everyone is asked to mark his replies on a form provided for the purpose.

This so-called "group voting" technique was devised by Horace Schwerin, who is under contract to NBC, and is intended to develop statistically reliable replies to the questions asked. To assure an adequate sample, two simultaneous clinics on a live show are sometimes held in different studios. And filmed programs have been studied in two consecutive

"What's Your Opinion? . . ."



Dr. Donald Horton, former Director of the Columbia Broadcasting System Audience Research Institute, conducting one of his panel sessions in which he studies the reactions of television viewers at the CBS studios.

clinics by transmitting the image direct from projector to receiver. NBC's clinics are conducted periodically by the Research Department's New Research Division, headed by Bill Reynolds, whose assistant in charge of video studies is Ed England. Unfortunately, the network so far has been reluctant to publish any of its findings.

In New York, even a year or two ago, most persons recruited for test audiences had seen some television somewhere before, and novelty was not too great a factor. In Chicago, on the other hand, WBKB was obliged to discontinue a series of clinics because respondents' wide-eyed amazement interfered with their normal reactions. Instead, Mort Tuller, who is in charge of research at the Balaban and Katz station, started a diary study. Selected set-owners were asked to record their day-to-day viewing and their reactions to programs seen. A similar study in the New York market was recently completed by Benton & Bowles

Another qualitative technique, in fairly wide use because of its low cost, is the post-card survey designed to find out how well set-owners like specific programs. Most common method is to have set-owners rate programs seen as "very good," "good," "fair" or "poor." Percentaged replies are usually weighted 3, 2, 1 and zero, respectively, and converted into a single numerical rating. This permits trend study and comparison between programs. When WNBT and its Philadelphia affiliate, WPTZ, studied the same programs on one occasion last summer, ratings were almost identical.

Quantitative Techniques

Quantitative research is concerned with measuring two "audiences"—the medium's potential audience and a particular program's actual audience. The former is reported in terms of the number of set installations in the market, and the latter in terms of the percentage of the potential that is tuned to a given program.

In most major markets, especially those which had pre-war video, the exact size of the potential audience is a matter of conjecture. In the absence of formal research, which would involve costly sampling of total dwelling units, advertisers and the industry depend upon estimates. Those released by TELEVISER and other reliable authorities are based upon data obtained from many sources and are quite adequate for present needs.

In measuring the actual audience of a particular program, a sample of the potential audience is interviewed. As in radio, this type of study is usually conducted during (or "coincidental" with) the time the program is on the air. Names of respondents are drawn from lists of set-owners, which in turn are taken from mail and telephone inquiries received by stations. From 85 to 90 per cent of all requests for programming information come from *bona fide* video homes. WNBT, which is the only station with its own staff of coincidental telephonists, has New York's largest list, numbering well over 10,000 names. WABD and WCBS-TV have lists of more than 5,000 each.

Unfortunately, the factual data recorded on these lists and the available data on total set-owners in any market are too scanty to permit comparison, and it is therefore impossible to say if these lists are truly representative of the potential audience by all significant factors.

Among the factors which influence viewing habits, some experts feel, is make of receiver. Certain makes are said to receive certain stations better than others, resulting in a tendency on the part of set-owners to tune in the station with the clearest signal. If this is the case, viewers would also be more likely to request program data from the best-received station and thus bias that station's list in its own favor.

Lists

One or two research companies in New York are building up lists of their own from actual field surveys. Meanwhile, in all markets, firms measuring program audience usually disclaim any responsibility for the name-list furnished them. Some stations outside New York, particularly postwar stations which were the first to transmit in their respective markets, have received excellent cooperation from set distributors. Complete lists of customers have provided accurate overall counts, have made for representative sampling, and have even permitted stations to analyze the characteristics of their potential audience. The advantage is to be only temporary, however, and such factors as unregistered sale of kits and the advent of less cooperative distributors are forcing these newcomers to develop lists and draw samples in the same way as older stations.

One of the "bugs" that radio researchers have encountered in television coincidental

studies is the split response for audio and video: families watching an actuality on their receiving set while listening to their favorite radio announcer describe the event over an AM set. This is possible only in rare instances, however.

The video coincidental study almost always develops data on the size of audience per set, since the number is usually higher than for radio. A Hooper study conducted for CBS on an evening baseball game last summer showed 6.2 persons per home receiver, while the World Series coincidental conducted by Hooper in conjunction with *Billboard* developed a home audience in the afternoon of 4.3 **World Series**

The same World Series study also found, on a Saturday afternoon, that the average set in bars and taverns was being watched by more than 80 persons. On the basis of these figures, it appeared that sets in public places, although they represented less than 10 per cent of all receivers in the market, accounted for more than three-fourths of the Series' video audience.

Interest in the baseball classic was so keen that all bar patrons may safely be assumed to have been watching the video screen. For other types of program, however, advertisers are not likely to accept this assumption, and observation studies will be needed to arrive at a proper discount for inattentive patrons.

The relatively high average number of viewers per set offers a strong temptation to project ratings to the total number of viewers in the market. The procedure is risky in view of the uncertainty regarding representatives of sample and the true size of the potential audience. With network programming and with wider distribution of sets reducing the number of viewers per set, the video rating will come to be used, like the radio rating, as a comparative rather than an absolute measurement.

On the other hand, there will probably be continued interest in the video audience's ability to identify sponsor and product. This figure, another by-product of the coincidental, is said to run twice as high as in radio. It has even led to the suggestion that 20 minutes of video have the impact of 30 minutes of radio and that time be priced and sold accordingly.

As video takes its place among the major media, it will follow their example and use research as a tool with which to build profits for its advertisers.

film news and shorts . . .

RKO-NBC Tangle on Theater Tele

BIGGEST VIDEO FILM FUSS occurred when RKO suddenly was forced to cancel its publicized beginning of theater television at RKO's 58th St. Theater (Manhattan) on February 10 "due to reasons beyond our control." It seemed that Ned E. Depinet, RKO exec. v.p., failed to clear the matter in advance with NBC. The network prexy, Niles Trammel, informed RKO — upon hearing of the projected plans — that neither NBC or Mike Jacobs, president of the 20th Century Sporting Club, would permit the theatrical commercialization of the fight telecasts.

Ever since RCA-NBC demonstrated theater size television on May 9, 1941 to an audience of executives who saw on a full size screen a prize-fight televised from Madison Square Garden, theatrical entrepreneurs have been bullish on the possibilities. And when the Pantages Theater in Los Angeles recently began to video screen the Santa Anita races every Saturday, picking up for free the broadcasts from Paramount-owned TV station KTLA, the race for theater television began in earnest. In the East, Colonial Television was showing its 7' x 10' large screen television to the press, demonstrating the same type unit installed in the Pantages Theater and which are to be installed in twenty Fox west-coast theaters.

