# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

May 1946

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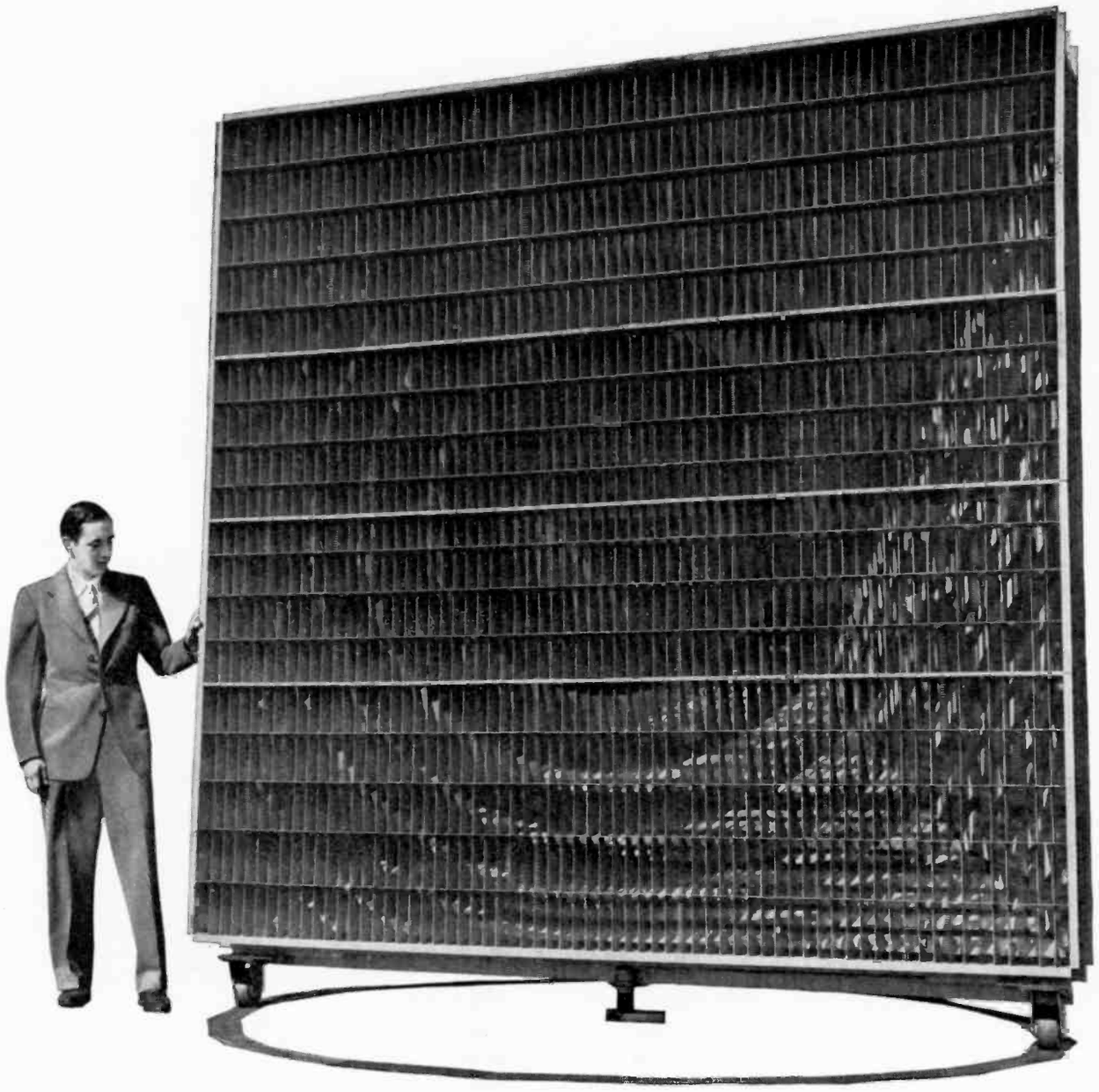


# A "SEARCHLIGHT" TO FOCUS RADIO WAVES

In the new microwave radio relay system between New York and Boston, which Bell Laboratories are developing for the Bell System, giant lenses will shape and aim the wave energy as a searchlight aims a light beam.

This unique lens—an array of metal plates—receives divergent waves through a waveguide in the rear. As they pass between the metal plates their direction of motion is bent inward so that the energy travels out as a nearly parallel beam. At the next relay point a similar combination of lens and waveguide, working in reverse, funnels the energy back into a repeater for amplification and retransmission.

A product of fundamental research on waveguides, metallic lenses were first developed by the Laboratories during the war to produce precise radio beams.

This "searchlight" is a milestone in many months of inquiry through the realms of physics, mathematics and electronics. But how to focus waves is only one of many problems that Bell Telephone Laboratories are working on to speed microwave transmission. The goal of this and all Bell Laboratories research is the same—to keep on making American telephone service better and better.

**BELL TELEPHONE LABORATORIES**

EXPLORING AND INVENTING, DEVISING AND PERFECTING FOR CONTINUED IMPROVEMENTS AND ECONOMIES IN TELEPHONE SERVICE

THE BUSINESS MAGAZINE OF THE INDUSTRY

# Television

VOLUME III, NUMBER 5 MAY, 1946

## Articles



## Departments





*For Your Convenience*

## talking . . .

h this issue, TELEVISION begins its third year of publication. It made its entry as the industry ering its final stage of planning. But the progress of television has not been smooth — there have heavals within the industry itself; it has been subject to the same economic problems as other ses have faced since peace came. But despite the obstacles, the coming year should see television ely launched as a full-fledged industry.

the past TELEVISION has concentrated on factual know-how articles, plus regular departments give complete coverage on advertising, equipment, programming and Washington news. In the , TELEVISION will continue its editorial policy of being "the business magazine of the industry" — concentrate on the important developments and trends, will ban the "prophecies" and the "puffs."

**Frederick A. Kugel**

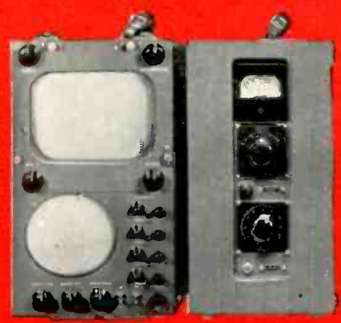
blished monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Single copy, 35 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, $3.50; in Canada, $4.00; elsewhere, $4.50. Entered as second-class matter February 20, 1945, at the postoffice at New York, New York, under the act of March 3, 1879. 

# RCA's *Dual-purpose*


New RCA "image-orthicon" camera with sensitivity 100 times greater than conventional television cameras.

Camera control (left) with power supply

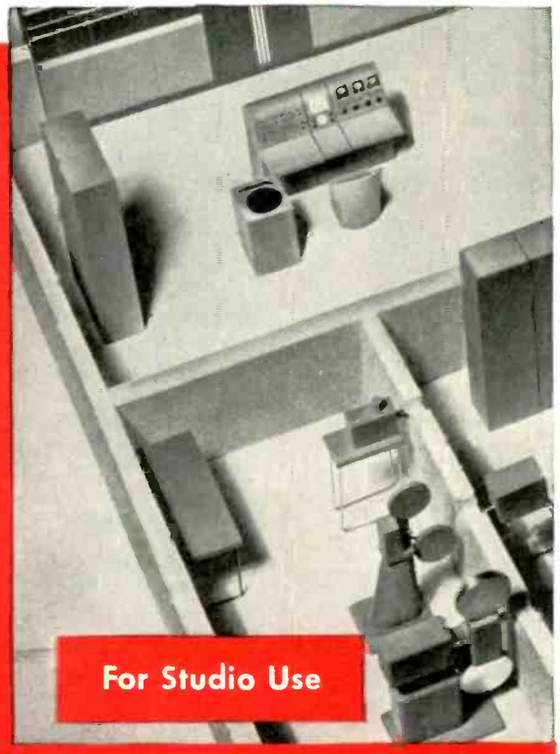
Duplicate camera control used for two-camera operation



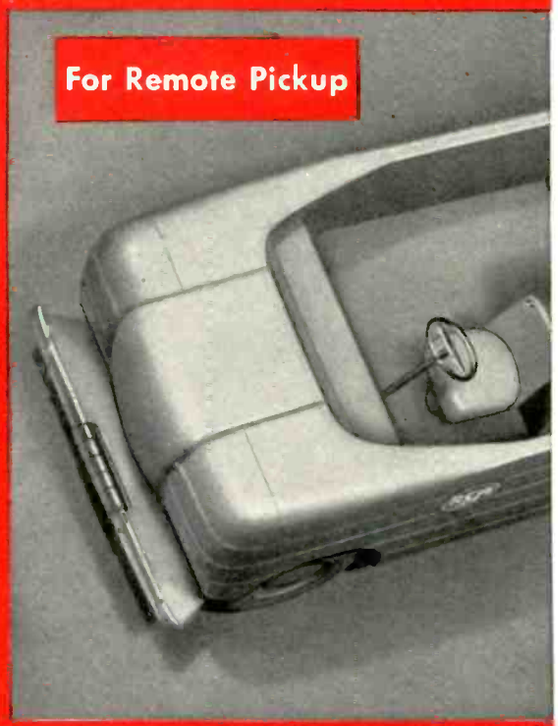
Master control (left) with power supply

Shaping unit (left) and pulse unit

The average small station starts with two field cameras, two control units (one for each camera) for monitoring the pictures picked up by each camera, a master control and switching unit which contains push buttons to permit operator to select the camera pickup desired, a field synchronizing generator (shaping and pulse unit shown above) to provide standard sweep frequencies for the cameras as well as the synchronizing pulses transmitted with the video signal, and various auxiliary switching, control and audio equipments (not shown).

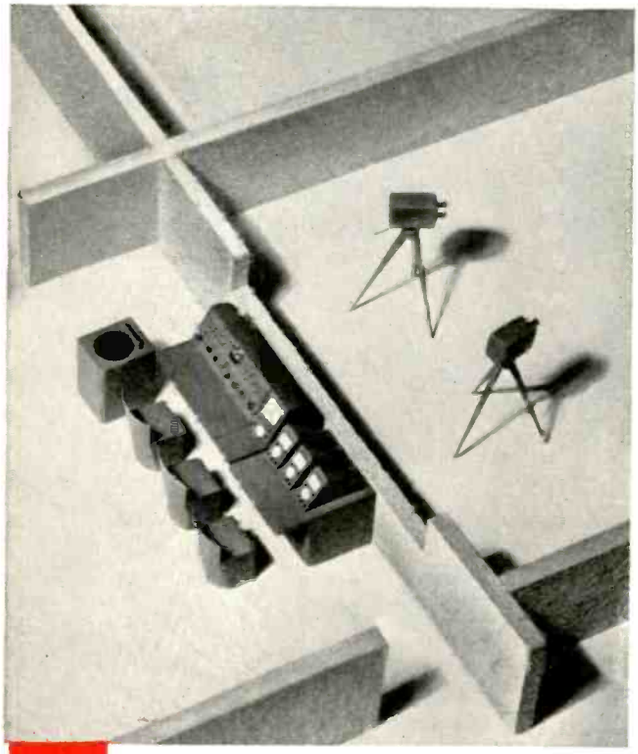


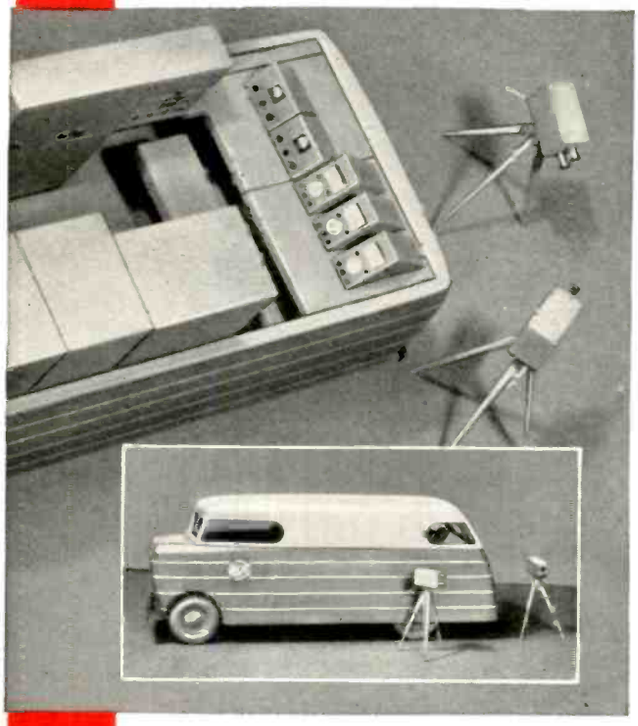
**For Studio Use**



**For Remote Pickup**

# Portable Pick-up Equipment...





## a new, low-cost way to get started in Television

IF YOU PLAN to start a television station on a modest scale, you will find this equipment a real money-saver. With it you can enjoy the economies of using already prepared program material such as, baseball games, boxing and concerts—which do not require expensive rehearsals and where lighting is seldom a problem. And you can use it in place of *fixed studio equipment* until you want to expand your station facilities.

When used as studio equipment, the small, lightweight camera-control units can be mounted on tables or slid into console-type racks (see models) that RCA will have available for this purpose. The same field cameras are used.

For remote pickup, a station wagon or light truck is used to transport the suitcase-type units to the program location. With a station wagon, the equipment is removed, carried to the program area, and connected for operation. A light truck offers greater flexibility in that the equipment can be operated from the truck if shelter is non-existent, or if brilliant illumination makes monitoring difficult. As with the station wagon, where advantageous, the equipment can be removed and set up at the program scene.

*Setup* can be accomplished in a short time. *Quality* is comparable to that obtained from standard studio equipment. Best of all, it's *easy to operate.*

**Write for these 8 helpful bulletins:**

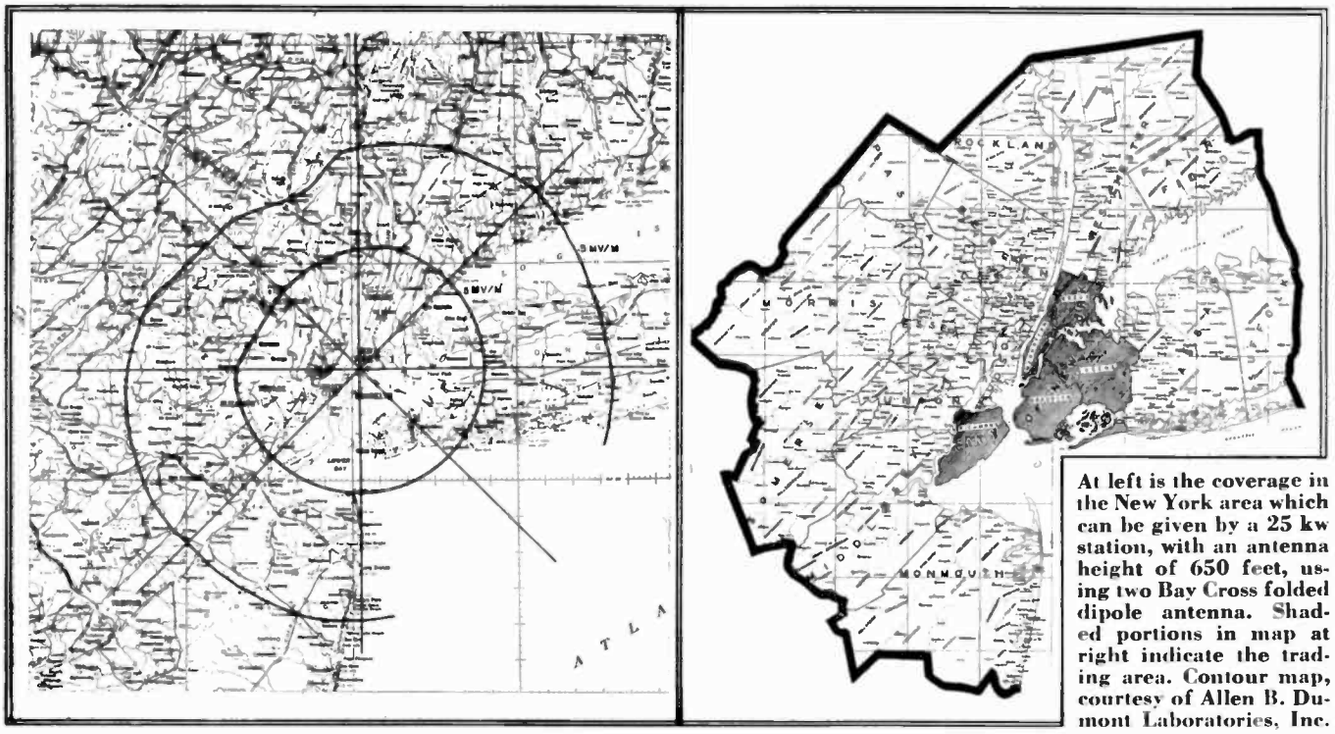
"Locating the Television Studio," "Locating the Television Transmitter," "A Television Transmitter Building," "A Television Broadcasting Studio," "Equipment Layout for a Standard Television Station," "Equipment Layout for a Master Television Station," "Equipment Layout for a Small Television Station with Live-Talent Studio," "Equipment Layout for a Small Television Station with Provision for Film and Network Programs Only." Write: Radio Corporation of America, Dept. 79-C, Television Broadcast Section, Camden, N. J.