Over in England, Arthur J. Rank announced that six of his theaters would have large screen television. Back in this country, theater owners were being told by TOA to reconcile themselves to this new form of competition and to make the most of it by installing television receivers in their theaters. And then came the grand denouement: NBC's unequivocal decision against exploitation and commercialization of its telecasts by theater owners.

Trade reactions and repercussions were hot and many. The industry's legal minds backed NBC's action to the hilt. When attention was called to Pantage Theater's unopposed videoing of the Santa Anita races, Paramount's vice-president in charge of television, Paul Raibourn, retorted: "We never gave the theater permission . . . and we never said we wouldn't sue . . ."

On the other hand, Ralph Austrian, v.p. at Foote, Cone & Belding, and former head of RKO Television, once again advocated that exhibitors use their combined box office financial power to have major sports attractions piped to their theaters via "closed-circuit" and to by-pass the television companies altogether. No sponsor of telecast programs could afford to meet the ante of the exhibitors, he contended, pointing out that America's 18,000 theaters enjoy a monthly take of \$150,000,000. With over 11,000,000 seats under their control, the theater men could have any sports event they wished—from championship prize-fights to Churchill Downs—piped directly to their theaters. They could outbid the networks, or if they wished, could stage their own sports attractions.

WHILE THIS FUSS was raging, Paramount went ahead with its plans for theater television via its "intermediate system," i.e. off-the-monitor film recording of events or programs (demonstrated December 10 before the TBA). First theater to utilize this method will probably be the Paramount Theater in New York City in the near future.

After a long study, Television Owners of America last month finally told its members: "Television will herald a new and enriched exhibition industry . . . or it may presage the extinction of the exhibition of films as it exists today."

TOA urged its members to join hands with television . . . to assure their future.

"Movietone News" . . .

BIGGEST VIDEO FILM EVENT last month was inauguration of 20th-Century Fox "Movietone News" on nightly 10-minute spot (7:50-8 p.m., E.S.T.) over NBC's 5-station video network (WNBT-New York; WPTZ-Phila.; WBAL-Baltimore; WNBW-Washington and WRGB, Schenectady) at a reported \$2000 per week, not counting facilities or time charges. The sponsor: Camel Cigarettes (through Esty Advertising). Although Warner's, Universal, and Paramount were reported on the verge of following suit, no immediate takers were announced. The Associated Press, a most formidable competitor for newsreel dollars, dropped out . . . for the time being, at least.

FILM CLIPS . . .

Newsreel cameramen of WFIL-TV (Philadelphia) received a real baptism of fire last month, when, on their first assignment using the station's new mobile equipment, they covered a 5-alarm fire that caused \$500,000 damage. First films of the fire — processed and edited — were on the air less than four hours later . . . Paramount making television film recording for advertisers and agencies at rate of 20 cents per foot, \$270 for 15-minute program, \$540 for half-hour show . . . Chicago Tribune's 8-men newsreel teams covering Windy City in preparation for April opening of WGN-TV . . . Ed Woodruff's "Telecast Films" going through a change. Woodruff, formerly with WABD, is now film booker for WPIX . . . FCC's mixing of special channel allocations for theater television perturbing many hopeful film interests . . . Helen Buck, former head of WCAU transcription department, recently appointed film editor and in charge of film library for WCAU-TV, Phila. *Bulletin* station . . . Television Film Coordinating Committee convened March 4th to hear sub-committee reports on special film studies. Final report will be prepared by BBD&O's Tom Wright for presentation before film panel of the 3rd National Television Institute & Industry Trade Show, April 19, 20, and 21 . . . SMPE special report on video awaited . . . Rudy Vallee has organized Tele-Arts Productions to film "popular songs, historical poems, dramatic stories, and musical melodramas for television." Hollywood is headquarters . . . Competition for available film footage now at keenest pitch in video history as more TV stations come on the air . . . Warners perfecting video screen for use by its Hollywood theaters . . . Newsreel theaters reported adding television receivers to lobbies as fast as they can get them . . . Sports film moving fast as baseball season approaches . . . Paul Alley, one of video film's best known names, has gone over to Jerry Fairbanks, Inc., who will now handle the NBC newsreel chore.

Theater Video on Rise

(Continued from Page 12)

ceiver, put on a show on a 7 x 9 foot screen before an estimated 800 persons at the Hollywood Athletic Club, where the admission charge was \$3.50. A transcription made from television on 16mm film was edited and projected on the screen at the Picfair Theater about an hour after the game. All programs were picked up from the standard television broadcast.

"Until theater television is established, the cost of installing and operating television equipment must remain an unknown quantity. Experience alone will determine whether the introduction of television will increase attendance sufficiently to justify the capital expenditure involved, and what type of equipment is best suited for theater showing."

TELEVISER'S MONTHLY FILM BOARD

Televiser Will Reserve This Space Each Month for Film Companies Making a Bid for Video Business. Stations and Agencies are Urged to Become Better Acquainted with the Film Companies Advertising Here.

"Thrills and Chills with Doug Allan"

Television's Oldest,
Highest Rated
Adventure Film Series

featuring
Famous Explorers
and Adventurers

Doug Allan Productions, Inc.
World Hdqtrs. for Adventure Films

New Address:
112 WEST 89th STREET, N. Y. C.
Schuyler 4-2819

LEO SELIGMAN
729 SEVENTH AVE., N. Y. C.

"Hangmen Also Die" (Brian Aherne)
"It Happened Tomorrow" (Darnell-Powell)

11 Pathe Re-issues
35 and 16 mm Films Available

"Woman Speaks"

NOW TELEVISIONING
OVER TEN TELEVISION STATIONS

Spanuth's Original
**VOD-A-VIL
VIDEOS**

Big Time Vaudeville Acts
of Yester-Year —
NEW TO-DAY!

FILM STUDIO of Chicago, Field Bldg.
135 So. LaSalle St. • Chicago 3, Ill.

**THE FINEST IN 16 MM.
TELEVISION
ENTERTAINMENT**

FEATURES
Available for Television

WESTERNS
Starring Kermit Maynard

**ACTION
MELODRAMAS**
Starring Frankie Darro

MUSICAL COMEDIES
Starring Pinkie Tomlin

SYMPHONIC SHORTS
Aida
Rosamunde

Also Documentary and
Educational Short Subjects
Available for television

Send for our latest catalog
of MAJOR COMPANY features,
serials and short subjects.

Exclusive
16 MM Distributors

**COMMONWEALTH PICTURES
CORP.**
729 Seventh Avenue, New York 19, N.Y.

For Television Today!

Announcing a series of
"OPEN-END" 1 Min. Film Commercials

UNIQUE [FORMAT
TECHNIQUE
SELLING PLAN

**VIDEO ASSOCIATES
INCORPORATED**
515 MADISON AVE., N. Y. 22
PLaza 3-7966

**LOW
COST
ANIMATION**

Low Cost for Television

Animated Cartoons
Commercials • Time Spots
Weather Signals

TRY OUR SPECIAL!

For a Limited Time We Are
Offering Six One-Minute, Semi-
Animated Spot Commercials
Made To Your Order—For \$1500

Call, Write, Wire!

ANIMATED ART PRODS.
13 EAST 37 STREET, NEW YORK
MU 5-7523

**MORE
FILM COMPANIES
ADVERTISE
IN
TELEVISER**

*Than any other Television
publication . . .*

**Memo
to Advertising Agents**

Yes, there is a real difference when
Films are directed and processed ESPE-
CIALLY FOR TELEVISION. Ask for a
Story Board on your problem product.

Oland Killingsworth
Exec. Producer

H B & K FILMS for TELEVISION
1560 Broadway, New York 19, N. Y.
Tel. BRyant 9-5579

A Complete Film Service For
Television Stations and Sponsors

TELEVISION FILM INDUSTRIES CORP
340 Third Ave. (at 25th St.) N. Y. 10, N. Y.
Phone LExington 2-6780-1-2-3

WEST COAST SOUND STUDIOS, INC.
510 West 57th Street
New York 19, N. Y.

Experienced Producers of Video Films
Complete Movie Studio
RCA Sound

CINEFFECTS, INC.

Nathan Sobel, Pres.

1600 BROADWAY, NEW YORK 19

East Coast's Foremost Producer's Aid.

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

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

CINEFFECTS, INC.

1600 Broadway, NYC. • Circle 6-0951

FILMS for TELEVISION

- Musicals
- Comedies
 - Novelties
 - Features
 - Educational

Skibo Productions, Inc.
165 West 46th St., N. Y. 19, N. Y.

Phone: BRyant 9-4755

LOW COST

ANIMATION

OPEN END
Time Spots
Weather Spots
•
Live Action Film
Commercials

Call
Murray Hill
7-6577

SPRINGER PICTURES, INC.

Fisher Building
DETROIT
341 E. 43rd St.
NEW YORK

Television at a Glance (Cont'd from Page 11)

PARAMOUNT PICTURES, INC. plans to use its new off-the-kinescope process for recording the televised activities of the political conventions in Philadelphia next June. Film distribution to many TV cities beyond the reach of coaxial and relay facilities will be made in a matter of hours depending on the distance . . . Another Paramount project, its New York-Chicago radio relay link, stands an outside chance of being completed and in working condition before the political conventions. However, there is no assurance of this owing to erratic equipment deliveries.

THEATER GUILD television productions starts a new series of shows that will run about once monthly until October 1948. A number of advertisers are interested in sponsorship either alone or jointly. Four plays have already been telecast over NBC. Denis Johnston, Edward Sobel and Fred Coe were the television directors. Warren Caro, TV executive for the Guild, is responsible for the casting, selection and quality of shows.

TBA PETITIONED the House Interstate and Foreign Commerce Committee for a hearing in opposition to assignment of the present TV Channel No. 1 to Frequency Modulation services. TBA is prepared to present complete information on all phases of television and its allocation problems to oppose reassignment.

Sponsor Survey

(Continued from Page 19)

ler. In third place was clothing, accounting for thirteen per cent—one-half as much as household fixtures. Department stores were the principal advertisers in this category, although the manufacturers (Botany ties, BVD underwear, etc.) had good representation. Beverage advertisements amounted to nine percent which subdivided into five for beer, three for wine and one for champagne. Personal articles of apparel (not clothing) ranked about the same as beverage—polling eight percent of the total. Items in this division include wrist watches, cigarette lighters, etc.

Cigarettes and food were equally represented by advertisements on the television station—the percentage was seven for each. Other percentages: Motion pictures, 3%; Real estate, 3%; Services, 3%; and Miscellaneous, 5%.

What about the commercials? Were they mostly live or film? Forty-seven commercials were tabulated as being live or film. (Commercials using both live and film were not counted in this survey—their total was small). Twenty-three commercials were films, and twenty-four were live—almost equal representation! However, it would be unwise to use this result in future appraisals since the rate of change of producing television commercials is high, and in the direction of films. Flawless presentation and precise timing are two of the more important advantages of film. Moreover, a film commercial can overcome the limitations of the studio. Not all studios are designed to accommodate automobiles—but a movie film can bring the sponsor's product into the studio day or night at just the right time—at much less expense.

Length of contracts between sponsors and station varied from six weeks to fifty-two weeks. Most of them were thirteen week contracts. Although a few advertisers negotiated directly with the station, the great majority were represented by advertising agencies.

Classified Advertisements

\$5 for Fifty Words:
\$8.50 for 100 Words

PROGRAMMING, WRITING, PRODUCING:

Opportunity for gaining experience primary, salary secondary. Attending television class at New York University at present. Desire part time position. Box FA, **TELEVISER**, 11 W. 42 St., NYC.

MOTION PICTURE CAMERAMAN:

15 years experience in the making of documentary, educational and commercial films. Also ability to direct cast etc. Seeking position in television field for steady employment. Willing to go anywhere in United States. Know all phases of the business. Both 16 and 35mm. Have excellent references. Box ML, **TELEVISER**, 11 W. 42 St., NYC.

FOR SALE

REVOLUTIONARY NEW MIKE BOOM—360° rotating mike, 10 foot extension, \$189.50; new Auricon Pro 16mm sound camera with N/R amplifier, mike, cables auto paralla finder, 1" fl. 9 lens complete, ready to use, \$1497.00. L.N. Kodascope FSION sound projector \$345.00. Bell & Howell viewer-projector \$115.00. All 16-35mm movie production equipment in stock—Free Catalog, V4. CAMERA MART, 70 W. 45th St. N. Y. 19.

production news . . .

Theater Guild Preps for Encore— With Sponsor?

The Theater Guild television productions, a sustaining feature on NBC, has the green light for further telecasts well into the current year. Negotiations are in process to obtain a sponsor which will allow the Guild an increased budget to produce high quality shows in keeping with the Guild's twenty-eight year policy of advancing American Theater. Cost of production is expected to be in excess of \$10,000 per show.

Four plays have already been telecast jointly by NBC and the Guild. The first show, *John Ferguson*, was telecast on November 9. The succeeding plays were *The Late George Apley*, *Angel Street* and *Morning's at Seven*. Two more plays are scheduled for this series which terminates March 1.

These shows were run on a sustaining basis—NBC footing the production costs. Guild members are responsible for the selection of the play, casting and the show quality. The Guild also selects the tele director. Denis Johnston, in charge of BBC television programming, directed the first show; NBC's Ed Sobel directed the second and third; Fred Coe, also of NBC, directed the fourth.

Noteworthy aspect of these Guild productions is the above average fees paid to the television actors. Time and Life magazines asked NBC what these fees were—the latter refused to divulge this information. Most performers are members of Actors' Equity; some of AFRA. Previous acting experience in most cases consisted mainly of stage work.