RCA

***TELEVISION BROADCAST EQUIPMENT***

***RADIO CORPORATION of AMERICA***

***ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.***




**At left is the coverage in the New York area which can be given by a 25 kw station, with an antenna height of 650 feet, using two Bay Cross folded dipole antenna. Shaded portions in map at right indicate the trading area. Contour map, courtesy of Allen B. Dumont Laboratories, Inc.**

# los angeles ... new york ... philadelphia

WHAT with the color confusion, high cost and old age, there have been a lot of withdrawals lately. But there are still a few sturdy souls left, at least in New York, Los Angeles and Philadelphia, where the number of applicants is larger than the number of channels available.

## LOS ANGELES

At the recent hearings in L.A. the following applications for stations were still in the ring.

### Earle C. Anthony

Anthony hopes to locate his transmitter either on Mt. Wilson in the San Gabriel range at an elevation of 5728 feet or on Mt. Harvard at an elevation of 5440 feet. Both sites are about 16 airline miles from the center of Los Angeles, about 115 miles from San Diego and 93 miles distant from Santa Barbara. Either site would give line-of-sight coverage of greater portion of metropolitan Los Angeles and most of the inhabited region within a 130-mile radius. His original application estimates total cost of KSEE at $163,000.

### American Broadcasting Company

This network has elaborate plans for television. It now has three applications pending for television stations and will probably have a fourth, because of the recent purchase of King-Trendle in Detroit. Paul Mowrey is television director.

### Hughes Productions, Division of Hughes Tool Co., Inc.

The principal business of the company is the manufacture of oil well tools and a subsidiary interest in motion picture production.

Hughes has also applied for a television station in San Francisco.

### National Broadcasting Company

As part of its plans for a basic nation-wide television network, NBC has applied for a commercial station at a site on Mt. Wilson.

NBC, in addition to their present operating station in New York, has already been granted stations in Washington, Cleveland and Chicago.

### Times-Mirror Company

Times-Mirror has applied for a commercial station, with the proposed transmitter site 2.8 miles north of Sierra Madre on the edge of a mountain range at an elevation of 4,775 feet.

The Times-Mirror has appropriated $350,000 for its studio and transmitter equipment. If this application is approved by the FCC, the company will apply for a studio-to-transmitter relay at an additional cost of about $16,000. The station plans to serve about 3,156,000 people. Applicant is publisher of the Los Angeles Times.

### Don Lee

This strong regional network has been experimenting in television since 1931. Their station W6XAO is now programming at the rate of two hours every two weeks. However, they have extensive television studios and are starting to gear themselves for a twenty-eight hour program week.

### Thackrey

Dorothy Thackrey, publisher of the New York Post, in addition to applying for three television stations, has already purchased standard radio station WLIB in New York, KWA in San Francisco, and KMTR in Hollywood. FM applications are pending in these cities. Thackrey estimates their total equipment cost at $387,000 and set $25,000 as the monthly operating cost. They are asking for Channel No. 5 and plan to locate their transmitter on Mt. Wilson.

### Broadcasting Corp. of America

Another applicant whose signal might easily interfere with the Los Angeles stations is the Broadcasting Corporation of America in Riverside, California. They plan to locate their transmitter on Mount Baldy in San Bernardino, California, and they asked for Channel No. 3. W. L. Gleason, president, operates standard station KPRO and an advertising agency. Plans call for the distribution of

FM and television sets and the opening of radio stores throughout their area.

### Television Productions, Inc.

A wholly owned Paramount subsidiary, their station W6XYZ has been transmitting television programs approximately two hours a week since September 1942.

Paul Raibourn, Paramount vice-president, is overseer for television operations; George Shupert is Paramount television executive; and Klaus Landsberg is manager of the station.

Television Productions now has a transmitter in operation from atop Mt. Wilson.

Particularly interesting though was the FCC's order to include in the hearings the issue of Paramount's stock ownership and management interests in prospective television stations. Investigation of the following applicants was ordered: Television Productions, Inc., for stations in Los Angeles and San Francisco; Allen B. DuMont Laboratories, Inc. for stations in Cleveland, Cincinnati and Pittsburgh; United Detroit Theatres Corporation for station in Detroit; New England Theatres, Inc., for station in Boston; Comerford-Publix Theatres Corporation for station in Scranton; Interstate Circuit, Inc. for station in Dallas; and Maison Blanche Company for station in New Orleans.

## NEW YORK

At press time there were still eight applicants for the four available channels. The other three channels allocated to New York have already ben granted to present television station operators, CBS, DuMont and NBC.

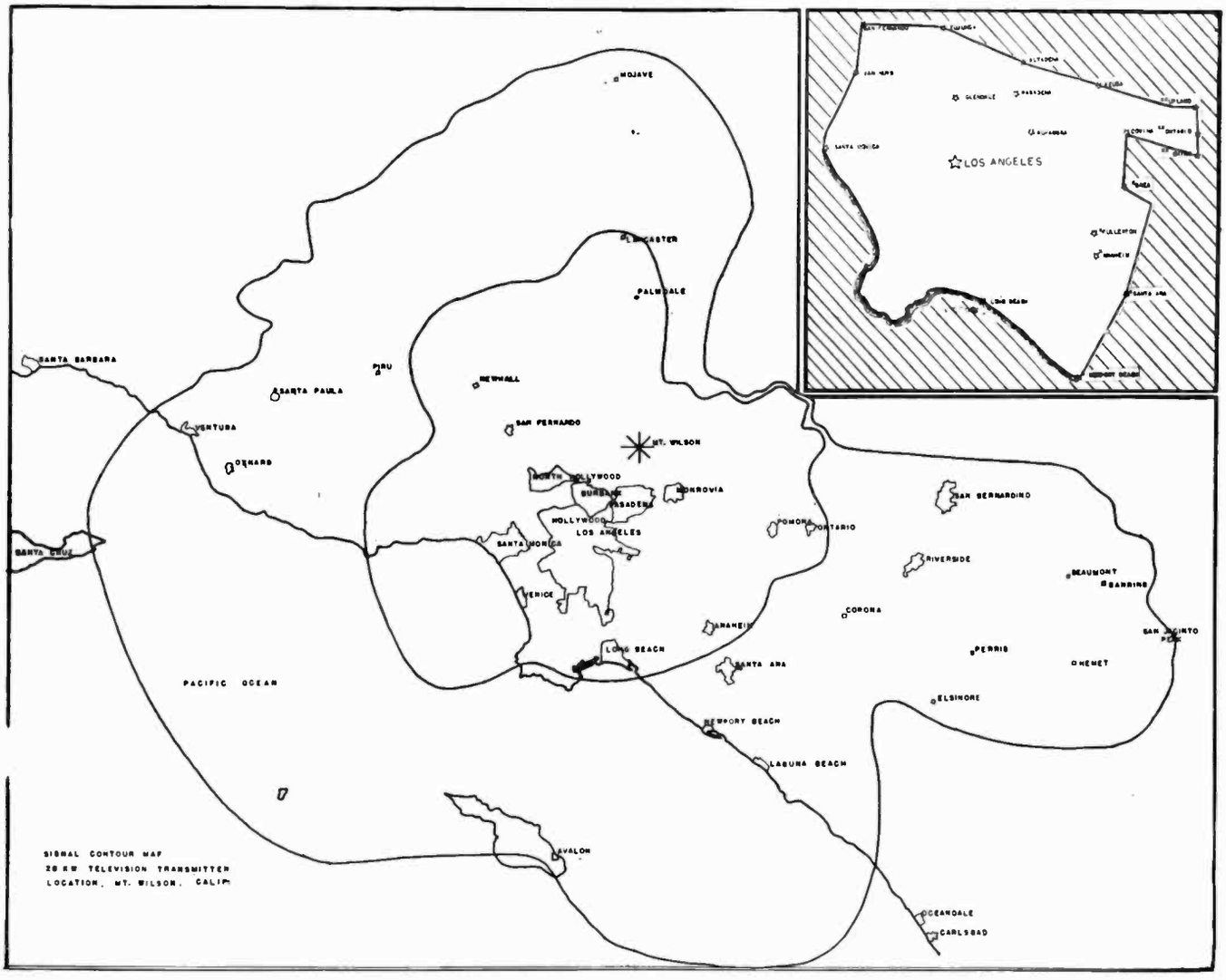
### American Broadcasting Company

American Broadcasting has applied for Channel No. 6 and plans to reach 10,920,000 people. Under the direction of Paul Mowrey, they are now actively engaged in television programming using the facilities of the DuMont, G-E and Philco stations. American has applications for television stations pending in Los Angeles and Chicago.

### Bamberger Broadcasting Service, Inc.

Bamberger Broadcasting Service is a subsidiary of R. H. Macy Company, and now operates WOR and WBAM-FM in New York City. They have recently been granted a television station in Washington. They are actvely experimenting with television programming over the facilities of the G-E station (see March issue of TELEVISION for complete breakdown of Bamberger costs and programming plans). Jack Poppelle, Vice President in charge of engineering, is head of the Television Broadcasting Association.

**Contour map of Los Angeles shows primary and secondary coverage. Calculated signal strength of primary area is five millivolts. Outer contour line (secondary area) shows the calculated 0.5 millivolt signal limit. Small map in upper right-hand corner is metropolitan area. 25 kw station easily covers metropolitan trading area. Contour map, courtesy of Allen B. DuMont Laboratories, Inc.**



### Debs Memorial Radio Fund

Debs now operates standard radio station WEVD. They have a tie-up with the Jewish Daily Forward for financing station operation. Adolph Held is president. Location of transmitter is at 36 East 38th Street. Antenna height will be 360 feet.

### News Syndicate Company

This company is owned by the Tribune Company, publishers of the Chicago Tribune and the New York Daily News. Ralph Patterson is president of the News Syndicate Company and Cliff Denton is in charge of television. The News estimates a $500,000 cost for their transmitter. They plan to locate their transmitter at 220 West 42nd Street.

### Raytheon Manufacturing Company

Raytheon, manufacturer of electronic equipment and tubes, has announced elaborate plans for the operation of a transcontinental microwave relay. At present they have applications for stations in Chicago, Waltham (Boston), and New York. The transmitter will be located at 60 East 42nd Street. Raytheon president is Laurence K. Marshall. Joseph Pierson, as manager of the communications division, is in charge of television.

### WLIB

This standard broadcasting station is owned by Dorothy S. Thackrey. Thackrey also has applications for television stations in Los Angeles and San Francisco.

### Bremer Broadcasting Corporation

Bremer operates WAAT in Newark, N. J., one of the oldest standard radio stations in the country. Principals behind the Bremer Broadcasting Corporation are Matthew and Irving Rosenhaus and Albert H. Pollack. Principal business of Matthew Rosenhaus is the manufacture and distribution of drug products.

### Sherron Electronics Company

Sherron manufactures electronic equpment and has already been granted a license for an experimental television station. They plan to locate their transmitter in Huntington, L. I. and thereby give coverage to parts of metropolitan New York which could not be reached by transmitters located in Manhattan. Their figures show that their station will cover 970,596 population.

## PHILADELPHIA

Philadelphia, the city of brotherly love, won't be so peaceful when the eight applications vie for the three available channels.

Philco, who has been operating WPTZ for many years, has the fourth allocated channel. Two deparment stores, three newspapers, 2 broadcasters, 2 broadcast-manufacturers make up the Philadelphia story.

### Philadelphia Inquirer

This newspaper, a division of Triangle Publications headed by Walter H. Annenberg. Plans are to locate their transmitter and antenna on top of the Philadelphia Inquirer building at 400 North Broad Street.

### WDAS Broadcasting Station

This broadcaster, operators of WDAS for the past 15 years, plans to locate their transmitter at Woodside Park. It will give coverage to 2,439,000 people, including service to Wilmington and as far north as Phoenix, Pa. Alexander Dannenbaum is president.

### WFIL

This station, owned by Lit Brothers Department Store, calls for installation of a 250 foot antenna atop the Wagner Building. Roger W. Clipp is president.

### Philadelphia Daily News

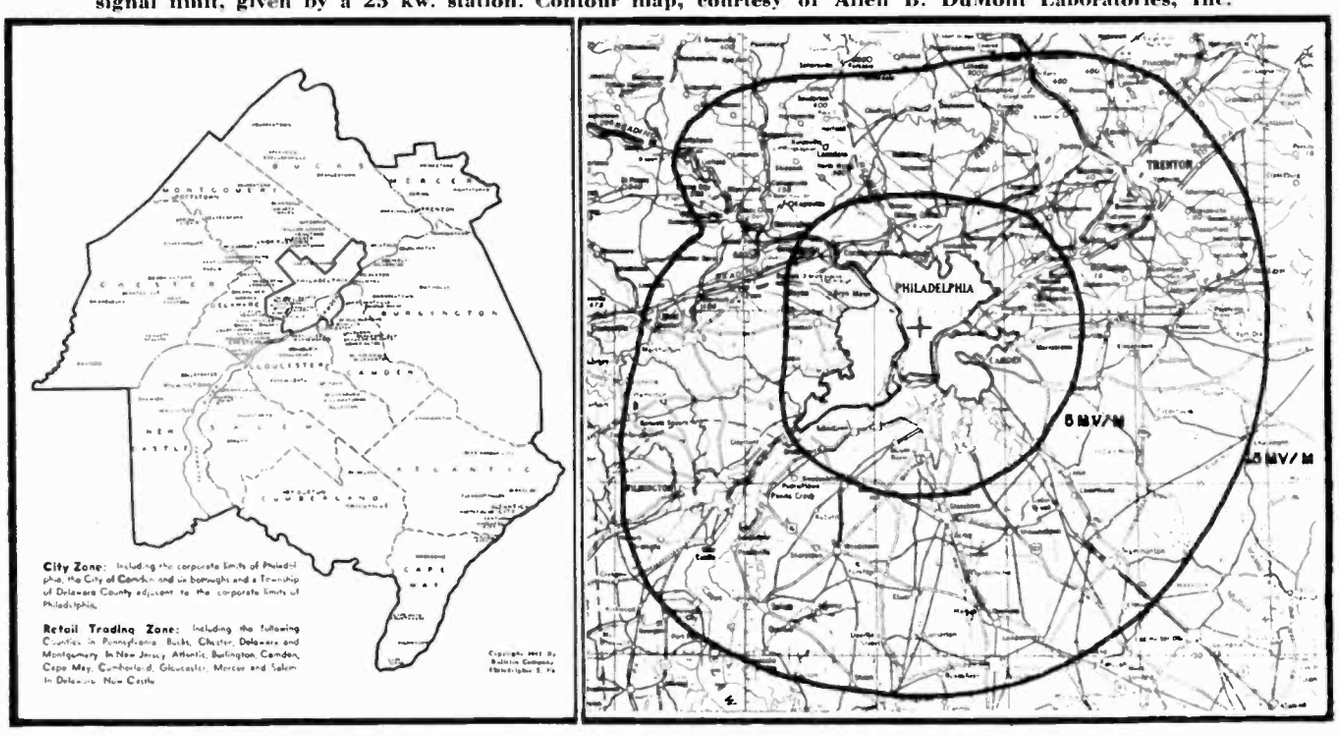
Transmitter site for the proposed station is planned at 2601 Parkway at the entrance to Fairmount Park. Lee Ellmaker is president.

### Seaboard Radio Broadcasting Company

Seaboard is owned by John B. Kelly, Paul Harron, Joseph Lang and Anthony Drexel Biddle. Plans call for locating transmitter in Whitemarsh, Pa. with their studio at 1514 Walnut Street. They now operate standard station WIGB.

(continued on page 39)

**At left is trading area map of Philadelphia. Contour map (right) shows primary area (inner circle) with calculated signal strength of five millivolts and secondary area (outer circle) with calculated 0.5 millivolt signal limit, given by a 25 kw. station. Contour map, courtesy of Allen B. DuMont Laboratories, Inc.**



# REPORT ON BRITISH TELEVISION

**by Dick Rose —**
art director, N. W. Ayer television

Mr. Rose has just returned from a study of British television. This is the first in a series of three articles which he has written exclusively for TELEVISION.

WHEN the switches are thrown at 3:00 P.M. on June 7th at Alexandra Palace, the Sleeping Beauty of England will awaken for an audience of approximately 15,000 television sets in the vicinity of London.

Due to the war television was put to sleep in England on September 1st, 1939 after two and a half years of operation. At that time the Marconi-E.M.I. System was used. Standard of picture transmission was 405 lines, 50 frames interlaced, giving 25 complete picture frames per second. Clear pictures were being received on home sets within a radius of thirty-five miles of Alexandra Palace.

During the years of the war very little time or money was available for telecasting techniques. However in September 1943, a television committee headed by Lord Hankey was appointed by the British Government to prepare a plan for the reinstatement of television by BBC as soon after the end of the war as possible. In late 1945, the recommendations of the Hankey report were accepted in principal and form the basis on which English television is to be continued.

### Hankey recommendations

In order of importance, the Hankey Report recommends:

1. That television service be restarted in London on basis of pre-war system (405 lines) as soon as possible after the end of the war.
2. Plans should be made for extension of service to possibly six of the most populous provincial centers as soon as possible after reinstatement of service in London.
3. That research be undertaken in the higher frequencies in order that an improved system be developed and put into practice. It is planned that when such a system is developed to the point of adoption by BBC it will be telecast over a parallel line for a period of at least five years.

No mention of color television is made in the Hankey report. It is the opinion of BBC engineers that the mechanical color which has been developed, tested and discarded by English engineers is not sufficiently accurate to be used and that research in electronic color, which is now going on, will probably be the answer.