Past productions have averaged one per month, but consideration is now being given to increasing this schedule to one per week when the cost of production is no longer the important factor it is today. On a weekly schedule, the shows will include musicals and variety performances in addition to drama, according to Warren Caro, tele head of the Theater Guild.

The Theater Guild's main purpose continues to be the advancement of American theater. It is now participating in television because it feels it has some-

thing to contribute to this medium. Television will provide an excellent means of bringing famous theater plays to the audiences away from stage centers.

The Guild is satisfied with its brief association with television and will continue in it. Principal worry of actors who have already played in the previous TV shows is the physical strain of working under television's hot lights.

Lighting Still A Problem— Even With Image Orthicon

EVEN when the sensitive studio image orthicons are in widespread use in all television stations, lighting will still be a problem. The methods in use today are necessarily crude due primarily to the limitations of equipment; secondarily, to limited budgets. When this situation will improve is anyone's guess, but it will do so as TV business mounts.

Flat lighting supplemented by overhead lighting is now in use by most television studios. There is little if any foot, model or back lighting in current use. Foot lighting is expensive to install. Further, stage sets with built-in footlights would hamper flexibility. When sets per studio will increase in number, this problem will diminish. Special camouflage techniques must be used to make these lights effective stage-wise, yet blind to the television camera.

Model lighting is difficult to use without getting the lights and their stands in the television picture. Long-range beam lights may be used to overcome this difficulty but their positioning may interfere with adjacent stage sets.

Straight back-lighting is impossible, since the glare into the camera lens would spoil the picture. However, there is a material on the market which someone will use one day to good advantage. This material is called *Koolshade* and can be hung as scene props with the scenery and other necessary markings painted right on it. It has the facility for passing light only if the light source is placed at particular angles. Lights in back of the *Koolshade* may be used to illuminate the

stage, yet no glare will be apparent when the camera is placed at approximately eye-level. This technique accomplishes invisible back-lighting which does not bother the camera.

Production-wise, anyone connected with television knows there are many obstacles to be overcome. Not the least of these is the matter of cutting rehearsal time by the use of more efficient methods. As a case in point, consider a current TV show whose format is the display of fashions. In addition to individual sketches and variety acts which tie the show together, there are about twenty models whose main objective is to glamorize wearing apparel. Yet in the rehearsal, the director, his assistants and a host of station personnel found it a mammoth undertaking to explain, coach and coordinate these models into a working team. Even the most fetching of these models seemed to possess an uncanny talent—and this, it appeared, was pure native ability — to exhibit a genuine bovine-like response to the harassed director's instructions.

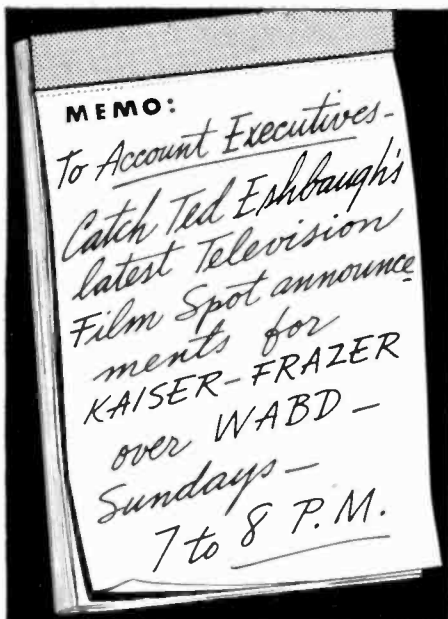
It happened that most of the scenes on the show required groups of models numbering three or four. Had prior instructions been given to them with floor plan and stage business details, private practice on mock stage sets within their own homes would have resulted in less harried scenes on camera—a delight for the director as well as a boost for the models. Whereas during the on-camera rehearsals of this fashion show, time consumed for tedious secondary instructions exceeded by far the time consumed for coaching and the dry run—the latter, the real reason for the rehearsal at all.

Talent Unions Working For TV Performers

A proposed scale of performers fees has been worked up for television by a special committee representing the various talent unions of the Associated Actors & Artistes of America.

The schedule will be the basis for discussions between unions and management sometime in Spring. Television station operators, now negotiating with James C. Petrillo, President of the American Federation of Musicians are disinclined at present to begin new discussions until the AFM issue is cleared away.

Currently television actors are being paid from nothing up to what the traffic can bear. One spokesman for show people



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declared that the main reason for the four A's code is that the percentage of the budget allotted for television talent is ridiculously low.

Young TV Actors

One of the reasons for the poor pay of the television actor is the large crop of aspiring and sincere young people who will do anything to obtain experience and recognition as television performers. The unions take the view that performers should be seasoned and experienced. Then how will the newcomer to television build up recognition for himself so that he may be in a position to command union rates? Probably the same way that many radio and stage artists received their experience—by performing on small stations in non-metropolitan areas, film and summer stock and bit parts in shows on metropolitan stations.

Video Shows Are Different

There is one particular aspect of a tele show that differs from films, and which not too many people realize. This is the time consumed by rehearsal which a performer must be prepared to give until the telecast is completed. In films, the actor may be engaged in several pictures in process concurrently. Among these he divides his time and keeps his income at a reasonable level. With a video show, however, the actor must give his undivided time to just one show, and during this time he must worry about a living wage. If, while engaged for a television show, he receives an offer to play in a new show—he must refuse it. In order to memorize his lines and stage business for a one-hour non-stop show, he works at his part for a period of twenty-five to thirty hours or more depending on the show. Then at air time, it's all over in an hour. Unlike the stage, he does not take

part in repeat nightly performances, so his many hours of rehearsals are of no further use to him. Unlike a movie film, he cannot learn his lines and stage business piecemeal. The television camera cannot be stopped like a movie camera. When he goes on before the tele camera, he's on for the duration of the show—the demand is great. When the show is over, he can only prepare for another one. But the offer he refused during the first show, may not come again for an indefinite period.

Production Costs

The telecasters, on the other hand, are fraught with technical and production problems which cut deep inroads into the budget. For this reason the talent budget suffers, since it is often used as the buffer when the cost of the show has been fixed by the station or the sponsor.

Television stations have been losing money heavily for years. Now with the break-even point in sight, management considers it only fair to first reward the station personnel who served TV and stuck with it through the lean years. This view is not acceptable to the talent unions who feel that the technical and production costs should not be allowed to rise disproportionately at the expense of the talent budget.

Opposing Factions

In management circles, and even in the talent field, there are opposing factions. One group is in favor of paying actors a living wage now. Another believes that television is not ready yet; that the actor should augment his income where he can elsewhere. As television grows older, this situation will be compromised somewhat as it did in other entertainment media. But the unions say that the TV actor must earn a living wage today and that he cannot wait for the industry to adjust itself. Working for experience does not fill the pantry, they argue.

No entirely correct version of the proposed scale has been published yet. In fact, the code is still in process of being worked out, and has been in such process for nearly a year. The problem has been given much thought and consideration so that a fair and equitable code would find both the unions and management in a conciliatory mood in the initial stages of negotiations.

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program summaries . . .

SWIFT'S HOME SERVICE CLUB (Women's interests) *Sponsor:* Swift & Co. *Agency:* McCann-Erickson. *Televised:* March 5, 1 P.M. to 1:30 P.M. *Format:* Film. Featured models displaying latest in vacation sports toggery. *Producer:* Lee Cooley. *Director:* Tom Hutchinson. *Special Aspects:* The video film was shot in Bermuda, flown to this country, and featured 38 different scenes in which coats, suits, hats, sweaters, bathing apparel, and handbags were shown. *Station:* WNBT-NBC, New York.

NATIONAL SPORTSMEN'S SHOW (Men's sports) *Sponsor:* United States Rubber Company. *Agency:* Campbell-Ewald. *Televised:* Feb. 14 and 21, 8:00 to 8:30 P.M. *Format:* Sports events held at the National Sportsmen's Show at Grand Central Palace, New York City. Included were log rolling, canoe tilting, fly casting, archery and marksmanship, retrieving dog trails, and numerous exhibits. CBS Network, including WCBS-TV, New York; WMAR, Baltimore; WMAL-TV, Washington.

INTERVIEWS WITH INDUSTRIAL LEADERS: (Public service) *Sponsor:* Reynolds and Company, Philadelphia. *Agency:* Philip Klein. *Televised:* Feb. 10, 8:00 to 8:15 P.M. *Format:* Interviews John A. Murphy and Allan Scott with Philadelphia's top leaders of industry. Topics include future production, labor conditions, the state of the nation. WPTZ, Philadelphia.

THE SPORTSMAN: (Sports demonstration program) *Sponsor:* Ennis Motors. *Televised:* Feb. 15, 8:30 to 8:45 P.M. *Format:* Features prominent sports stars who will give demonstrations. Bob Heiss acts as emcee. Films are used for all commercials. WTMJ-TV, Milwaukee, Wisconsin.

HOLIDAY IN SPRING: (Women's fashions) *Sponsor:* By manufacturers and designers of women's wear, with different sponsors appearing on different programs. *Agency:* Birmingham, Castleham & Pierce, Inc. *Televised:* Friday at 8 to 8:30 P.M. *Format:* Fashions are being presented in a new manner, with songs, dancing, comedy and fantasy being included in the program. *Producer:* Leon Roth. *Director:* Raymond Nelson. WABD, N. Y.

JUNIOR JAMBOREE: (Children's variety show) *Sponsor:* Hudson-Ross. *Televised:* Monday through Friday afternoons, 4 to 5 P.M. *Format:* Variety

show designed to appeal to children of all ages. Puppets, animal and film cartoons, live interviews and school children skits are featured. WBKB, Chicago.

COURT OF PUBLIC OPINION (Court Trial) *Sustaining:* DuMont's WABD. *Televised:* Tuesdays 8 to 9 P.M. *Format:* Social and political ideas rather than persons are placed on trial. The show is carefully modeled after the formalized procedure of a court of law. Special care is taken to keep the Court's jury and the witnesses and counsels separated until they face each other in the video courtroom. Those who appear as counsels and witnesses are especially selected as authorities in their fields. The jury is urged to examine the facts of the case as impartially as possible. Places on the jury are filled by members of the television audience who wish to serve. The show is written and arranged by Irvin Sulds, and produced and directed for television by James Caddigan, program director for WABD and the DuMont network.

THE NATURE OF THINGS (Popular Science) *Sustaining:* WPTZ, Philadelphia. *Televised:* Thursday, 9:45 P.M. WPTZ, *Format:* Dr. Roy Marshall explains and demonstrates the nature of scientific phenomena. *Special Aspects:* A recent program televised the surface of the moon by allowing the television camera to look through an astronomical telescope.

STOP ME IF YOU HEARD THIS ONE (comedians and jokes) *Sustaining:* WNBT, New York. *Televised:* Thursday, March 4, from 8:00 to 8:30 P.M. over WNBT. *Format:* Comics on the panel include Lew Lehr, of Fox-Movietone News, Morey Amsterdam, night club entertainer, and Cal Tinney, radio comedian. Questions sent in by the audience are answered and joked about by the funny men.

SPORTS REPORT: (Weekly sports news) *Sponsor:* Brown and Williamson, manufacturers of Kool cigarettes. *Agency:* Batten, Barton, Durstine and Osborn, Inc. *Televised:* Friday nights at 8:25 to 8:30 P.M., preceding the boxing bouts. *Format:* Weekly sports report on film; will be devoted to the various seasonal sports. NBC Network.

SEMI-FINALS OF GOLDEN GLOVES (Boxing) *Sponsor:* Winston Radio Tele-

vision Corp. *Televised:* Feb. 9, 9:20 to 11:30 P.M. Remote unit from WABD picked up the semi-finals of the Golden Gloves amateur boxing tournament at Ridgewood Grove Arena. This is the first year that the semi-finals have been covered by television. The program was also carried by WTTG in Washington. Dennis James narrated and Jack Murphy directed the remote unit.

ST. LOUIS GOLDEN GLOVES BOXING TOURNAMENT: *Sponsor:* Philco dealers. *Televised:* Feb. 3, 4, and 6. *Special Aspects:* Although practically all of the 3500 television sets in the St. Louis area were turned on during the boxing bouts, with an average of six persons watching per set, the tournament drew a bigger attendance to the Arena this year than at any time during the 12 other years it was held. This is the first time the tournament was televised in St. Louis KSD-TV, St. Louis.

CYO BOXING TOURNAMENT: *Sponsor:* General Electric Supply Corporation of Detroit. *Agency:* Simons-Michelson. *Televised:* Feb. 26 for five nights. Ty Tyson narrated. WWJ-TV, Detroit.

WFIL-TV TELEVISION NEWSREEL — *Sustaining.* *Televised:* six nights a week, Monday through Saturday at 7:45 to 8:00 P.M.; on Sunday at 8:00 to 8:30 P.M. *Special Aspects:* To extend its coverage of events on the local, national and international scenes, the program was increased from ten to fifteen minutes starting Feb. 16. The half-hour Sunday edition of the newsreel presents the highlights of the news of the week. WFIL-TV, Philadelphia.

NEW NBC TV WEB CHIEF



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Plans Announced for Televiser's 3rd Nat'l "Television Institute"

ADVANCE arrangements and plans for the 3rd National "Television Institute" and Industry Trade Show, sponsored each Spring by TELEVISER, were released to the trade press on March 1st by Irwin A. Shane, Televiser's publisher, and general chairman of the conference.

Between 500 to 1000 television, radio, advertising, newspaper, hotel, school, and film executives, it was disclosed, are expected to register for the three days of meetings, which this year will take place at the Hotel New Yorker on April 19, 20, 21.