### bbc set-up

Starting in January 1946, BBC Television under the direction of Maurice O. Gorham, Head of Television Service, began to assemble a new staff and brush up the studios. A great many of their well trained technicians had not returned from the Armed Forces and it was necessary to train completely green personnel, trying them at various jobs until they began to fit.

The studios are located in Alexandra Palace, about ten miles from the center of London. Although the Palace had been hit by bombs during the war, that section in which the studios are located was not affected. The facilities include two complete studio units, each approximately the same size — 70 feet long x 30 feet wide x 27 feet high. One studio is equipped with three cameras and the other with four. Lighting equipment of the type used by motion picture studios can be controlled from a cat walk along three sides. Excellent facilities for production are conveniently located to the studios. A wardrobe department, under the supervision of a wardrobe mistress, contains a collection of over three hundred costumes and equipment for their repair and the construction of new costumes. There is also a make-up room capable of preparing a large cast for the camera, and pleasant, roomy dressing rooms. Complete equipment for building, painting and storing sets is placed with easy access to the studios.

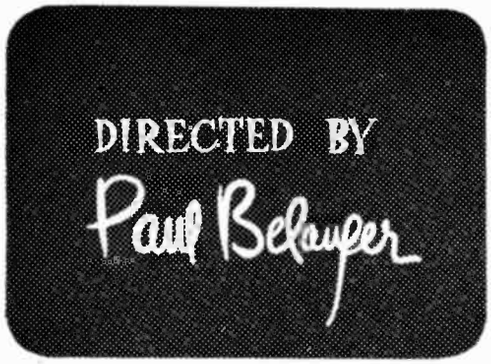
### programming

During April 1946, it was possible to see rehearsals on closed circuits of two of the programs which will appear during the first weeks of resumed service. One of these productions was a drama written by George Bernard Shaw, "The Dark Lady of the Sonnets". This production was complete with three dimensional set, costumes, lights and cameras. The other program was a ballet sequence in the process of being developed. In both cases the majority of the crew and cast had not had any television experience three weeks before. The results as viewed on closed circuit had a more professional touch than many programs being telecast by the professional New York studios. Fortunately for BBC, there have been no union difficulties and music of all kinds and combinations is available.

Two complete mobile units, resembling those used by NBC are available to cover special events and sports. These units were used pre-war and BBC's handling of special events, such as the Coronation and the Grand National, was one of the reasons for such wide acceptance by the English public of television. It is to be expected that they will continue in this form of service. The mobile units can hook into a coaxial cable circling the center of London as well as use a radio relay system. In 1939 a few broadcasts successfully used telephone lines for short distances.

The equipment being used both by studio and mobile

**(continued on page 39)**




# television ballet

This familiar trademark of Paul Belanger's appears at the end of the CBS dance programs. In this article, Mr. Belanger describes the four basic possibilities in the relationship between camera and subject, and their 16 variants.

**Problem:** To produce and direct a dance series — being an inquiry into the headaches, limitations, surprises, and rewards of television ballet.

**Recipe:** take *n* dancers, add 1 imaginative choreographer. Sprinkle lightly with a few ounces of story-line, and fold in 1 scenic designer. Cut into small camera-shots with a cookie cutter. Bake slowly under hot lights at maximum temperature. Add superimpositions to taste, garnish with attractive titles, serve in a darkened room.

**take n dancers . . .**

The dancers must have more than talent. They must possess infinite patience, be quick at learning routines specially geared to the peculiar demands of television, adapt their acting-and-dancing style to the tyrannical lens.

**add 1 imaginative choreographer . . .**

The choreographer must abandon the habits of years of stage work, and think in terms of a fluid pattern of photographic images.

**sprinkle lightly with a few ounces of story-line . . .**

The director must guide the creative work of the choreographer, indicating mood, technical resources or limitations, story requirements, musical preferences.

**fold in 1 scenic designer . . .**

The designer must join with choreographer and director in setting-and-costume conferences, where ideas ricochet at top speed off the walls or ceiling, or plump to the floor. This phase of the work cannot wait. Scene-painters must be immediately assigned to translate the designer's model sets into full-scale drops, flats, and cut-outs.

**cut into small camera-shots with a cookie cutter . . .**

Meantime, in a rehearsal studio, the director is adjusting his projected camera treatment to the dance routines, which may themselves need adjusting to fit camera requirements. At this point, no cameras are in use. The director must be able to foresee the total linked-up result, the "continuity," of the separate shots he is in the process of conceiving. He notes every detail of the dance pattern, together with his cues for treatment thereof, into a rough scenario which may look something like the illustration on page 9.

Every instant, in the continuous flow of images making up every type of show, there exists a certain relation between camera and subject. It will be useful to examine the four basic possibilities and their sixteen variants.

Let us call our camera C and our subject D—for dancer. Now obviously we have four relations available:
1. Both can be still, or 2. C can move while D is still, or 3. D can move while C is still, or 4. Both can move simultaneously.

Breaking 2, 3, and 4 down further, we arrive at the following permutations:

*2a.* C moves laterally (or vertically) while D stays in place. This is not to imply that the dancer remains "frozen;" but he maintains a relatively fixed position, and his movements are confined to turning in place, describing patterns with his arms, etc. His size within the camera frame remains the same. (These modifications of D apply equally to relation 1, above.) The camera pans laterally or vertically or "tongues" up or down—which has the effect of "carrying" the dancer from one portion of the image to another.

*2b.* C moves nearer on the truck, or dolly. This has the effect of cutting down the amount of background seen, while the size of the dancer grows progressively larger.

*2c.* C moves farther away from D. More background is revealed; size of D diminishes within the frame.

*2d.* C pans away from D, losing him entirely. D appears to be swallowed up as the frame-line passes by.

*2e.* D is not yet within the frame. C pans in the direction of D, who seems to float into the image as the frame-line passes by, disclosing him.

*3a.* Corollary to 2a, above. In all the variants of formula 3, the camera remains stationary and the dancer moves. In this case, D maintains the same distance from point C, but can move from one portion of the framed area to another, *in the same plane*. Size of D remains unchanged. Note that in 2a the background changes, while in 3a it does not.

*3b.* D moves nearer to C, "growing" larger within the frame with each successive step. Background remains the same.

*3c.* D moves farther away from C, "growing" smaller with each step.

*3d.* D exits from the stationary image, passing through the frame-line as through a door. Can be a continuation of 3a, 3b, or 3c: that is, the exit can be made in profile to, or toward, or away from, camera.

*3e.* Reverse of the preceding. D enters the image, again in any of three variants.

*4a.* When both C and D move, the same relations appear in combination. 2b and 3b together give us 4a: D and C advance toward each other, which has the effect of doubling the speed of "growth."

*4b.* D and C move farther apart (2c and 3c combined): here again the speed is doubled.

*4c.* D and C remain the same distance apart WHILE BOTH MOVE, whether downstage or upstage; background and surroundings change, but dancer remains same size in the shifting image, even though dancing forward and back.

*4d.* D moves in a single plane, with the camera following the action by panning—this combines 2a and 3a. The dancer remains the same size, and in the same position relative to the frame-lines.

*4e.* D and C move in opposite lateral directions: D moves right while C pans left, or D takes a step up to a higher level while C pans down or lowers on the tongue, etc.

(The sequence 4b-4a yields excellent results. It has the feel of an expanding and contracting bellows action; if the dance movement is created to blend exactly with the camera's expansion and compression, the spectator is drawn into the dance as in no other way. He literally is made to "breathe" with the performers.)

The *science* of camera treatment is ENTIRELY COVERED by these sixteen basic relations. All else is adaptation or variation of the formulas, or the fusion of two or more of them into a new blend. And that is where the *art* of camera treatment comes in. Here nothing but taste and judgment, and the experience of beauty, and the emotional understanding of music and dancing both, will guide the director as he molds his succession of shots.

"All right, Miss Baronova, we'll take that whole sequence on Camera One from about here. I won't start him in until the second 8 bars. Then be sure to accelerate those turns so that you end in a close-up exactly here, otherwise we can't handle it. Let's put a chalk-mark down, just to be safe. Good. Now after the second 8 bars, that music finishes, and we cross-fade to the last number. Two measures of overlap, and a sharp cut to the other set—right on the beat. That means the rest of you have to start dancing during the cross-fade. Don't go beyond that pillar, because Camera Two has a narrow-angle lens and we'll lose you. Let's try it, please, from the start of the sequence. Places."

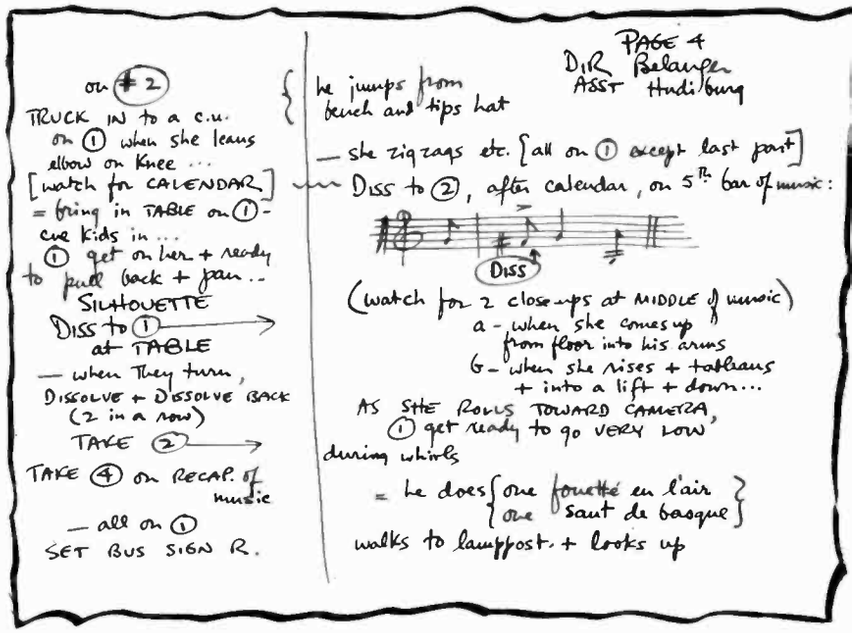
### bake slowly under hot lights at maximum temperature . . .

A few days of this sort of thing and the show is ready to be brought into the studio for technical rehearsal. First in the order of business is a rough run-through on the new set (which may still be drying). If the scene designer has been ingenious, he will have employed converging lines and patterns in an exaggerated perspective which makes a 20x30 dancing area look like half a square mile. Take as an example this illustration of a recent waterfront setting created by designer James McNaughton for a CBS ballet. Note how the eye is carried far into the distance by the successively smaller spans of the bridge. Note also how light in value is the grey steel of the girders, so as not to compete with the dancing figures for attention. The ground-cloth simulates the planks of a wharf, even to spikes, where the planks meet.

The rehearsal begins: but still no cameras are in use. It is a known fact that the cameramen will deliver a better show if they see it first as a whole; so they are invited to sit comfortably in what would be the front rows of a theatre, while the performers give a slightly uncertain imitation of the final result. So many details still have to be changed!

The director, scenario in hand, weaves in and out among the dancers, indicating to the cameramen his treatment, calling out cuts and dissolves over the din of the music. Chance visitors to the studio wonder whether they have strayed into the violent ward of a home for the insane.

"And then you come in fast, Number One, to a waist shot right about here. Excuse me, I'm in the way, I almost got my head kicked off. Then we dissolve to Two and One pulls back for a silhouette shot, low, way back here. This squatting is tough on the knees—I must be getting old. Then a superimposition from these two angles at once . . . from here . . . wait till I get over there now . . . and . . . from here. See?"



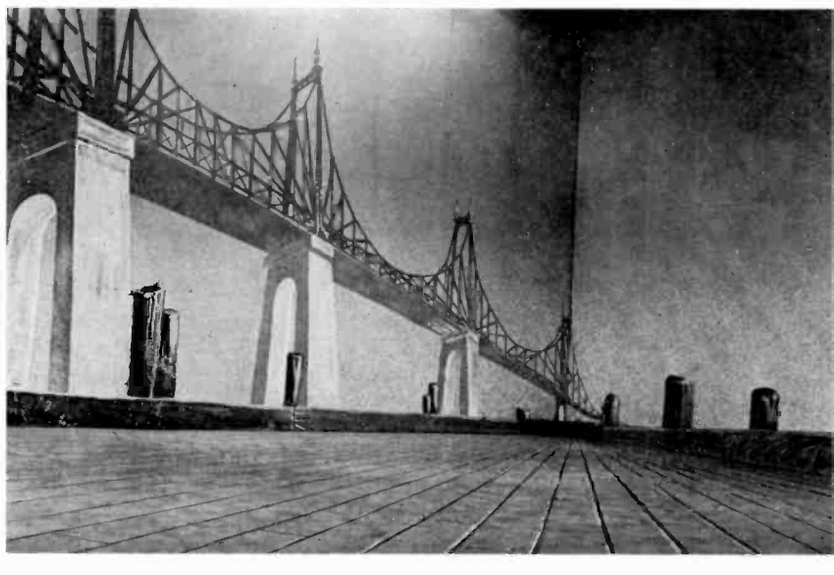

**Every detail of the dance pattern, together with camera cues, are worked out on a rough scenario. Typical example is shown above.**

All during the run-through the cameramen have been anticipating and analyzing the problems they know will crop up once the cameras are uncovered and put in use. They have been memorizing the sequence of the show. They have been applying their own share of creativity to the plastic "look" of the successive images. The final phase of the work is at hand.

"Now that we've all got the idea of the show, I'm going up into the control room. Take five, everybody, and then let's start putting it together."

If the preparation has been meticulous up to this point, the rest can be fairly plain sailing. There should not be a great divergence between what the director has formulated in his mind and the actual look of the shots when photographed.

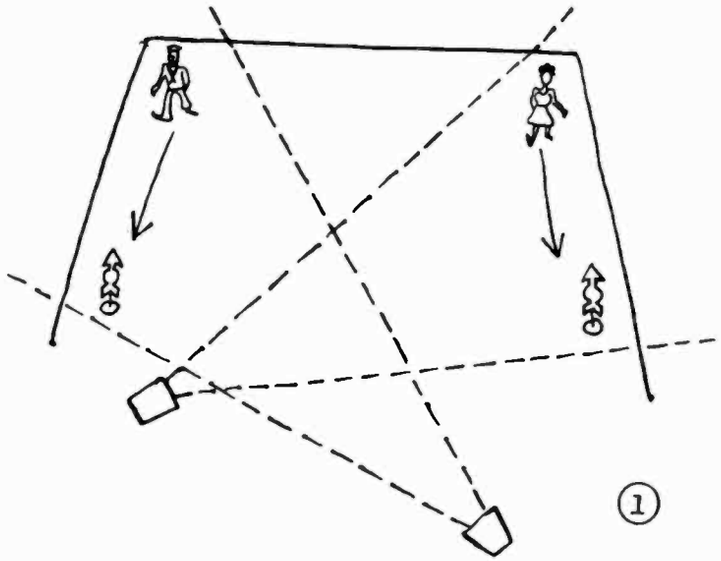
**Ingenious set treatment of employing converging lines and patterns in an exaggerated perspective makes a 20'x30' dancing area look like half a square mile. This set was by James McNaughton, art director at CBS.**



## add superimpositions to taste...

**illustration 1**

Strange things can be made to happen in the control room. In a recent CBS Ballet called "It's A Date," a sailor was supposed to meet his girl at the bus stop at 57th Street and Broadway. She had mistaken his instructions and was waiting at the bus stop at 57th and 7th. In the studio, two dancers paced impatiently back and forth, each at his own bus sign, each on his own side of the set, and both in *exactly parallel motion*, turning on their heel simultaneously, etc. To the studio audience, it looked like this.



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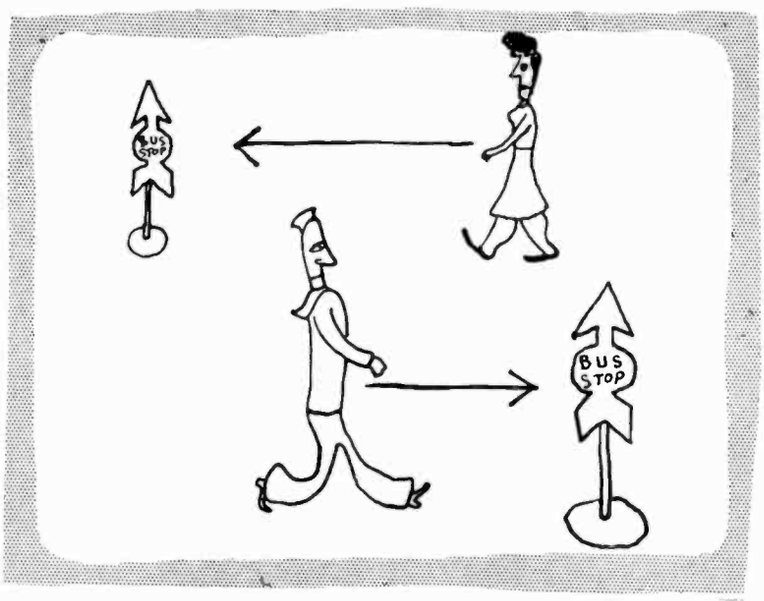


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**illustration 2**

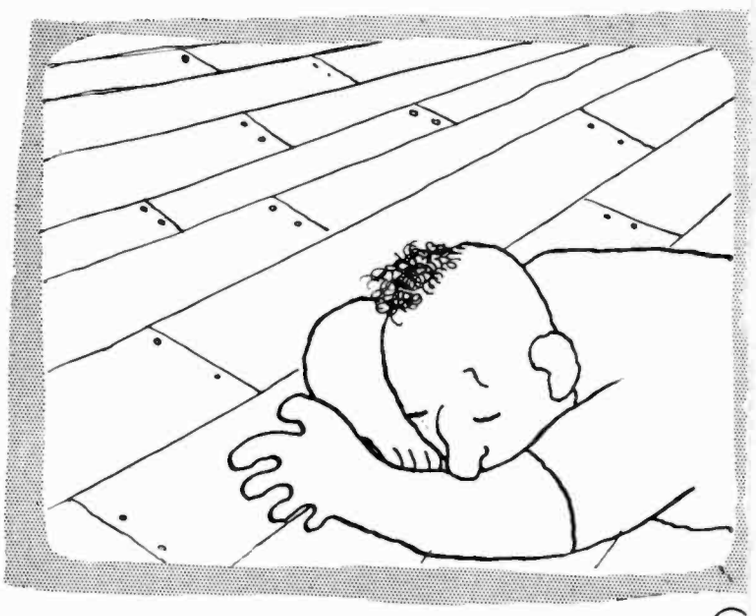
But in the control room, when the cameras televising the scene from exactly opposite angles were united by superimposition, the dancers seemed to be pacing in opposite directions. This was the result on the screen.