The twelve panels which will meet during the three days are:

1. Studio Production
2. Station Operation
3. Remotes and Special Events
4. Network Operations
5. Advertising and Sponsors
6. Films for Television
7. Theater and Hotel Television
8. Receivers and Antennas
9. Training and Job Placement
10. Demonstration Panel
11. Television Film Coordinating Committee: Report #1
12. Television Film Coordinating Committee: Report #2

Panel chairmen, speakers, and advance registrations, will be announced in the April TELEVISER.

Large Receiver Display

What is believed will be the largest number of different television receivers ever brought together for public display will greet the Institute guests who will be coming from all parts of the U. S. The entire mezzanine floor of the Hotel New Yorker, in fact, has been reserved for that purpose.

Although the panel and seminar sessions will be open only to registered guests, franchised television dealers throughout the entire East are being invited to the Trade Show section so that they may view the many different video receivers.

With the Institute falling on the opening day of the American League season, the public — in advertisements to appear in the New York Times — will be invited free to watch the President of the

United States throw out the season's first ball and to watch the game between the New York Yankees and the Washington Senators.

Approximately 10,000 persons, it is estimated, will see the games during the three days of the Institute.

To accommodate the numerous industrial and trade displays, more than 70 display units of varying size have been reserved. In addition to the receiver displays, reservations have been received for displays of studio and film equipment, lighting equipment, motion pictures, antennas, etc.

Begun in 1944, the "Institutes" have been held annually on a national basis in New York, and on a smaller one-day basis elsewhere. (For details of the one-day Pittsburgh Regional "Television Institute," to be conducted March 22, 1948, in conjunction with the Pittsburgh Radio and Television Club, see page 18).

All TELEVISER readers are invited to attend. More complete details will appear in the April issue.

For Further Information
Regarding the 3rd Nat'l
"TELEVISION INSTITUTE"
Write or Wire
TELEVISER, 11 W. 42nd St.
New York City

TELEVISION "QUOTABLES"

"AS the gold rush of 1849 was the big robust thing that happened to the country in the last 100 years, television will be the big robust thing that will happen to it in the next 100. As was once said before: "In 'forty-eight you are not too late, but in 'forty-nine, you're a bit behind'."

—NORAN E. KERSTA, NBC Director of Television, in an interview KSD-TV, St. Louis, last month.

"THE five divisions that comprise the Allen B. DuMont Laboratories . . . are not for sale, nor will be offered for sale. These rumors may have originated on the premise that Paramount may have received offers for their stock holdings in DuMont, which do not represent a controlling interest anyhow."

—DR. ALLEN B. DUMONT

"IT has been rumored that the present black-and-white system of television is 'temporary' in nature. Obviously, this cannot be true. Large sums of the public's money are being spent on television receivers, and these receivers will be used for many years after color or any other new service begins to operate. In other words, if it will take a minimum of five years to introduce a new technical system of television it is safe to predict that the present type of receivers now being sold to the public will still be in service ten years from now."

—E. K. JETT, Vice President
Baltimore Sunpapers Radio

"THAT television is now finally beginning to triumph is a tribute to the courage, determination and doggedness of purpose of all those who pioneered this new industry from its humble beginnings in technical laboratories, through the touch-and-go days of early broadcasting operations — to the point where television stands today on the threshold of national service."

—LAWRENCE PHILLIPS, Director
DuMont Network

"JUST as NBC pioneered in network sound radio, so will we pioneer in television networking, nation-wide and on the Pacific Coast. With KNBH, the key station in our Western Network, we expect to bring Pacific Coast audiences the best programming at the earliest possible date."—FRANK E. MULLEN, Exec. V. P.,
Nat'l Broadcasting Co.

"THOSE in the television industry feel that within three years, the radio industry will have suffered a very severe decline, and in its place television will have taken over."—ERNEST MARX, Gen'l. Mgr., DuMont Television Receiver Dept.

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"WHO'S WHO" of Wash., D. C., TV Executives

WNBW—NBC

WMAL-TV—Evening Star

WTTG—DuMont



Frank M. Russell
NBC Vice Pres. in charge of Wash. office.



K. H. Berkley
General Manager, WMAL-TV.



Walter Compton
General Manager



William R. McAndrew
Ass't to the Vice Pres.



Burke Crotty
Director of Television, WMAL-TV.



Harold E. Sheffers
Sales Manager



Mahlon A. Glasscock
Director of Sales.



Daniel Hunter
Chief Engineer, WMAL-TV.



Roger M. Coelos
Operations Manager



George Y. Wheeler III
Director of Programs.



Frank Harvey
Engineering, WMAL-TV.



Malcolm M. Bursen
Chief Engineer

Television Set Prices Are Coming Down

WHILE spokesmen throughout the industry warn against the manufacture of unsatisfactory products, set makers are pressing down prices. Department stores and other retailers have been making capital of Motorola's \$180 tele set. Close behind is Philco's \$200 table model. Both use 7-inch picture tubes, and are aimed at city dwellers who live comparatively close to television transmitters where antenna requirements are minimized.

And apparently these prices are nowhere near rock bottom. Now in design stage is a 9-tube TV set which reportedly may revolutionize the entire industry. By means of new and ingenious circuits, especially the tuning mechanism, it is claimed the set will have the same sensitivity, selectivity and picture qualities as the 20 and 30 tube sets. Reducing the number of vacuum tubes in a television receiver to one third that of average set on the market is revolutionary. The inventor, a government engineer, apparently has something: a better product at lower cost — the twin pre-requisites for real invention.

On the ten-inch picture tube front, again Philco as well as Emerson are cutting a wide swathe in high production costs. These sets are priced at \$339.50 and \$269.50 respectively and receive television only — no AM, no FM, no phonograph. However, sets are now being sold and others proposed which feature 2-, 3- and 4-way reception. General Electric has started production on its Model 803, a 3-way receiver for \$465 plus installation. The set has a 10-inch picture tube and facilities for reception

of both FM and AM as well. Sightmaster has a 10-inch picture tube set with FM (no AM) for \$375, plus installation.

For RCA set owners, welcome news came when the radio company announced provision for renewal of its Television Owners Policy to provide service, maintenance and parts replacement for RCA Victor television sets beyond the first year of set ownership at reduced fee.

Said Henry G. Baker, General Sales Manager of the Home Instrument Department, "This renewal policy, covering the second year of ownership, has been established at the request of RCA television set owners . . ." Both a large company's increased service efficiency and the public's annoyance with unscrupulous radio servicemen are two strong reasons why this type of extended service by the manufacturing company may set the pattern of future television installation and maintenance. Amount of additional coverage fees would depend on the set. For example: the 10-inch 630 TS Model with a 52 sq. in. picture would have a \$26 fee for the second year's coverage. (The first year's fee is \$55). This is a charge of ten cents per day for guaranteed performance every day in the year. Customers who do not renew their policies will be serviced on a standard hourly rate, travel time and cost of materials basis. Contracts for the renewal policy will be made available to set owners through direct mail and personal solicitation.

New Converter . . .

A new converter which makes television available to millions in direct current areas of New York, Chicago, Boston, Washington, Philadelphia is now available through Electronic Laboratories.



Motorola's \$180 table model television set with a seven-inch picture tube.

The converters, Model No. 110R15 for table model television receivers, selling for \$80, and Model No. 110R30, listed at \$120, for console models have been tested in 100 retail outlets in the New York area.

"In Manhattan New York alone," said Walter E. Peek, vice president in charge of sales, "more than 3,000,000 persons live or are employed in an area in which only direct current is available." No special wiring is required for the converters, which operate with a new-type automatic remote starting system. The unit for table models weighs 15 lbs. while the console converters weighs 55 lbs.

Dr. DuMont Speaks . . .

WHAT Dr. Allen B. DuMont did not mention last Feb. 19 in his address before the American Television Society was the new experimental work his company is doing on color television. A three-color receiving tube, called the Chromoscope developed by a Northwestern University professor, is now undergoing tests in the DuMont Laboratories. Apparently these tests show no promise for color television in the near future. "There is still no satisfactory color system," stated DuMont. "Even with a perfect color system the cost would be two to three times as much as black-and-white, and there are no practicable frequencies to transmit it."



Philco's \$339.50 table model with ten-inch picture tube, and features automatic tuning.



Philco's Model 700 which retails for \$199.50. The set has a seven-inch picture tube.



Emerson's \$269.50 table model tele set with a ten-inch picture tube. Compactly constructed.

For a color system with a picture resolution equivalent to the present black-and-white standards, a three-color picture requires roughly three times the frequency space—or about eighteen megacycles. The present television allocations would allow only four color channels instead of thirteen for B. & W. Move to higher frequencies is a natural thought, but generation of high power at these microwave frequencies is a technical problem that has not been solved yet. Moreover, television reception of these high frequencies is poorer. Of eight random television reception points chosen by the FCC, only one received color, but all eight received black-and-white.

Television Receivers

On the subject of receiver manufacture, Dr. DuMont struck a welcome note when he warned TV manufacturers against sacrificing receiver sensitivity, selectivity, picture size and good design in the interests of low price. Low prices are necessary, but video sets must not be so ineffective as to turn the public away from television. The television screen must be large for two reasons:

1. For comfortable viewing by the home audience.
2. To allow advertisers to show up their products.

What many television enthusiasts had been thinking about in general terms, Dr. DuMont had the courage to express in specific terms as follows:

1. Television in 1948 will have the largest growth of any industry.
2. In five years television will rank among the first ten big industries.

There were solid facts revealed which fortified these predictions. In six months the monthly billings of WABD rose from \$7000 to \$50,000 per month. The DuMont television network after losing nearly a million dollars was chugging up to the break-even point. From every quarter, prognostications on receiver sales show buying curves are pointed sharply upward.

COLBY LEWIS has joined the program department of WTMJ-TV, Milwaukee, Wisconsin, as a television director. He did radio production work in Ithaca, New York, national advertising and free lance television work. Recently, Lewis spent 12 weeks at the Television Workshop in New York, designing sets and producing plays for television.

TELEVISION RECEIVER DISTRIBUTION

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

As of March 1, 1948

AREA	Total Receivers	—Distribution of Tele Receivers—		Dealer Stores	
		Installed	Homes	Public Pls.	
Baltimore	6,500	5,000	3,300	1,700	1,500
Boston	2,000	200	—	200	1,800
Bridgeport ²	300	150	50	100	150
Buffalo	1,000	—	—	—	1,000
Chicago	16,500	15,300	10,800	4,500	1,200
Cincinnati	4,500	3,000	2,000	1,000	1,500
Cleveland	3,400	2,300	—	—	1,100
Detroit	7,000	6,400	4,800	1,600	600
Los Angeles	18,000	15,700	12,000	3,700	2,300
Milwaukee	2,000	1,300	900	400	700
New Haven ²	200	100	50	50	100
New York (N. J.-Conn.)	150,000	127,000	110,000	17,000	23,000
Philadelphia	27,000	22,000	19,000	3,000	5,000
Richmond	1,000	—	—	—	1,000
Salt Lake City	300	100	50	50	200
Schenecdy-Albany-Troy	2,500	1,800	1,400	400	700
St. Louis	4,500	4,000	3,400	600	500
St. Paul	300	100	50	50	200
Toledo	500	250	100	150	250
Washington, D. C.	10,000	8,000	7,000	1,000	2,000
	257,500	212,700	174,900	35,500	44,800
Unassigned	36,100				
Total Receivers	293,600				

TOTAL TELEVISION RECEIVER PRODUCTION

Radio Manufacturers Assoc. (RMA) set production during 1947	178,571
RMA report of 1946 tele receiver production	6,476
Prewar sets in use (estimated)	4,000
RMA report of Jan. 1948 tele receiver production	30,001
RMA reported tele receiver production	219,048
Estimated for Feb. 1948 RMA tele receiver production	30,952
Total television receivers reported by RMA	250,000
Non-RMA mfrs. production, including kits, during 1947	32,000
Non-RMA mfrs. Jan. 1948 report of tele sets and kits	5,000
Estimated Non-RMA mfrs. Feb. 1948 production	6,600
Total tele receivers in the U. S. A.	293,600

¹Public places include business offices, etc., as well as bars and grills.

²Bridgeport and New Haven tele set owners receive New York programs.

³Non-RMA manufacturers represent about 10% of the current companies turning out television receivers, several of them making kits.

Highest "Hooperated" Show

At deadline, we received word from C. E. Hooper that the Amateur Hour received a Telerating of 46.8 which is the highest-rated program in the first survey (telephone coincidental) of the Continuing Measurement of Television conducted in New York City during the week, February 8-14 by C. E. Hooper, Inc. This 46.8 has not been equalled by the Hooperating of any regularly scheduled commercially sponsored network radio program since February, 1936 when Major Bowes, with an amateur program after which the Kaiser-Frazer show is patterned, hung up a high of 46.9.

On the subject of the commercials for the show, Alan H. Jacobson, Films for Industry, had some interesting production problems. Said Jacobson: "Swaney, Drake and Bement, Chicago advertising agency handling the the Original Amateur Hour, will tell you that some objects are harder to televise than others. High on their list will probably be automobiles, especially when revolved on a showroom turntable before the camera.

On the first program aired, a Frazer car and a Kaiser were brought to the television studio, and were directly televised for the commercial.

Remote Pick-Up Commercial

On the second show, a remote pick-up televised the commercial from the automobile company's showrooms on Broadway.

But in both cases, the glare of lights was reflected from the polished surfaces of the cars directly into the lens, creating distracting glare. As the cars revolved the harsh kickbacks. The flat banks of lights at the television studio and the lack of time to model the light during the remote pick-up seemed to be the chief trouble.