Television superimpositions can be accomplished so simply that there is a constant temptation to overdo their use. An engineer merely turns a tiny wheel, and the images from two camera channels can be mixed together in any proportion of overlap. Here again, as in the determining of the original camera treatment, good taste must be the governor.

The principle of multiple simultaneous images is neither new nor especially sophisticated. Early medieval painters often repeated the main figure many times in the same picture. Children show a supreme disregard for the principles of perspective: a youngster's drawing, for example, may combine the profile view of a horse with a bird's-eye view of the cart he is pulling. Veronese and da Vinci used many points of view and several horizon lines in a single painting. Today's advertising art is full of examples of photomontage, interpenetrated drawings, interlocking of planes and lines. One presentation may show several objects, each one sketched or photographed in a different perspective, for strongest emphasis.

**illustration 3**

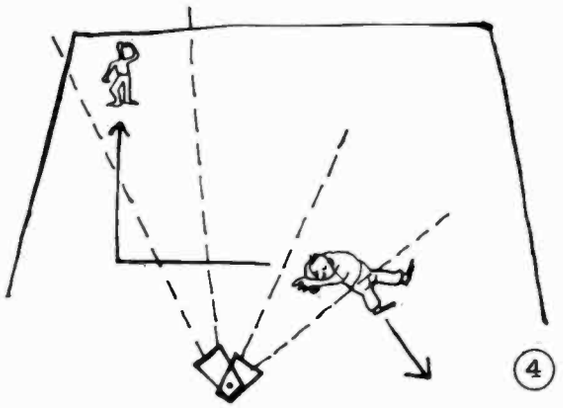
My favorite of all superimpositions to date is the "femme fatale" sequence in the CBS Ballet "Three's A Crowd," broadcast early in February of this year. The setting was the waterfront by McNaughton pictured above. Two men had just fought over a girl, and the loser had been slammed to the ground, unable to rise. The body lay quite far downstage. We took a shot of the fallen warrior's head and shoulders filling the lower right-hand corner of the frame.



3

**illustration 4**

Because the camera was quite near the figure and shooting from a high elevation at a sharp angle toward the floor, the rest of the frame was filled with the planks of the wharf, and no part of the horizon or even the upper half of the stage was visible in the shot. Then, on cue, the camera started panning in the direction indicated by the arrow just outside the frame-line in the drawing opposite. The victor, meanwhile, had taken up a new position upstage right. The camera traveled left very slowly across the planks; then paused, changed its direction to a vertical pan upward, and slowly revealed the *full figure* of the other dancer against the bridge. The accompanying diagram will make this clear.



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Note the beginning and ending lateral angles of the pan, as indicated by dotted lines. Note also the change in vertical angle, indicated by the solid arrow from the close-up head to the long-shot full figure. As soon as the camera had panned away from the prone dancer's head and he was out of the shot, he was given a cue to roll out of the way, in the direction of the short arrow.

**illustration 5**

At the end of Camera Two's pan to the standing figure, the dancer was not framed center but slightly to the left, for reasons which will shortly appear.

**illustration 6**

Meantime Camera One was not idle. The girl dancer who had caused the battle between the two men entered where the loser had rolled out of the way, and took up her prearranged position where she would be out of Camera Two's angle, but in full view of Camera One — which, mark well, was not yet on the air.

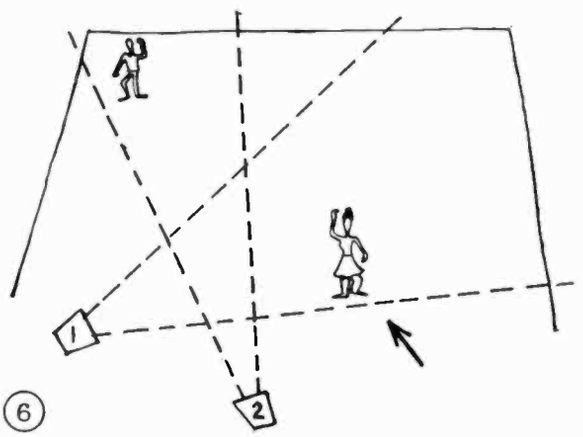


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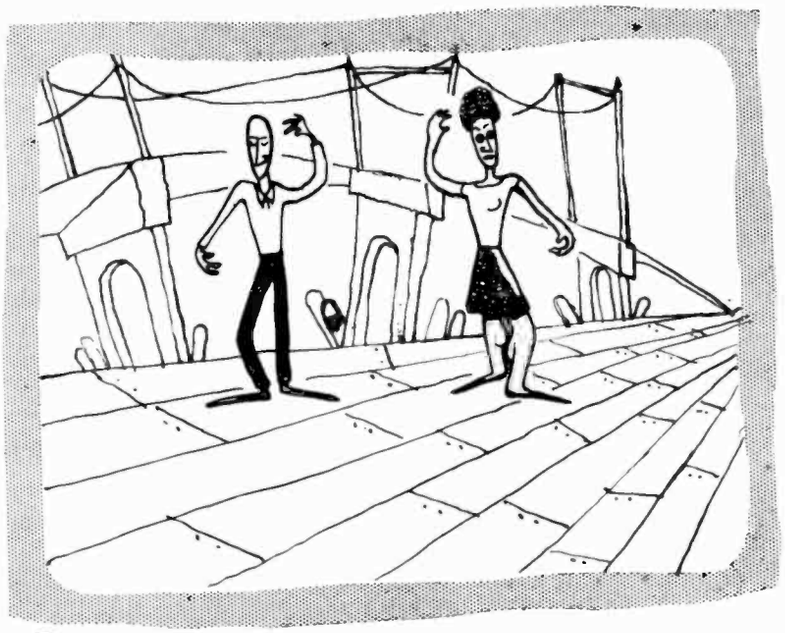
**illustration 7**

She was framed not center but slightly to the right of Camera One's shot, as illustrated.

**illustration 8**

A mere twist of the engineer's wrist on a musical cue, and as if by magic she appeared by the side of the young man; and the two danced a duet, together yet not together, turning in place but keeping their relative positions unchanged.



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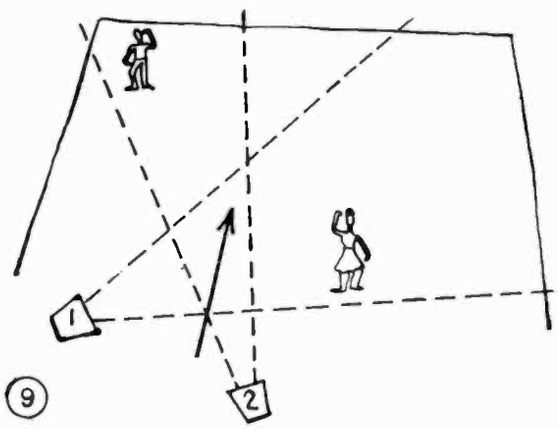


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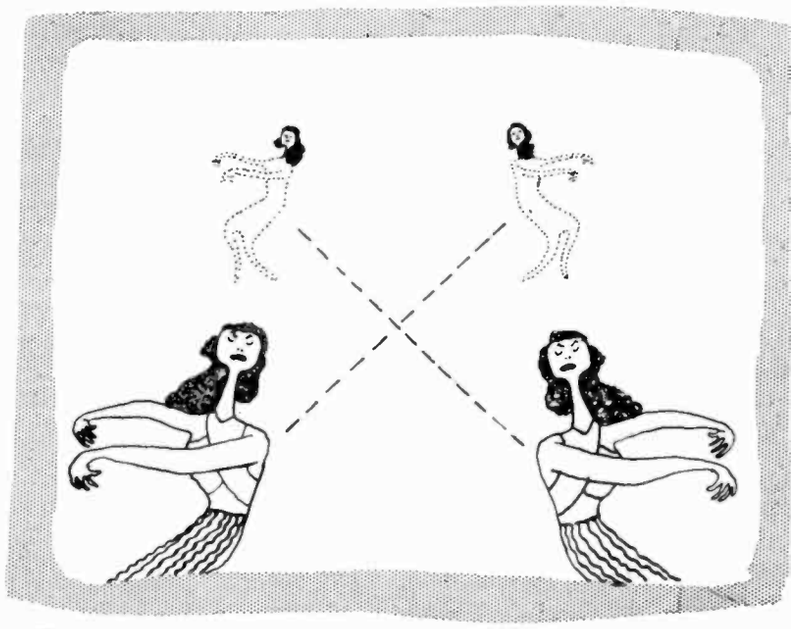
**illustration 9**

The *femme fatale*, lurking in the shadows of the waterfront, was not the sort to let this romance go on unchallenged. She had to break it up. But how? We conceived the idea of having her enter the shot from two corners at once, like a pair of identical twins. To do this, dancer Valerie Bettis had to follow a line which cut straight across the area where the angles of both cameras overlapped.

**illustration 10**

Moreover, she had to enter the picture dancing backwards, in order to be facing, or partly facing, the two cameras. As the accompanying drawing shows, she seemed to enter at the two lower corners, back into the picture quite fast, meet herself in the middle of the frame and become one, then split into two again and take up her position in front of the boy and girl.



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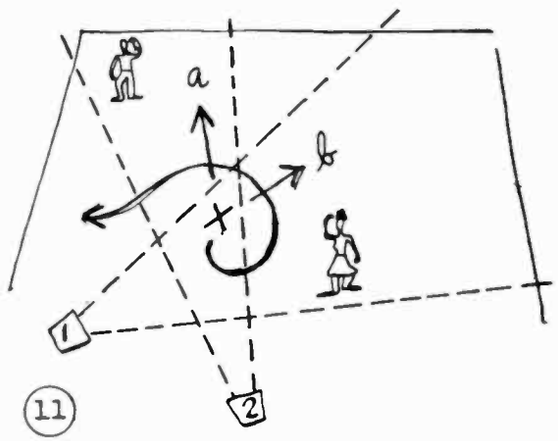



(11)

**illustration 11**

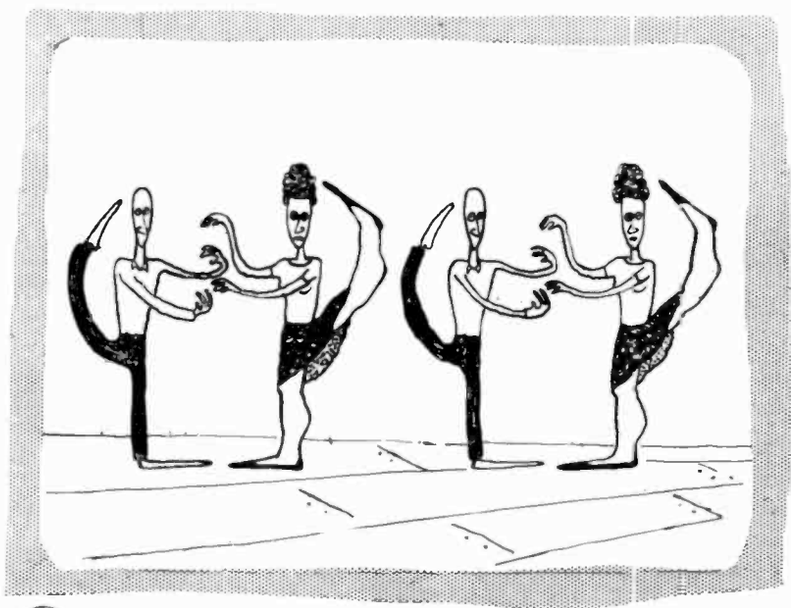
A floor plan will further clarify this. Bettis, being at point X, seemed simultaneously projected to point A in Camera Two's shot, therefore in front of the *girl* dancer—and to point B in Camera One's shot, appearing in front of the boy. Finally she made an elaborate turn, indicated by the curved arrow, and left both cameras.

**illustration 12**

You'd think by this time we'd have been satisfied. But no. We added a further embellishment by having the girl and boy edge slowly towards each other, retaining the superimposition meanwhile, so that by the time they met in *both* cameras, we had two sets of *their* twins dancing for us—four performers for the price of two.

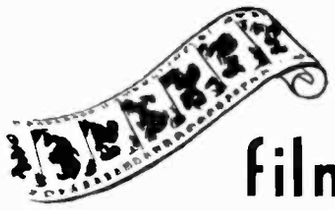
We dissolved one pair away, and returned to normal.

*(Illustrations by Georg Olden)*



(12)

**. . . garnish with attractive titles, serve in a darkened room.**



# films as a source for programming

by Sidney R. Lane

PROGRAMMING with film is certainly easier on the television station's budget and facilities than live shows. But the problem of securing entertaining film, particularly of feature length, is exceptionally difficult. Understandably so, the major Hollywood motion pictures are not available to television. Other sources, such as film libraries run by smaller companies, independent releases, and shorts and documentaries have been used. But even while these companies offer an extensive and impressive list of short subjects, only a small percentage are available to television. And according to Worthington C. Minor of CBS, "Of the films that are available to television, only about one in ten is really interesting. A lot of the stuff that is offered is hardly worthwhile if one maintains high standards."

On the logistics side of the question, Ralph Austrian of RKO Television came up with some interesting statistics. Roughly Hollywood's present production consists of about 500 features a year. Each of these features consists of 8 reels. At ten minutes running time per reel, this averages about 40,000 minutes or 667 hours of programming. If tele stations tried to use film for the entire 28 hour week of programming, they would need 1456 hours of film — which is more than twice Hollywood's present total output. That would be the need of one station. Multiply it by the others in the area and you get a pretty good idea of the problems involved.

However there are new companies forming almost every day — particularly in the 16 mm. field — with the definite aim of providing for television. In addition, many stations and advertisers are shooting their own films, but this has been mostly limited to special events, background shots and commercials. Paul Alley of NBC thinks that the largest percentage of programming will be on film — and his contention is borne out by the NBC program schedule for their Washington station which listed 5½ hours of film per week.

NBC's thinking along these lines was also reflected in John Royal's trip to Hollywood to line up movie studios— and the apparent fact that the majors are not interested in competing with their theatre outlets by furnishing films for the home viewers.

Here's how the picture shapes up at present:

## costs

In many cases, the prices quoted for television are higher than for other uses of the films. Indications are that the costs will be upped after July 1st when the various outlets will get together and decide on rates for telecasters. While most companies work on a rental basis, some sell their prints. Naturally the cost depends on the number of reels, the subject matter and general production quality. Average rentals for shorts run around $20 to $50, while features vary from $100 to $500 depending upon their vintage.

Government produced films can be obtained free of charge. Films produced by OWI, dealing particularly with wartime training problems, civilian conservation and defense measures, and industrial conversion to war work are dated and careful weeding out may be necessary if audience interest is to be maintained. However films produced by the U.S. Coordinator of Inter-American Affairs deal more with the cultural aspects of the "Good Neighbor" policy, as well as agricultural, industrial and health problems. U.S. Departments of Agriculture, Commerce, Health, Labor and Mines have also produced films relating to their particular subjects. Films used by the Army and Navy are being released now. Usual service charge is 50c.

## selections

Good general rule to remember is that the majority of the films were shot for large theatre screens and that many scenes effective for large scaled projection fall flat when reduced to the size of a home tele screen. Another thing to avoid is the use of film that has too many night scenes, for it will not project well over tele. Film with contrasting lights shows up much better.

Most full length features are not available until a time period of at least ten years has elapsed — and even then most of the majors will not release their output to tele. This creates an instant problem of dating, in fashions, buildings, vehicles, etc.

However Western films are quite cheap and plentiful. Even the modern ones follow the same themes and background and fashions in clothes are not too obviously dated. Period pictures, done in costume, also have this same advantage.

With the recent Petrillo and motion picture producer's agreement on AF of M demands, films containing music will not be permitted for use on television. This cuts another slice out of what's available, not only on features but on shorts as well.

Shorts fall usually into the documentary, educational and travelogue class, which at best have only a limited appeal. Care must be taken in their selection in order to give a varied program fare. However the supply here is more plentiful as most of the majors permit the release of their short subjects for television.

Foreign films are a fairly good source. Some of these pictures have excellent photography and fine musical scores, but they do have some drawbacks. English titles do not project too well on the screen and are not easily readable. But main danger point is on the grounds of censorship. Many of these foreign films do not toe the accepted mark of good taste and moral codes as set up by Hollywood and individual state censorship boards. These films should be previewed with this in mind in order to avoid the charge of bringing undesirable subject matter into the home.

Institutional films made by companies for commercial distribution are another free program source. However, while some stations are showing these now, the situation here is really in reverse. For the showing of these films actually constitutes a free plug to the advertiser — even if his name only appears on the credit slide at the beginning and end of the program. Point has been brought up

(continued on page 24)

## Question of the month

# why are you advertising in television now?

### Lee Cooley . . . Ruthrauff and Ryan

"The reasons for advertising in television now are crystal clear. Even though television is reputed to bear a close relationship to both radio and motion pictures . . . in fact identical in some respects, we believe it is a new art and that the inherent problems of national network television will cause it to depart still further in form from radio and the motion pictures.

"It is abundantly clear then that the ideal time for both agency and client to learn something about the problems of tele-salesmanship is NOW. It is NOW because we will not be too severely judged by the few enthusiasts who may be willing to forgive us our more obvious mistakes.

"The only royal road to tele know-how is practical experience, and that experience can never be obtained as inexpensively as right now.

"We don't regret (nor do our clients) one minute of the two and one half years of continuous commercial experimentation. As for the value of securing early franchise there seems to be enough evidence pointing to peak evening viewing hours to justify consideration of preempting the choicest of these. This seems to be the policy of most agencies and clients who have taken the trouble to get their feet thoroughly wet in this new medium."

### Don McClure . . . N. W. Ayer

"We feel that many of our clients will be big users of television, because this is the first time that they have been presented with an added dimenson which can bring the product to life in the home.

"Television as a commercial medium is closer to prefection than a lot of people think; therefore it is advisable to recommend experimentation now.

"Clients want to be progressive and wish to learn and make use of television at this time. They must learn by doing. In radio today there are many, many outlets, but in tele there will not be so many channels available and this is the time to reserve the choice time spots on the choice stations.

"Tele has great promotional possibilities today, and this will be true for some time to come. Use of the medium will stamp the advertiser with the mark of progressiveness.

"Then too, there is the double-barreled value which the use of film for tele will produce. These films can be shown in places where tele is not available . . . in the 12,000 theatres, etc., that are available to commercial films.

"The lesson that many advertisers have learned in radio with the present difficulty in securing choice time spots . . . should be sufficient warning about the need for haste in securing tele time while it is available."

### William E. Forbes . . . Young & Rubicam

"Because of the potential that television represents we believe in the importance of positioning advertisers in this new medium, both in respect to facilities and programs. We also recognize the need for experiment in the development of commercial techniques.

"Precisely how television will expand, and when, is dependent upon several economic, social, and technical variables. At present this medium offers opportunities, and it is noteworthy that they are being grasped."

### Bob Gillem . . . J. Walter Thompson

"Today many television programs receive their reward in the pay-off which they receive from promotion and publicity. It is wise for people who are big radio time buyers to invest now in tele shows to protect time spots for the future. And they should use that investment in time buying to develop good television shows now.

"Television is coming along rapidly and people who are foresighted will get on now. Chase and Sanborn, which was the first of its type in radio, is now investing in a fine and expensive television program. Though the cost at present would seem high, it is a good investment to secure the right to time, and it is an invaluable period in which to gain experience. Right now we are buying all the time we can get on tele stations for our Elgin account."

### Ed Wilhelm . . . Maxon Agency

"Television is an ideal medium for the Gillette Cavalcade of Sports. The Gillette policy has been to establish complete sports coverage, and television is the best means of transmitting instantaneous action. Today this is especially true of boxing, and for that reason Gillette has signed a one year contract with WNBT and the 20th Century Sporting Club for tele rights to all fights.

"Televised boxing attracts the ideal audience for our message. Every television set is crowded with a large male audience on fight nights, and we have found through tests that product identification is far greater over television than with any other medium.

"The coming telecasting of the Lewis-Conn fight should give television the same tremendous impetous that radio was given with the broadcasting of the Dempsey-Carpentier fight."

### John Allen . . . Marschalk and Pratt

"First of all, we believe sincerely in the potentialities of television as an advertising medium. Since 1939, we have made experiments to plumb the depths of these potentialities. In that year, Marschalk and Pratt Company produced a series of 19 shows for Esso Marketers. By the way, this was the first series of commercial programs prepared especially for television.

"At the same time, Sam Gill conducted a survey to test the effectiveness of our television efforts. 100 tele-

vision set owners and 100 non-television set owners were interviewed. Both groups, of course, were exposed to Esso Marketers' radio, newspaper and outdoor advertising.

"The results of Mr. Gill's study indicated that television was 42 per cent effective in getting across a story; other media, 4 per cent effective.

"So we kept on planning, experimenting and testing.

"In 1945, we produced for Esso Marketers many of the top news stories televised over WNBT. We tried both live and film coverage, human interest and straight news reporting. We used many techniques and approaches, discarding the ineffective and adding new ones.

"We learned enough to make us believe in the value of televised news. So we are now ready to take the next step. This June, Esso Marketers will sponsor over WNBT a 26-week series of news programs. The shows will be seen twice each week. Credit for this step forward should be given to Mr. R. M. Gray, Manager of the Advertising-Sales Promotion Department of the Standard Oil Company of New Jersey.

"We believe there are two reasons for being in television today:

1. There are several types of programs that are sure to succeed. The advertisers who first sponsor these programs will obviously gain an invaluable advantage.

2. An active participation in television today unlocks a treasure chest of merchandising and promotion material. Such television tie-ins pay off handsomely. And the production experience, of course, is irreplaceable.

"There are advertisers, however, whose particular problems prevent them from taking advantage of these opportunities. Next year, however, their entry into television may be more than justified. And small budget experimentation in 1946, may save much time and money in 1947.

"For 7 years we have had reason to believe that television's potential selling effectiveness is roughly 10 times greater than other media.

"Only by experimentation today can we be ready to do the best job for our clients when the embryo-audience grows large enough to ring the nation's cash registers."

### Charles Durban . . . U.S. Rubber Company

"We must learn all that we can about a medium that is bound to be the best in advertising. Experimentation must be continuous if we are to keep up with the growth of television.

"If we were to wait television would develop too fast for us to catch up . . . it will have run away. Experimentation at a later date would be too costly in prestige and money. Right now there is much more freedom for testing new ideas than there will be later. Audiences now, for the most part, are small and experimental minded. Tomorrow's audiences will be larger and much more critical, and now is the time to prepare.

"Compared with radio the number of channels on television will be limited, and this is the time to reserve the important hours.

"Another factor that advertisers should be aware of is the increased pressure from outlets who desire to know what your company's plans are for television. To date, we have received requests from five leading department stores for television support."

### Walter Ware . . . Duane Jones

"We wish to learn how to acquire that technique which tele will demand, and weld it to the particular Duane Jones slant. This is the time to learn before too many sets get on the market, and there will be a rush for time, and this is the period in which to sew up the favorable spots."

### Karl Knipe . . . Anderson, Davis and Platt

"We put the Alexander Smith Magic Carpet on television because we think that people will only purchase rugs by looking and tele is the best advertising method to bring the appearance of the rug into the home. This is the time to learn to sell rugs by television. It also delivers the additional profit of promotion. We have tied several stunts in with tele. for example having a large group of dealers attend telecasts. It has also been used in industrial relationships . . . people from the plant have been invited to shows which have been tied in with a party."

### David Lewis . . . Caples Company

"Television, as a medium of entertainment (and thereby as a medium of advertising), remains to be discovered. Those who may feel that television programming to date has brought forth even a faint blueprint for the future, need only be reminded how little radio programs of today resemble those of the twenties. The same is true of commercials.

"We at the Caples Company believe that television must and will develop a soul of its own, and that ultimately video entertainment will not be converted radio programs which do not fully employ the visual aspect of the new medium; nor motion pictures designed for theatre-audience consumption rather than home viewing; nor adaptations from the stage, which lose all the movies do on the video screen and more besides. We would not attempt to predict just what television entertainment will be like in the years ahead, but we do believe that it will be as different from present-day programs as the automobile is from the horseless carriage.

"We have seen superb movies which could never be done justice on the stage or on radio; we have heard outstanding radio programs which would lose force through adaptation to any other medium; and there have been innumerable plays which never scored anywhere except on the stage. We believe the ideal television program will have that same inseparate identity, yet to date it is doubtful if there has been one single television program which could not have been done better on film or before a mike or behind the footlights. We are interested in helping to discover and develop the types of programs (and commercials) that belong in and are born of the cathode ray tube.

"We are interested in this because we recognize in television a near-perfect advertising medium. The printed ad may portray a face with dialogue nearby, but the face cannot speak; the radio commercial may describe a product vividly, but we cannot see it; the counter or window display may employ mechanical motion, but it does not live. Television gives all three. Its impact on the American consumer will be excelled only by the tumult in the fields of advertising and radio when the era of sight-plus-sound broadcasting gets really under way. The Caples Company is determined to be prepared to serve its clients expertly, however soon the day may arrive."

**Have you a question you'd like answered? Send it in and we'll submit it to the panel best qualified to answer it.**

one man's *Reflections*

a regular monthly feature by **Dr. Alfred Goldsmith**

# television uses for motion picture films

CONSIDERING that both the motion picture and television fields place before their audiences a combination of visual and audible material, it is but natural to expect that each of these fields may derive much benefit from the other. Specifically, television will find many helpful uses for film. In fact, a detailed analysis of the subject indicates that the position of film in the television field will not only be a primary one but that film will be relatively more important in television than transcription programs are in present day broadcasting. The characteristics of film, which make it particularly desirable for use in television, may be listed briefly as follows:

### film records

Film affords a permanent and repeatable record of any program which provides a clear image having a long graduation range, i.e. clear highlights with depth and detail in each. Film records are available either in black and white or in color as may be desired. Accordingly, as the television art evolves it appears that there will always be a type of film record available for television purposes. Again film is available in the 16mm size or in the professional theatre 35mm. It is likely that 16mm will, with careful processing and handling, provide an image of sufficient detail to meet present day television requirements. If, however, the television picture goes to higher definition, such as 700 lines, 35mm will be required to provide an adequate initial image. In addition to the preceding advantages, film records carry the sound portions of the program. These may be of high fidelity, particularly 35mm film.

The first fundamental use of film in television is primarily as a record. A typical program may be photographed either in the studio or from the picture tube. Given such a record its uses are manifold. It may be projected before the program sponsor or for advertising agencies to enable repeated previewing on a convenient basis and to permit criticism of the program and improvement in specific parts of the performances. It may be employed to show the studio staff how the performance actually looked and to point out to them any omissions or definitions which they may have overlooked. As a clear record of an actual broadcast, film may be necessary in order that possible complaints to the FCC can be answered. Let us assume for example that either the spoken portion of the program or even certain gestures of the performers are alleged by certain members of the audience to be offensive to them. Suppose this complaint is addressed to the Commission. A record of the program will very definitely answer such complaints. Again, claims of plagiarism may be anticipated in connection with future television programs. The defense against such procedures would be a strong one if there is available a complete film record which definitely proves the point at issue.

Film can also be used for syndication of programs by stations in connection with networks much as transcriptions are used today for sound work. Film records could be used by network stations even when the network is not in operation or when an emergency program is necessary for fill-in purposes. It has often been said in addition that it is unfortunate that a fine television program should be lost forever after it is once presented. While this is true for a live talent performance, a film record would enable the desired repeat performance on a sound economic basis. There is, therefore, little reason to doubt that a record film method will find many useful applications in television.

### programming

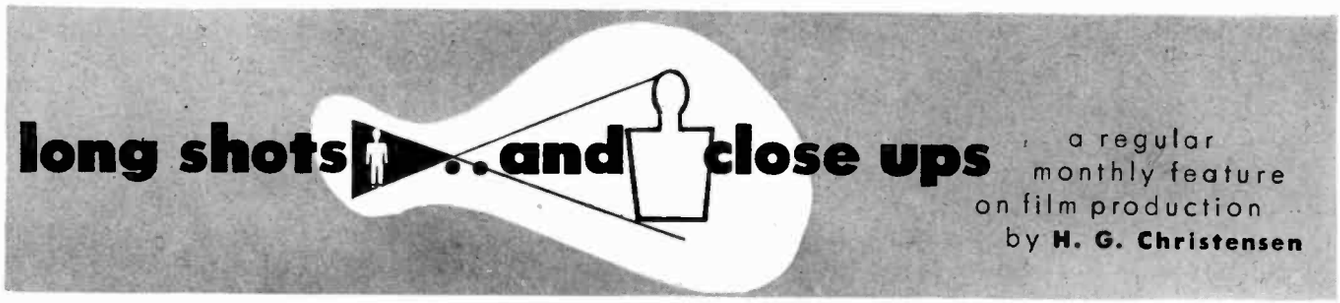
However, film will play an additional and more direct role in television programming, standing on its own feet, so to speak. Many a program in the future will consist of film made professionally and listed for television presentation. It is to be hoped that dramatic educational material will be produced on a large scale by professional studios for such purposes. The commercial announcements in television will unquestionably be all film in many instances. For one thing they are frequently repeated and for another no chance for an awkward slip can be tolerated for obvious reasons.

Station announcements, time signals, and other frequently repeated elements in the program may similarly be found on film as a general rule. The television broadcasters of today have already demonstrated an effective mastery of newsreel operation by filming the important events during the day. The developed film may be shown to the larger evening audience since film permits projection at the most convenient time. This enables the evening audience to see many things which have happened during the day which otherwise would be lost to a large proportion of the television audience, particularly the masculine contingent. In the field of education, film offers real opportunities. The school teachers of the world may present their subjects in an unusually clear and fascinating style. Film lectures and demonstrations carried to the television audience will add a great cultural asset to this new medium. It is also likely that many remote events, lying outside of the usual range of television pick-up equipment, can be handled by a professional cinematographer. For instance, a trip up the Amazon Valley will reach a Chicago television audience through film more quickly than any other means and as economically. It is also quite possible that television will greatly encourage the amateur cinematographer to film local events which have interest and which will never be done by the newsreel photographer. Typical example are disasters where no professional photographer is on the spot but where the amateur has the advantage. Television networks will be willing to consider for purchase outstanding amateur productions of this type.

### film clips

In addition to the two major uses of film for direct recording and direct programming which have already been discussed, film will have many special uses as effects or as inserts.

(continued on page 19)




# the high cost of cheap pictures

HAVE you ever thought of THE HIGH COST OF CHEAP PICTURES? There are but few places where *cheapness shows itself for all its worth* as clearly it does in a motion picture wherein the cutting job was mainly that of cutting corners.

It's alright to holler for Hollywood feature quality in commercial pictures at two-cents-on-the-dollar . . . but getting it is a horse of a different mule. You can't even get it in Hollywood . . . *not* at two-cents-on-the-dollar! Motion picture producers have made miracles happen on the screen . . . but they haven't yet figured out how to make pictures with "stage money" . . . it takes real dough my friends and no foolin'.

And where, oh where . . . does that dough go . . . and how can a guy without too much of it buy a picture that'll do him proud instead of making him, his company and his product look like a refugee from a surplus property disposal depot? Is there any place he can save money and *not have it show* . . . if so, where? Well, like everything else . . . there are ways . . . some that'll show . . . *others that won't* . . . and they're the only ones we're going to give you. Everyone seems to find the wrong ways to save money, without any help.

No one can deny that all motion pictures are created . . . the work of THOUGHT and IMAGINATION . . . skillfully executed . . . by those of proven experience. This takes creative brains which are not only scarce . . . but expensive. AND *this is not* the place to save money because right here is where those expensive brains can show you *how to cut costs without losing quality*. You've really got to know the picture business to do that! There's a whale of a difference between a picture turned out cheaply due to lack of experience . . . and one skillfully written, planned and produced for a limited budget.

### audience reaction

Now inasmuch as all pictures are made for one type of audience or another let's analyze the qualities that make a picture a "good one" from *their* viewpoint. While an audience may not be able to put their finger on the many different technical points which, when combined, result in a good picture, they are nevertheless, quick to recognize whether or not the picture they are loking at, *lacks* any of these qualities in any degree.

If there was a yardstick for measuring audience opinion as to the merits of any picture . . . I believe it would be marked off in these *five* basic classifications in this order of importance:

1. The story; 2. The cast; 3. The direction; 4. The photography; 5. The sets and locations.

There they are . . . and you can't make a picture without 'em! And what's more . . . the effect of your picture on the audience can only be in proportion to the quality of all its component parts. An attempt to skimp on any one of them can be the ruin of all of them and another picture "hits the shelf." No sense in having an expensive cast of actors being handled (it should be *mis*-handled) by a mediocre director because he works cheaper . . . nor should it take an Einstein to figure out that a top-notch director shouldn't be crucified from the start with a bad script from some embryonic script writer who has "a flare for such things" and only wants the chance to prove it . . . at everybody else's expense.

So, if we're *not even going to attempt* to cut costs on the story, cast, director, cameraman, sets and locations . . . how then, you say, are we going to make a picture, get the essentials we want in it . . . on a limited budget?