Format which finally solved the problem was to film the commercial ahead of time, working in a motion picture studio, where the car could be revolved a few inches at a time. Smudges of putty on the chromium bumpers eliminated glare. Close-ups were filmed with actors displaying steering features, baggage com-

partment, passenger space and other details, to permit a different commercial each week."

C. E. HOOPER CO. conducted its first coincidental survey for television and the J. Walter Thompson advertising agency was the first to sign for the service. The tests are similar to the radio telephone surveys and will be conducted throughout the second week of each month.

Plans for the future include a "diary survey." Each televiewer will be sent a suitable booklet in which he will be invited to write his comments of television shows he has seen. This method will yield both qualitative and quantitative data of tele shows.

Network Confab

Invitations went to key management executives of 165 stations on the CBS network to participate in a television clinic to be held at CBS headquarters in New York, March 31.

"This clinic is being held at the request of our stations as voiced by the Columbia affiliates advisory board," said Frank Stanton, CBS vice president. "... broadcasters far removed from the present key television centers have trouble in piecing together all the scattered segments of television information to make a comprehensible whole."

Is Television Already Cutting Into Radio And Movies?

TELEVISION has already developed a growing and loyal audience which is seriously competing with the movies and radio, writes Ed James in the March issue of American Magazine. James used figures from a survey of television set owners made by CBS. He reported that nearly half had attended movies less frequently since obtaining a television set, and more than half said there was no radio program they preferred to television. One set owner of few words put it most succinctly: "Television is more entertaining than radio and more convenient than movies."

Three Video Outlets For Crosley

The Crosley Broadcasting Corporation, operator of television station WLWT in Cincinnati, is expanding operations to include two more video outlets in the state of Ohio. An eight acre site on the outskirts of Columbus has been taken under option for a new tele station, WLWC. The site must be approved by the Civil Aeronautics Authority before erection begins on a 590 foot tower. The television antenna on top of this tower will radiate an effective power of 50 kilowatts on a frequency band of 60 to 66 megacycles (Channel 3). Another Crosley video outlet, WLWD, is scheduled for construction in Dayton later this year.

31 NBC Video Outlets Before '49

THIRTY-ONE NBC affiliates convened March 12 at NBC headquarters in New York to discuss television problems of getting on the air, programming, technical operations, etc. These stations expect to be on the air before 1949.

Frank E. Mullen, NBC executive vice president at a press gathering preceding the conference, made some interesting comments on the future of television. Among them were:

¶ New York will be the Hollywood of television. Reason: N. Y. has more talent, big stations, technical facilities.

¶ Television will replace radio. How long? "Ten years . . . twenty years . . . I don't know."

¶ When Petrillo gives the OK, some radio programs will be duplicated over television.

¶ Only one out of twenty people see motion pictures. Ergo, television will show the non-movie goers what they have been missing. Result: Probably bigger movie audiences.

¶ It is doubtful that first-rate films will appear on television. A \$1,000,000 picture is uneconomical on TV as a one-shot.

¶ The future of theater television is doubtful. "Why pay for something you can get for nothing." Exception: Special timely events.

¶ NBC maintains rights in their telecasts; will resist program pickup for resale.

¶ "Nothing will stop television. All . . . impediments will be brushed aside."

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MONDAY, APRIL 19

Hotel New Yorker

April 19 - 20 - 21

Morning Sessions (10 a.m. - Noon)

- I. Studio Production** Grand Ballroom
1. Status of Studio Shows Today.
 2. Are Studio Shows Essential?
 3. The Theater Guild on Television.
 4. Which Shows Rate Highest?
 5. Reducing Studio Production Costs.
- II. Station Operation (Room F-G)**
1. Getting On The Air.
 2. Meeting Local Needs.
 3. Operating Costs vs. Income.
 4. Some Management Headaches.
 5. Equipment Developments.
- III. Luncheon 12:30-1:45 p.m.** Grand Ballroom
(Addresses by Industry Leaders)
Afternoon Sessions (2:15 - 4 p.m.)

- IV. Remotes & Special Events** Grand Ballroom
1. Status of Remotes.
 2. What Has Been Learned About Remotes?
 3. Special Uses for Remotes.
 4. Sponsored Remotes.
 5. Cutting Costs With Remotes.
- V. Network Operations (Room F-G)**
1. Progress Report.
 2. Network Competition.
 3. Networking the National Conventions.
 4. Network Rates.
 5. Regional Networks.

TUESDAY, APRIL 20

Morning Session (10 a.m. - Noon)

- I. Advertising & Sponsors** Grand Ballroom
1. \$10,000,000 for TV Advertising.
 2. How A N. Y. Agency Topped \$1,000,000 TV Billing.
 3. TV's Proven Effectiveness as An Ad Medium.
 4. Preparing Better Visual Commercials.
 5. Some Facts and Figures for Advertisers.
- II. Films For Television (Room F-G)**
1. Films Increasing Role in TV.
 2. The Newsreels Steal a March.
 3. Film Commercials Come of Age.
 4. Five-minute Station Reports on Film.
 5. Preliminary Report of the Television Film Coordinating Committee.
- III. Luncheon 12:30-1:45 p.m.**
Five-minute reports on Television in Cincinnati, Chicago, Detroit, Baltimore, Washington, D. C.

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

- IV. Receivers and Antennas** Grand Ballroom
1. Receiver Production.
 2. Receiver Merchandising.
 3. The Antenna Problem.
 4. Indoor Antennas and Master Antenna Systems.
 5. Picture Enlargers.
- V. Theater & Hotel Television (Room F-G)**
1. Large Screen Video Developments.
 2. Theater Owner's Association Report.
 3. Problems of Theater Television.
 4. Hotel Television.
 5. Multiple Viewers for Schools, Hospitals, Public Places.

WEDNESDAY, APRIL 21

Morning Sessions (10 a.m. - Noon)

- I. Film Committee Report: Part 1** Grand Ballroom
1. Film Rental Practices.
 2. Distribution Methods.
 3. Film Rentals.
 4. Clearance Procedures.
 5. Technical Standards.
- II. Training Panel (Room F-G)**
1. Careers in Television.
 2. Job Opportunities Report.
 3. Report on Schools Offering Video Training.
 4. Are Training Standards Necessary?
 5. Training Methods.
- III. Luncheon Talks:** 5-min. reports by film leaders, including major producers and newsreels.
Afternoon Sessions (2:15 - 4 p.m.)
- IV. Film Committee Report: Part 2** Grand Ballroom
1. "Unfreezing" Films for Television.
 2. Reducing Costs for Commercials.
 3. Code of Practice Proposals.
 4. Discussions and Resolutions.
- V. Demonstration Panel (Room F-G)**
1. Dramatic Skit.
 2. Audience Participation Show.
 3. "You Be The Director!"
 4. What's Wrong Here?
 5. Questions and Answers.
- Skits will be produced by members of the Television Workshop of N. Y., utilizing training equipment).*
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