Well, it's simple if you'd only do it. First of all, determine what you want to accomplish with a picture . . . what's your *objective* . . . what kind of a story do you want to tell and *who* do you want to tell it to! Next . . . what's it *worth to you* to tell that story most effectively . . . *sure, I know you want to do it as cheaply as possible* . . . but, after all is said and done . . . everything has a price . . . it's worth so much and no more (pictures aren't on the black market yet) so get it settled in your own mind or your treasurer's and set the BUDGET!

### selecting a producer

Then select *a* producer . . . notice I said "A" . . . go over your plans with him. But first, be sure you've selected a producer who has an organization of top-notch creative and production personnel of proven ability and experience. If you need help on that, check the check list in our article of January TELEVISION. I stress this because it takes that kind of writing and production experience to give you the *best* picture for that budget . . . not the most film. If you're satisfied after checking up on said producer that he's your man . . . commission him to write a script on the basis that he'll be paid for his time if the script isn't acceptable. If he can't turn in a satisfactory script you're money ahead to pay him off and get someone else. On the other hand, no legitimate producer is going to write a *script* on *pure speculation* . . . unless he's awfully hungry for business . . . and if he's that hungry, there must be a reason. Notice I said "script" and that doesn't mean a "presentation" or "outline" which you can always get from almost any producer.

An "outline presentation" merely gives you a producer's idea of how he would handle your picture and accomplish your objective. It enables you to judge as to whether or not he understands your problems or not. Now if you want to go through the outline routine with a dozen different producers before making your selection . . . go ahead. But that amounts to competition . . . the kind in which the producers don't necessarily strive for the *best way* to accomplish your job . . . but the *cheapest way* because they don't want to lose the business. So you're not getting their *best thinking* . . . only their best figuring.

There are many successful buyers and users of commercial motion pictures who contact a producer whom they know to be thoroughly reputable and capable and tell him in essence, "C'mon over and see us, we want to talk about our next picture" and that's

that — no wild bidding — which only forces producers to cut corners before they get to 'em. There are also many picture users who won't and probably never will agree with this procedure. They want ideas from every producer in the phone book; they want prices quoted before they even know what's going to be in the picture; they want so many reels — regardless; they're not too much interested in who writes it, who directs it, who shoots it, but mainly in *HOW MUCH* or *HOW LITTLE*. The result usually is, that they look for a *new* producer for their next one — if there is a next one. In other words — they asked for it!

### buying a picture

Compare the two methods of buying pictures. The one that makes sense to me is the first one mentioned. A producer knowing his client's budget is low, for example, $10,000.00 . . . assigns an experienced writer to write a script that can be produced for that amount and still measure up to high standards of quality. Doing this calls for a writer who knows production problems as well as writing. (A less experienced writer might write a good enough script . . . but not within the budget.)

Your experienced man will eliminate anything unessential . . . to put unessential items into pictures costs money and certainly doesn't add anything but boredom for the audience. He will specify as few sets and locations as possible . . . but those will be good. He won't write in unnecessary parts requiring additional actors merely for effect. They too cost money. In short, the more experienced he is . . . the better the picure will be . . . because instead of *cutting costs* . . . he will *eliminate* them. And it's only when you *eliminate costs in the beginning* . . . that they don't *show up in the end!*

Next, the director has to produce the picture for his part of the budget. The more experienced he is, the more tricks he knows. He doesn't cut costs either because he knows that in order to get real top performance in the time allotted him he's got to have the best actors he can get. Mediocre ones not only turn in a poor performance but consume *twice the time* doing it. And if there is any business where *time is money* . . . it's in the producing of motion pictures. Competent people save time without trying merely because they can't help it . . . they know what they're doing. That also must hold true for every member of the production staff, cameramen, sound engineers, set designers and builders, electricians, property men, grips, make-up men; everyone of them must know their business. Some producers think it's economy to work with as *small* a stage crew as possible . . . with the result that it takes twice as long to get some things done, during which time the director, cameraman and cast sit around just waiting while the expense goes on. The smart director sees to it he has *enough* men to work the set without undue loss of time. And as a result he never gets crowded for time so that he has to cut corners to finish on schedule.

This business of running short on time is responsible for more mediocre pictures in my opinion . . . than any one single thing. Let me show you why.

### time element

The most important item in any motion picture production is TIME. Time represents labor, highly skilled labor and that costs money . . . especially in this business which probably pays the highest union wages of any industry. Studio shooting, even on commercial pictures, can and does run into thousands of dollars a day. I have directed many a picture that has taken only *one day to shoot*. And that one day of shooting has *actually cost* three to four thousand dollars. That gives you some idea of what it costs when you spend thirty minutes getting some ???? actor to get over a piece of business that a good actor would do the first or second time. But getting back to cutting corners.

What happens when a producer in his anxiety to get a contract on a bid, figures he can make the picture in five shooting days and bids accordingly. Then about the end of the third day of shooting "the dawn comes up like thunder" and he realizes he can't make it. He should have had two more days. It's costing him $1500.00 a day to shoot. And he either doesn't want to ask the client for more money (which is always bad) . . . or has . . . and didn't get it. What then? Well Mister . . . for those two remaining days you'd see the greatest job of cutting corners you ever saw in your life. There's a lot of ways to do it when you've got to finish or take a loss . . . and brother, the picture can't help but show it.

When a producer doesn't have to bid, when he is told how much money there is in the budget, and it's all his, he has no fear of losing the job. Therefore, *all of the thinking* goes into making the best picture possible for *that budget*. Enough time will be allowed to produce it and cutting corners won't enter into the picture.

I can understand competitive bidding where staple articles are concerned. But placing creative ability, individual thought and imagination on a competitive basis doesn't make much sense to me. No two people in this category are alike . . . look over the field, sure . . . decide who has got what you want and put him to work. Make it competitive on the basis of qualification to do the job . . . but not on price.

If you wanted a mural painted and after looking over the field . . . finally decided that Dean Cornwell was your man for the job . . . you wouldn't, I'm sure, ask him to bid against Eugene Savage, Ezra Winter, or anyone else. Not if you wanted Dean Cornwell's work on account he's the only guy that can paint like Dean Cornwell. The same goes for hiring commercial film producers.

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## one man's reflections

(continued from page 17)

As an example — a studio dramatic presentation using live talent. Most of the scenes can be readily shown in the studio. Some of them, involving action in outdoor points by daylight, would be either inconvenient to reproduce, uneconomical or even impossible during the evening hours. Yet, members of the acting cast can be taken during the day to the locations and there photographed in the corresponding portions of the program. The film record showing such scenes is skillfully interpolated between the studio scenes and the audience is unaware of the technique which has been used. The FCC has wisely waived any requirements that such interpolations should be announced at the time. It is known that still pictures or motion picture film images can be used for backgrounds. Optical projection of such pictures as used in the motion picture studios is not practicable at this time in television because of the higher illumination levels required in television pick-up. This condition may alter as time goes on.

In addition to the foregoing, film can frequently cover an interlude or an intermission between two parts of a single performance or between successive programs. It is well known that it is poor television progress to leave the screen blank at any time. Interesting brief film sequences will enable a continuous flow of program which might otherwise not be obtainable. Such analysis as the foregoing indicates that, depending upon the particular station, the nature of its programs and the time of day or night, film may comprise from 20 to 80% of the television fare of the audience of the future.

# NOW ADVERTISERS SPEAK

**During the past several weeks we have been showing CBS color television to key advertising executives. They represent the group television must inevitably look to for financial support. From the typical comments below you can gauge the extent of their enthusiasm for color.**

### . . . says a merchandising authority

"I think your film did demonstrate that black-and-white television is far, far inferior and very unsatisfactory compared with color television. This you proved without a shadow of a doubt."

WALTER HOVING, *Former President*
*Lord & Taylor*

### . . . says a very large advertiser

"I was profoundly impressed by the CBS color television demonstration. I can not see how any family will be content with anything less than full color on its television sets."

H. W. RODEN, *President*
*American Home Foods, Inc.*

### . . . says an agency executive

"Absolutely terrific!"

PHILIP YOUNG
*N. W. Ayer & Son*

### . . . says a sales promotion director

"It is my opinion that if the public had the choice it would accept nothing less than ultra-high frequency color television. . . ."

WILLIAM TOBEY, *Sales Promotion Director*
*Abraham & Straus*

### . . . says an agency executive

"I do not believe that the public will accept monotone television once color television programs and receiving sets are available. I am also of the opinion that the impact of commercial messages in color will be several times that in black-and-white."

E. F. HUDSON, *Vice-President*
*Ted Bates, Inc.*

### . . . says a media expert

"I was very much impressed by this demonstration. The color and definition were beautiful. As a source of entertainment and education in the home it has enormous possibilities. . . ."

CHARLES BROCKER
*Vice-President in Charge of Media*
*Geyer, Cornell & Newell, Inc.*

### . . . says an agency executive

"Your presentation constituted a very excellent and convincing argument for the use of color in television. In my opinion CBS has shown both courage and foresight in jumping the intermediate hurdle of black-and-white images, with its eventual obsolescence, to perfect what everyone must inevitably want for home reception."

TOD REED, *Vice-President*
*Ruthrauff & Ryan, Inc.*

# . . . pick color television as sales medium

### . . . says an advertising manager

"The color television looked excellent to me. My personal reaction was 'Why bother with black-and-white if color can be done as satisfactorily at present.' I was very impressed."

W. A. DRISLER, JR. *Advertising Manager*
*Cannon Mills, Inc.*

### . . . says a merchandising manager

"My personal reactions to color television are feelings of pleasure, excitement, and thrills. Certainly color over black-and-white is much to be desired."

WALTER J. ANDREE
*Manager-Merchandising Department*
*Sinclair Refining Company*

### . . . says an agency President

"...One point sells me—the clarity of subject achieved by the use of color even in the 12 inch screen, for *that* may be the screen of the mass market for the first few years of video."

LAWRENCE L. SHENFIELD, *President*
*Doherty, Clifford & Shenfield*

### . . . says an agency executive

"Frankly I can't imagine any other type of television now that I have seen your(s)...It is one of the most impressive developments in science that I have ever witnessed."

ANGUS D. MACKINTOSH
*Young & Rubicam*

### . . . says an account executive

"I was very much impressed with the quality. I think it obsoletes black-and-white as the ATOM Bomb made Block busters obsolete."

E. J. ROSENWALD, *Account Executive*
*Biow Company*

### . . . says an agency executive

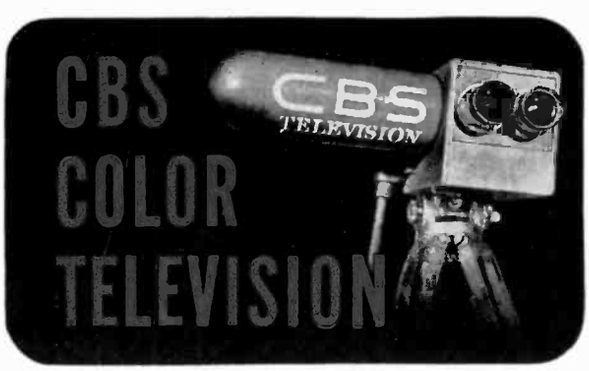
"In its pioneering of color television CBS has extended the communication of ideas to the furthest point yet achieved. There is no doubt that it will serve, as each successive forward step in communication has, to extend the consumption of goods and the use of services and at the same time further reduce the cost of distribution."

LLOYD O. COULTER
*Vice-President in Charge of Radio*
*McCann-Erickson, Inc.*

### PUBLIC, TOO, WANTS COLOR

The public has recorded its opinion of color television in an impartial consumer study. The findings indicate an overwhelming preference for color television over black-and-white on the part of the audience television must create for itself. You are welcome to a copy. Address, Columbia Broadcasting System, Dept. T, 485 Madison Avenue, N.Y.C.

## COLUMBIA BROADCASTING SYSTEM




# lights camera action

the camera staff of a television station, despite experience in allied fields, must develop special video techniques

**by James I. Caddigan**

AS TELEVION comes closer to taking its eye opening yawn, specialists will be developed in all of its technical and production departments, and it is almost certain that the camera staff of a network production center will include a top flight roster of production cameramen, news and special events cameramen, special effects men, etc. In the television studio remote from such a network production center, it is also almost certain that a much smaller camera department will be expected to provide all the versatility and talents included in the larger network staff.

## increased responsibility

A legitimate background of practical photographic experience amplified by a substantial knowledge of photographic "know how" cannot be ignored, but it doesn't necessarily follow that a good photographer will make a good video cameraman. The "immediacy" and sustained continuity of the live television production will cloak the video cameraman's shoulders with responsibilities and demands far beyond those of camera crews now working in any of the allied arts. The cameraman experienced in the usual branches of photography will find many of his supporting corrective techniques suddenly knocked out from under him. The saving protection of laboratory technique, and control in the printing of poor negatives, the editing time, rushes, and retakes commonplace in motion picture production technique, and the reshooting plus retouching technique familiar to the field of still photography will not be available to assist the television cameraman out of the many far from ideal situations and conditions that will arise when shooting video "live."

The editing of the television production, through the use of changing angles and camera positions, will give a production rhythm, and the dramatic tempo of the various shots and sequences will be set by the length of such scenes and their speed of change. The actual editing of a production will be handled by the producer and his assistants through the medium of the electronic mixing devices in the control room. It will be important however for the television cameraman to possess a sense or feel for this phase of production as well as for the particular type of production he may be assigned.

## sense of timing

The "Production Cameraman," working on musicals and dramatic shows should possess a sense of the dramatic, timing, and motion not so necessary in the cameraman shooting news. As pointed out above, the rhythm of a show and the tempo of its sequences will be developed by the use of different camera angles and locations predetermined during the rehearsal stage of production.

These changes in angles and locations will, in many instances, require "on the air" camera motion (trick shots, panning, tilting, etc.). The video production cameraman should be equipped with a theatrical sense that will enable him to make the changes in a fluid and well-timed manner, which will assist in the creation of the camera effects desired by the director. It would be ridiculous to expect every television cameraman to be a finished musician, but the video cameraman possessing sense of rhythm and at least an elementary understanding of music will find it an asset much to his advantage and one most certainly appreciated by the producer and director of musical or dance productions.

### sense of showmanship

It may be argued that such senses or understandings will not be necessary in the television cameraman, as all cues and directions will be given through the head sets of the cue channel by the director in the control room. It can be expected that the director will have the production under his finger at all times and will furnish the production team with an endless stream of cues and directions, but unless the production cameraman has a very real sense of showmanship, upon which to base his interpretation of control room directions, the "receiver effect" on the video screen is very apt to lack the camera ingredient so necessary to the production of a "hit" performance. Away from the network production centers, the local cameraman will be expected to possess a wider variety of production talents than the specialist on the network staff. It can be expected that the video cameraman in the local station will be in on the development of a production from the moment a script is begun, through the production conferences, to the on the air broadcast. Such assignments will make necessary individuals in the camera department possessing active theatrical imaginations.

The RCA image-orthicon tube, when perfected for studio use, should open up many possibilities in the field of atmospheric, dramatic, and effect lighting. While it is expected that in the network center a Lighting Director will create and handle such lighting, it is probable that the video cameraman in the local production field will be called upon to act as lighting adviser to the station's production staff. It will be important that all television cameramen become familiar with the operation of the associated technical equipment that will be used in the production of a television broadcast. This does not mean that a cameraman must be an electronic engineer, but it does mean that he should have at least a working knowledge of how the control, sound, effect, and projection devices that may be used to bridge sequences, develop continuity, and create moods, will tie in with, or supplement, the image picked up by his camera.

### film editing

In television stations where a part of the production schedule is to be produced on film, it will naturally be necessary to have staff cameramen experienced in motion picture camera and production techniques. In all probability the motion picture cameraman, attached to the staff of a local station, will also serve in the capacity of Film Editor. The technique of film editing is a highly specialized art, and the individual undertaking the task should be equipped with a strong dramatic sense that will permit him to select, through what will amount to creative ability, the proper angle and length of scene that will ultimately present to the television audience the strongest and most effective interpretation of the material to be televised. A good film editor can often salvage many poor scenes, and tighten the structure of a weak story by creating a tempo that adds strength to the production through his cutting technique. Due to the obvious fact that the "live" television production will present no opportunities for retakes or intermissions for corrections, the video production cameraman will have to be capable of quick thinking and possess sound judgment if he is to cope with, and when possible, cover up many of the sudden "on stage" production emergencies that can and no doubt will arise during a television broadcast.

### newsreel techniques

The designation "Newsreel Cameraman" does not entirely fit the video cameraman who will receive his assignments from the Special Events Department, as it is obvious that two entirely different coverage techniques will be used in the television coverage of a story. The first technique, that of film coverage, will closely follow the successful pattern created by the major newsreel producers. The successful film-television news cameraman must have an active pictorial news sense and the ability to get the scenes that best picture the incident being covered in the least possible "air time," by using the shortest amount of film footage practical for the coverage of the story. This film coverage, after editing, will be inserted in the "newsreel" and televised on the regularly scheduled daily news spots. It is quite possible that major stories or incidents will be given "full reel coverage," but such coverage will not change the technique of coverage or editing with the single exception that the camera crew will have the opportunity to spread the story and include more "color," etc., through the availability of more film and the knowledge that the story will receive more air time.

### "live" shooting

The second technique of television story coverage, that of shooting a story "live," will present to the video cameraman television's toughest assignment, and will demand an individual fully equipped to handle the unusual responsibilities and demands this type of coverage will create. In many instances the special events team will be required to work without the benefit of a script, and will be called upon to edit instantaneously in the field. (This "live" coverage of Special Events presents many important problems to the production department for solution. One important decision to be made will be that of deciding whether the cameraman, or some other member of the special events team, will be given the responsibility of scene selection when working on "live" remotes.) News editing and production will differ greatly from the theatrical technique used in studio productions. A strong dramatic element may be present in a news story, but the cameraman shooting news will not attempt to create a dramatic effect through his camera or editing technique unless such a factor legitimately exists. It will be his job to report the story or incident through the lens of his camera by shooting the scenes that best give the *facts*. On certain types of stories, athletic events, conventions, parades, etc., an element popularly called "color" legitimately exists, and when possible the video cameraman will "cut in" to his factual coverage a reasonable number of such shots.

While the video production cameraman, shooting in the studio, may strive to achieve many of the desired photographic effects that add drama, suspense, atmosphere, effects, etc., to the theatrical production, the special events cameraman shooting news will hold as his standard, well lighted, sharp focus tele-images of the subject before his lens. Worthwhile artistic and dramatic camera effects will only be achieved after lengthy experimentation and rehearsals, and it is certain that news incidents will not wait for a crew to run through a camera rehearsal. The

type of incident "live," will be created by the fact that the "video" camera or cameras continuously "on the air" to fill the amount of time scheduled for the story or event. This, coupled with the fact that the video camera, its cables and associated control equipment, will allow less flexibility of movement than the completely portable silent motion picture camera, will tax to the extreme the ingenuity and imagination of the "live" video camera crew.

The television cameraman covering athletic events must be equipped with a general knowledge of the sport he is covering, if he is to follow and catch all plays made. He should provide himself with a knowledge of a team's past history and the trick or special talents of the star players in order that he may anticipate the game highlights so vital to the video-reporting of an event. Unlike the radio sports announcer who enjoys the wide angle vision of the human eye and reports the play after he sees it, the television cameraman will follow the play through restricted vision of his finder and remain constantly "on the ball" if he is to fulfill television's promise of immediacy.

### Still Camera Techniques

The video and film-television camera crew should be equipped with, and experienced in the operation of, the still camera. Many times when it may be impossible to obtain motion picture or television coverage of a story because of lack of lighting, remote and difficult locations, crowds or hazards to personnel and equipment, it will be possible to obtain, with a still camera and flash bulbs, a photo-coverage that can be used to illustrate a commentary on the event or incident on a regular news broadcast. If such a technique is followed, it is suggested that instead of printing the negatives on the usual photographic paper that transparencies or slides be provided for direct television projection. These slides or transparencies could be dissolved one into another as well as into the image of the news commentator on the show. Such still photo-coverage would provide protection against a total scoop being enjoyed by competition that had arrived at the incident at an earlier time when conditions were more favorable.

### "Contact Personality"

It is reasonable to believe that a contact man will be a member of each station's Special Events Staff, but it will also be important that all video cameramen assigned to such a staff possess a "Contact Personality" and be of a nature that will permit them to handle themselves with control under all kinds of tense, and as may be the case, aggravating situations. Such personalities will permit camera crews meeting national, state, municipal, and other officials in the field to take advantage of such contacts and build as much good will as possible for their network or station.

In the past, newspaper photographers and motion picture cameramen have photographed scenes of a sensational or dramatic nature that editorial good taste has deleted and prevented from receiving public distribution. The television and film-television cameramen must be on constant guard against photographing or televising any scene or incident that contains elements of excessive gruesomeness or the obscene. The appearance of such a scene on the station's video monitor would undoubtedly be the cause for removing the pick-up from the air, but not before at least a brief flash of the scene had reached the television audience and considerable harm had been done. The responsibility for the pick-up of such scenes on a television broadcast will undoubtedly rest with the camera crew in the field.

Television will demand broader talents and greater versatility in all its artists and technicians than any of the allied arts have sought in the past. It is certain that the video cameraman will not be the exception.

# films as a source for programming (Continued from page 14)

that the continued showing of these films free might endanger commercial activity at the station and that it's a poor bargain to fill in a ¼ or ½ hour spot free — if the practice is liable to backfire when the station tries to sell time.

Films made by the United Nations are also available for distribution at small cost. However the British Information Service and the American French Film Agency now charge $20 a reel. Nearly all foreign governments have prepared films for travel and propaganda which are turned over to regular distributors who charge for their use.

Animated cartoons usually have high audience appeal. Louis A. Sposa, program operation manager of DuMont, feels that these can be replayed every six months. With WABD on a five night schedule, and with film used every night, E. T. Woodruff, program coordinator manager, plans to rely heavily on westerns and travelogues.

Film clips, which are used in conjunction with live studio programming, are charged on a per foot basis. Some film companies specialize along these lines and have huge stock piles.

Amateurs are not, on the whole, a very reliable source of film fare. Most of their material is of the travelogue type and the majority prefer to sell rather than to rent. Some amateurs ask as much as $5.00 a foot for just fair film. Art groups and clubs also make films, and often prove an interesting source for cultural material.

### outlook

The situation is bound to get worse before it gets better. As more stations start programming, the demand will far exceed the supply. However looking ahead to the day when there will be a couple of hundred tele stations, it will undoubtedly be profitable for film producers to concentrate solely on films for tele.

Right now, a prospective station's best bet would be to set up a separate department for handling motion picture bookings. In order to keep abreast of the sources of film for tele, they should place a responsible person in charge of this very important department. There are not too many good sources of film and it will take an individual's full time to find and keep abreast of past and present film production. Many of the major television studios have such a set-up, realizing that it takes initiative, good eyes and judgment to book the amount and types of film required for a well-balanced program.

# PROGRAMMING

stanislawsky theory and improvisation being tried out as answer to rehearsal problems . . . current programs.

## station plans

Rehearsal time, with its resultant increase in costs and tie up of facilities, is another one of the problems that must be solved in television economics. There are such quickies as audience participation shows which require a minimum of rehearsal for camera positioning and there will also be a place for the occasional de luxe presentation which will require the utmost in pre-show preparation and time. But it's for the answer to the every day, short television drama that stations are now searching.

WOR plans an experiment along these lines with their Ad Lib Theatre of the Air, due for presentation over WRGB in July. Show will be completely off the cuff, with a group of experienced actors given a plot and then allowed a minute to think up a way of developing it before they return to the cameras. Everything will be ad lib — including the camera pick-up. Of course, prerequisites here will be a cast of exceptionally versatile actors, not only quick on ad libbing, but aware of the importance of action as well as conscious of the television cameras. Much too will depend on the the quickness of the director and the cameramen. In a sense, such direction is similar to special events or sports where the director must anticipate the plays for the cameramen.

CBS has also started work along similar lines with their newly reorganized "Improvisation" group, which was first started back in 1941. The group of actors receive a skeleton script, with the key features outlined. Idea is for them to work on it for a couple of hours, filling out the plot with ad lib dialogue and planning the action. When they have it in shape, the director goes over it with them, smoothing out any rough spots. Then with a brief facilities rehearsal, the program is ready to go on the air. With memorization and dry rehearsals eliminated, time element is thus reduced to one day for a complete program. Group will be used first in dramatized portions of other program formats, such as "Tales to Remember" and the recently introduced quiz show, "So You Want To Be A Reporter."

Here again the group must be above average in experience, imagination and education to successfully handle the project.

Both of these experiments are somewhat along the lines of the Stanislawsky theory of drama which holds that a more natural performance is given when the player projects something of his own thoughts and actions into a role.

ABC's Harvey Marlowe has been advocating this theory as the answer to placing tele in a better commercial position and at the same time achieving a more natural and spontaneous effect. He feels the best way to adapt this technique to tele is to give the cast a situation and break it down into three or four segments. By placing a clock in front of the camera — as was done at WRGB when ABC put on "Ethel and Albert" — actors can be aware of timing. Director must keep control of the show and be on the floor to speed up action when it lags, such as sending another person into the scene—sort of an unexpected visitor.

Secret of this, he feels, is in training your own cast. Cast must have a flair for doing this type of acting. must be quick at improvisation and ad libbing. Through this close work the director and the cast have a mutual understanding of each other and of what can be expected. Camera work is on a catch as catch can basis. However by having players confined

**WNBT presented "Blithe Spirit" with an all star cast headed by Lenore Corbett in the role of Elvira. Most of the action took place in the living room set, two views of which are shown below. Note positioning of furniture and floor space left for easy camera movement.**

**Scene above from ABC's "Famous Jury Trials" shows Elissa Landi on the witness chair. Courtroom setting forms the main background for most of the ½-hour show, with flashbacks used to dramatize the high points of the testimony. Off-screen narration tightened the action. Show was put up on over WABD.**

to a certain area — and by training them to an awareness of camera position and giving them a knowledge of some of the production techniques which make a good show, production problems can be overcome, provided that close liasion between cast and producer-director can be sustained over a long enough period.

## drama

WNBT's lead off in their Sunday night adaptations of stage hits to television was "Blithe Spirit." Headed by Lenore Corbett in the role of Elvira, the all-star cast did the most with Noel Coward's lines.

Excellent stage business and motion around the set characterized the production and did much toward lending an appearance of length and width to the living room set. Camera action was kept simple, with the movement of the cast substituting in part for camera cuts. However switches were quick when necessary, with most of the action confined to medium close-ups. Passage of time was denoted by close-ups of a clock. This device was particularly well used in the final scene when the medium and the husband tried to send the ghosts of his two wives back to wherever they came from. Starting with twelve midnight, switch from clock to room at each hour up to dawn, showed the two who wanted to go, and the two who were trying to conjure them away, up to some new trick. It was a movie device which worked out well over television. Show was produced by Eddie Sobol.

Program was in line with NBC's policy that the show's what's going to put television over. Equipped with a good script, obtaining a star cast and putting the necessary rehearsal time into producing it, such shows are sure to hold the home viewers.

ABC's experimentation with radio adaptations took another tack with a four time showing of "Famous Jury Trials" over WABD New York. Same techniques of off-screen narration and flashbacks were used in each of the shows, which starred such "names" as Elissa Landi, Sidney Blackmer, Anne Corio, Beverly Roberts.

Typical of the way these shows were handled was "The Case Against Pierre Beaumont." Opening with the scales of justice tipping in the balance, a close-up of the judge sternly defining the function of courts of law followed. Off-screen narration briefed the viewers on the plot which concerned Pierre Beaumont, who was swindled out of his invention by an unscrupulous patent lawyer. Flashbacks showed the arguments between the two which lead up to the murder. Note of suspense was introduced by withdrawing the camera from Pierre Beaumont as he screamed accusations and threats at the lawyer, with a camera switch to a hand firing a gun. Off-screen narration bridged over the arrest of Beaumont, while the courtroom exhibits to be used against him provided the video interest. Next scene was a full length courtroom shot, with a judge's bench and witness chair, narrowing to a close-up as the witnesses take their places. Cross-examination by both the prosecutor and defense counsels ensued, as camera shots varied from straight to angle shots, with an occasional close-up of either the witness or the attorney. Dissolves were used for the flash-back scenes, as the key witnesses described some important action.

To tighten up the format, narration pointed out the entrance of the murdered man's wife and daughter in the courtroom, led into the flash-back of the daughter's information to the defense attorney which resulted in a new line of attack for the defense.

The prosecutor's charge was also summed up by the narrator but the defense attorney's summation was given in full. The jury, which was selected from the audience, was picked up at the end when they were asked to give their verdict. Off-screen narration summed up the conclusion of the case and told how the real murderer was caught.

First show in the series was excellent, although one or two of the others suffered from lack of rehearsal and poor narration. Series was adapted and directed by Harvey Marlowe.

WBKB's latest offering in their "X Marks the Spot" horror series, was "The Case of the Good Provider." These stories are written especially for television by Bill Vance, who also produces the shows, from authentic case histories of the more infamous murders of all times. Another regular in the station's drama series is "They Had Their Hour." Using an established format, program concentrates on dramatic impact and eerie undertones. Recent dramatization concerned the weird story of King Wamba of the Visigoths, who was compelled to become a monk against his will. Historically accurate the story was set in 1680. Written and produced by Jack Gibney, who acted as off-screen narnator, show was directed by Gladys Lundberg.

## current

ABC's "Teen Canteen" programs, presented over WRGB, were designed to test formats of local interest to the community and particularly those suitable for late afternoon or early evening viewing.

Teen age canteens from four different localities were used in each of the four shows. Using a "femcee" to tie the format together, program was aimed at having the kids act as they do in the canteen, rather than follow any set pattern.

The femcee opened the program with an opening shot showing the kids dancing. (Funny thing about teenagers is that the girls dance with the girls, and the boys do as they please! A different stunt was tried each week to mix them up — a Cinderella dance was used in one show, a May Pole dance in another.) Brief interview with the canteen's president gave some of the club's history and activities. Talents of the kids were shown off by having each perform their own particular specialty. Nice balance was achieved by varying the acts — girls singing; boys playing ping-pong; conversation at the coke bar with the femcee; and again alternating the boy with girl acts. Sets reproduce the canteen — complete with coke bar and game room. Series was produced by Bobbie Henry.

WCBW's, "Tales by Hoff," is another regular CBS feature. Highly entertaining, the success of such a format depends however upon the skill of one man. Syd Hoff, cartoonist, tells a modernized version of an old-time tale to his niece as he sketches it out for her. First in the new series was "Tom Thumb," whom Hoff brought up to date by telling how unhappy he was because of his size. Tale went on to tell of how Tom caught a baseball, was carried away on it and finally wound up in the catcher's mitt. Climax was reached with having a cat swallow Tom — finally coughing him up, of course. All of this running commentary was coupled with sketches of what was taking place, and occasional comment from little Patty showing her interest in the story. Modern touch was given by having Tom's parents consult a psychiatrist — with the result that Tom soon had a little brother who was smaller than he.

Hoff's patter is good, incorporating enough adult humor to sustain interest and get some laughs. Camera action which concentrated mostly on close-ups of the artist sketching, and switching to medium close-ups of Hoff and Patty while the board is removed from the easel, is also an interest getter for people do like to watch a cartoon develop under their eyes. Offered as a bedtime story format, program is bound to attract more than the nursery members.

WCBW's opener on their regular Sunday night dance series, was "Grandma's Sofa," a story ballet built around the theme of how the sofa helped grandma get her man — and that the spirit of '96 still holds true in '46 when granddaughter copes with Peter the Wolf. Patter accompanying the ballet was very well done in a comic vein — and added to the whimsy of the dance sequences.

Opening with a maid and her lady getting ready for the gentleman's call, ballet depicted the gentleman's approach in '96 — with the lady leading him demurely on. Switch to granddaughter was made through off-screen narration of her particular problems — plus the sofa's role in solving them of course. The old fashioned pictures on the wall were switched from stern portraits to modern paintings. Sofa back was changed, the music stepped up to jive and the tea party of grandma on the sofa gave way to a bit of ballet necking.

Although much of the trick camera action which typifies Belanger's direction was missing, nevertheless show was a good example of straight camera shooting. Head and shoulder action was picked up when this was the important interpretation of the mood, with the cameras quickly switching to full length shots to include the feet when the tempo changed. Enough overhead room was allowed for the quick over-the-head interpolations. Other good tricks were having the dancers whirl toward the camera, giving the effect of a longshot growing into a close-up. In the roughhouse jitter bug number, the girl was tossed in and out of the frame. A floor shot with a quick pick up to a full length shot was also most effective.

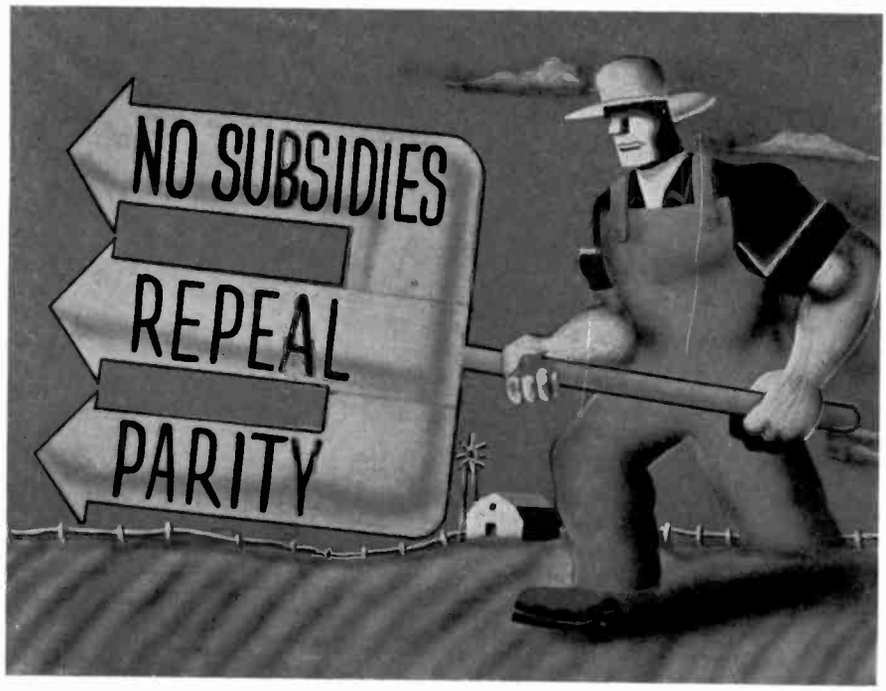
Program was directed by Paul Belanger. Sets were by James McNaughton.

### religious

WRGB's presentation of "Man of Prayer" was based on a painting by Alexander Bida called "Jesus by the Sea," which shows Jesus in an attitude of prayer and mediation sitting by the water. Originally a radio script, program needed little adaptation for television.

Opening with an altar scene and an organ interlude, altar boys entered to light the candles, followed by the choir and the minister. The choir sang the first verse of "Jesus Savior Pilot Me," with the cameras picking

**Eyes aglow and filled with the joy of living, "Asa Hearthrug" comes home from the wars to face the world of tomorrow, in this scene from the recent WBKB television adaptation of humorist Max Schulman's best selling satirical novel, "The Zebra Derby." Author Schulman also appeared as a special guest on the WBKB show.**




**WCBW's "Saturday Evening Spotlight" uses films, cartoon and live talent in their ½-hour round-up show. Above is a cartoon used to visualize a news discussion.**

up the painting. The minister discussed the painting in order that the viewers might get a good look at it. Additional verses of the hymn were interspersed with remarks from the minister. A prayer and benediction were followed by the last verse of the hymn. Program closed much as it opened — with the choir and minister filing out and the altar boys extinguishing the candles while the organ played.

**WRGB's "Man of Prayer," a religious program put on by the station, centered around the painting "Jesus by the Sea." Drapes under arched background were pulled to disclose the painting with frequent close-ups for the home viewers.**

WABD's Good Friday program was based on an excellent selection of sacred and liturgical music.

Using gray velvet drapes as background, program consisted of an organist, two pianists and a soloist. This grouping, with chimes in the background, comprised the set. Scene opened with shot of music score (mounted on an easel) then dissolved into the shot of the organists' hands on the keyboard, dissolving from there to the chimes. Camera technique was mostly dissolve, with back, and side views of the players, alternating with close-ups of the hands on the instrument. Camera shooting of the soloist was mostly confined to medium close-ups, switching to pick up the accompanist. Occasionally a montage effect was tried, with the chimes being superimposed over the singer's face. This was not too successful — nor were the chimes themselves for the glare of the lights was picked up by the metallic surface and resulted in a wavy line impression on the viewing screen. A discourse by a navy chaplain was given against a musical background.

Summing it up, there would seem to be some doubt as to the video aspects of the show. Musical and vocal rendition was excellent and would be bound to keep any video viewer who was also a music lover tuned to the station. Visualization was better than that coincident with attending a concert. Show was produced by Lou Sposa.

## participation

WRGB's regular "Spot the Slide" is a participation program for the home audience. Relatively simple, format is a good idea for other stations as it involves little advance planning and rehearsal.

Setting used is a rumpus room with a bar at one end. A slide projector, lighted as if for use, and a record player are other necessary props. Idea is conveyed that the young couple in the act are looking at slides in their own rumpus room. Dialogue is ad lib, more or less, which adds to the spontaneity of the program. Before the slide is inserted, Jerry and Betty discuss what it is, what is is used for, what country it is native to, or if it is a song or poetry, give the next two lines. As Jerry is shown inserting a slide, action is cut to a slide projected on the television screen. Occasionally for variety Jerry sings a song.

(continued on page 33)

# ADVERTISING

NBC, ABC, WOR and DuMont lining up sponsors . . . review of commercial techniques and formats

## station activities

### NBC back with new line-up

NBC's Ren Kraft tied up a prize television package by signing up Standard Brands for an hour program a week for the balance of the year. J. Walter Thompson is the agency. Willingness of a sponsor to really pour some money into good programming, plus the added value of a big name account getting into tele now on a regular weekly basis, is looked upon as being a very healthy shot in the arm to commercial television at this point.

Another of NBC's package format ideas is "American Business on Parade," which is a film program designed to tell the story of this country's commerce. Leading business concerns have been contacted, as most of them have produced films of an educational and informative nature. Time charges are the regular film rates set up by WNBT: 10 minutes — $200; (including forty minutes rehearsal); ¼ hour — $250 (including one hour rehearsal); ½ hour — $300 (including two hours rehearsal); 1 hour — $350 (including three hours rehearsal).

While wide client interest has been aroused, NBC is not taking every film offered. Good programming is their main interest and some films have been turned down on the grounds that they are too tedious or too technical for home enjoyment. If the production of the film is bad, or of such a nature that it will not telecast well, it is also rejected. Most of these films have specially written musical scores and obtaining the clearance rights and tracking down the necessary parties is also another time consuming job for the net.

Radio City Matinee, another net package sustainer, which is on the one to two spot three times weekly, is divided into six segments, all of which are available for spot sponsorship. Sketches on make-up, cosmetics, food, toys, decorating, sewing, fashion, pets, etc., are alternated with specialties by well-known entertainment personalities. Net's idea is to interest a sponsor in a segment which may particularly suit his own product.

No one is signed up yet but by June it is expected that some takers will be on the pix-waves. Much time and care is necessary in working out the commercials for a show of this nature, both on the part of the station and the advertiser because of the close timing necessary to put on a six-part show and six spot commercials in the hour. Format of the Television Shopper may also be incorporated into the Matinee show.

**Scene above is from the commercial part of the "Hour Glass" variety show which Chase & Sanborn is putting on over WNBT. Breakfast table conversation centered around the merits of the Standard Brands product. J. Walter Thompson is agency.**

### ABC signs up Chevrolet, U. S. Rubber

ABC has signed Chevrolet for a four time program series over WABD to start in June. This marks the first time that a motor car company will use television. Agency is Campbell Ewald.

Each program, which will run for a ½ hour and be a combination of live and film, will illustrate a different feature of a Chevrolet in unusual manner. Typical example of this approach to integrate the commercial in an interesting, entertaining format is the following idea for one of their shows.

Scene is set in Merrie England about 500 years ago. The King is on his throne—surrounded by his prime minister, jester and alchemist — and the king is bored despite their efforts to interest him. In the middle of this, a strange looking dowdy character walks in lugging a package which he says will interest the king. Opening it up he displays the old fashioned Fisher body, which is familiar as the Chevrolet trade mark. The king becomes interested, particularly when the "salesman" points out how he will be the envy of other kings, etc.

Retiring to his shop to build the model, the alchemist joins him, becomes interested and concocts a potion to project them into the future. Dissolve into a Chevrolet showroom of today ties in the commercial neatly. No high powered salesmanship will be used — just easy patter, with the salesman taking all the new improvements for granted.

Another format which will be developed along the same lines is a documentary story of the dance, tying

in with the knee action of Chevrolet.

Also on ABC's schedule is the television rights to the Automotive Golden Jubilee, which will be sponsored by the U. S. Rubber Company. ABC cameraman will film the opening ceremonies and other highlights of the first few days of the Jubilee and film will be edited into a half hour show for telecasting over New York, Schenectady, Washington and Philadelphia. Paul Mowrey, the net's television director is responsible for the deal.

### WOR's free rides all booked up

WOR's free ride to advertisers over WRGB has resulted in a solid line-up of prospects. Station feels that since they are experimenting in program formats, they can also benefit by trying out commercial techniques too. No charge is made for the sponsorship, unless additional performers, scenery, etc., which the program format does not call for, is required. WOR staff works with the advertiser and agency in working out the commercial. Among those signed up for the immediate future are: Textron — "Women's World"; Adam Hats — "Sports Show"; Longine — "Weekend News Review"; Peter Paul — "Weekend News Review"; General Mills — "Food Facts"; Sears Roebuck — "Let's Go Shopping"; Scoop — "Brownstone Theatre"; Vitalis — "Ad Lib Playhouse"; Pageant — "Pageant Playground"; Movieland — "Stairway to the Stars." Norman Livingston is handling tele at the station.

### WABD schedule

WABD's schedule of sponsored programs suffered some sharp cutbacks in the first few weeks after their opening. Super Suds shows, produced by William Esty, were originally scheduled for thirteen weeks, but pulled out after three weeks, with a promise to be back in the fall. Others who were in the opening line-up cancelled or postponed their shows for later dates. However situation is beginning to iron out now. Reasons, according to Phil Fuhrmann, commercial manager at DuMont, were that tele cost much more money than many agencies anticipated, and balancing this with the size of the audience did not square up. Right now, regular advertisers at the station are: Alexander Smith's "Magic Carpet," through Anderson, Davis & Platt; time signals by Waltham, through N. W. Ayer, and by Elgin, through J. Walter Thompson; Ben Pulitzer ties, direct; U. S. Rubber Co., through Campbell Ewald; and experimental merchandising programs by Wanamaker's Department Store (where the DuMont studios are located). Caples agency has also been experimenting for production know-how over the station, with their weekly "Look Who's Here" program.

## commercials

**Standard Brands,** in its debut the opening night of WNBT, put on an hour long variety show — "Hour Glass" — featuring top talent, and as a result got top drawer entertainment.

While the show was good, the commercials were overpowering — still following the radio technique of "If you say it often enough, it will sink in." They forgot that the viewer could see it too — and was seeing much too much! First commercial opened with a breakfast table setting, showing a cup of coffee being poured and then picked up a man drinking the coffee and commenting on its flavor. Slogan of 'in the cup, it's coffee — in the can, it's Chase and Sanborn,' was used to switch to a close-up of the Chase & Sanborn can. Commercial should have ended right there, but instead went back to the table for a husband and wife discussion of the merits of coffee, switched to stills of coffee growing in the tropics with an explanation of shade grown, and then back to the table again for more commercial conversation, winding up with the slogan and another close-up of the coffee can. In terms of actual time, commercial was 2 minutes and 30 seconds.

Second commercial was a film of the coffee-growing country, with off-screen narration. Some of the shots were particularly tedious with overlong showing of the tropics. Film ran


**Left: Commercial on the Esmond Mills sponsorship of the "Easter Parade" film, was worked in by showing the youngsters with "Bunny Esmond." Film was produced by ABC and shown over WABD, WPTZ and WRGB. Below: Alexander Smith's "Magic Carpet" went to the circus in a combined film and live show. Circus ring was set up in the WABD studio and side-show acts put on in front of a "crowd" to add interest. Show was produced by Bud Gamble. Anderson, Davis & Platt is the agency.**

for four minutes and 35 seconds.

Adding sight to sound seemed to triple the time element to the viewer. While eight minutes out of sixty does not sound too much for a commercial, the concentration of it in two spots was bad. All of which points up again the amount of experimentation which must still be done on commercial techniques in order to strike the right balance in utilizing the "eye" value of tele.

Particularly interesting was the comparative simplicity with which the show was staged and directed. Only two sets were used — one a lattice work background, and the other a cabin scene. Camera work was also simple, with no unnecessary cuts made. However one obvious flaw was in missing the dancer's feet at times.

Using Evelyn Eaton as femcee to introduce the acts, program was well balanced, opening with a song by Evelyn Knight and followed by a serio-comic sketch. Commercial was given at this point, followed by a specialty dancer. Comedian Joe Besser and company came next with their hilarious sketch, "The Rooky." Good camera shot here was in having the group march right into the camera at the end. Ballroom dancers followed and then a brief give and take on television talk, mentioning the NBC booklet was next. Evelyn Knight returned for another song and the live portion of the program was concluded by Doodles Weaver, with his very funny rabbit story. Film of South American dancing was next shown, with a lead in then to the end commercial. Show was handled for the net by Eddie Sobol.

**Adam Hats** sponsored the Sports Show produced by WOR over WRGB. Commercial was built around the radio jingle. Opening shot showed a disinterested looking gent sitting on a park bench, watching a young couple, with boy trying to make girl, and girl having none of it. Recording of "I love a man who wears an Adam Hat" was played, and the old gent handed him an Adam hat. He put it on and got the girl. The whole thing was done in pantomime. The young couple were next picked up in the show, asking questions of the sports expert.

In order to work in the plug that Adam sponsors the "Fight of the Week" which Jack Dempsey heads, films of the long count in the Dempsey-Tunney fight were worked into the sports show. Commercial was worked in again easily at the end, with the appearance of the old fellow from the park bench, who came in to tell him how to wear the hat — how to crease it, the different shapes he could obtain and the effects he could achieve.


**Alleghany Ludlum Steel's presentation over WRGB was an integrated commercial format throughout. Scene shows two of the cast purchasing pots and pans while the salesgirl discourses on the merits of stainless steel. Walker and Downing is agency.**

"Sports Show" format explained some of the highlights in a game and was visualized by film and blackboard diagrams. The sports expert explained a football play, diagramed it and then ran a film in slow motion to illustrate it. The young couple asked questions about what they had seen and the expert gave further explanation of it. The film for the football telecast was obtained from the New York Giants football team, who films games and plays for use in coaching their team. Thoroughbred racing was also visualized in the same way. Show was directed by Roger Bower of WOR. Mr. Bower feels that one sport would suffice in the half hour period, as there are so many details and things to watch for in any sport with which the average fan is not familiar.

**Textron** sponsored "Woman's World," presented by WOR over WRGB. Whole show was a dramatized commercial, built around the wardrobe gathered by a wife for her soldier husband's homecoming. Worked into the script were descriptions of blouses, draperies, bedspreads, shower curtains, robes, slacks and men's shorts. Opening slides against a background of filmstrip of clouds stated it was a Textron program. Throughout the program, mention of the garments was worked in, with the name Textron prefixed to each description. Three sets were used — living room, bedroom and bath — which gave a chance to show the wide diversification of Textron products, along with tying into the script.

**Alexander Smith's** "Magic Carpet" show went to the circus in a 40 minute live and film program produced by Bud Gamble over WABD. Show opened with a close-up of a little girl sitting in a chair with her two Brownie dolls. At the sound of circus music, she ran to the window to see the circus parade. Good camera upshot on the other side of the win-


**Integrated commercial for Textron products was woven throughout the format of "Woman's World," which was based on a wife shopping for clothes and house furnishings for her GI husband's return. In scene above, wife and sister model their purchases for the admiring vet. Show was put on by WOR, over WRGB.**

dow gave the effect that she was looking down at the parade. Youngster, mad because she wasn't going to the circus, kicked the Brownie under the sofa. This furnished the lead into the magic carpet idea, with the Brownie coming to life and taking the little girl to the circus via the magic carpet.

Effect of going in and sitting down was achieved by film showing the main entrance of the circus. (These shots were taken by Bud Gamble when the circus played Philadelphia last year.) Studio sequences complete with ringmaster to call the acts, such as jugglers, clowns, trained ducks, and such side show acts as the snake charmer, sword swallower and fire eater, were interwoven with films of acrobats and bare back riders. Recorded circus music was played throughout the show. Production was smoothly handled with the cuts from studio to film neatly made.

Commercial on the Alexander Smith rugs was handled by Clara Dudley, their home decorator who discussed correct and incorrect rug margin and furniture placement. Two miniature rooms, completely furnished, visualized the commercial.

**Esmond Mills** sponsored the ABC filming of the Easter Parade, a fifteen minute scanning of the highlights of the annual event in New York and Atlantic City. Pictures were taken Sunday, developed, edited and shown over WABD on Monday night, and over WPTZ and WRGB.

Against the musical background of "The Easter Parade," film opened with shots of the sunrise service in Central Park, then playing on the theme that Fifth Avenue is the traditional place for the E.P. cameras picked up Washington Arch and quickly worked up Fifth Avenue, with occasional shots upward at street signs to identify the locale. Shots of the spire of St. Patrck's Cathedral and of Cardinal Spellman rounded out the atmosphere and the camera then worked in for close-ups of some of the V.I.P. on the avenue. Flower display in Rockefeller Plaza was the next shot, and here again more attention was paid to the fashion angle with four models posing while their hats were described. Swinging back to the crowds, particularly good shot was the parade of feet going by. New York sequence concluded with the parade of Old Cars.

Second half of film was devoted to the Atlantic City coverage, and the commercial was worked in here and used throughout most of the patter. Capitalizing on the Bunny Esmond trademark, youngsters were shown hugging Easter bunnies — who were Bunny Esmond of course, and even wearing the Bunny Esmond blanket. The bunny was shown riding, being weighed, etc., but neatly tied in with the kids and their own fashion parade. Shots of the crowds on the boardwalk alternated with the kids shot, and film closed with a final view of Bunny Esmond.

Commentary patter was light with Walter Kiernan handling it in a joking manner. Unfortunately the sound was out of sync for part of the showing which proved a distraction. Another fault, which seems a common occurrence with most films of this type, was a lack of clarity in some of the crowd shots. Angle shots of the church spires were not pictorially pleasing and seemed distorted. Harvey Marlowe produced the show.

**Commonwealth Edison's** "Telequizicalls," which has been a regular feature over WBKB for the past year, is the foremost fan mail gatherer at the station. Based on a viewer participation format, valuable electrical appliances are given away to the home viewers who are telephoned from the set for their answers to the problems.

**Gillette-NBC** deal with Mike Jacobs for televising the Louis-Conn fight also carries with it the right to televise all fights promoted by the Twentieth Century Sporting Club, Inc. in the New York area. That this will be "the springboard for the greatest boom television has ever seen" — to quote John Royal — is evident from the fact that five cameras will be used in the pick-up. Three of these will employ the Image Orthicon tube, with the other two being the standard orthicon cameras. In addition special lenses will be mounted on the cameras in order to give the viewers close-ups and long-shots of the fighters, as well as clear pictures of the fans. One camera will be placed alongside the ring; two in the NBC television box on the mezzanine and two on a specially erected platform.

To handle the five camera pick-up, a special control room is being built at the stadium. Cameras will be connected by cable to this booth, and the signal will be carried by wire to an UHF radio relay link. It will be

picked up by the receiving antenna atop the RCA building, fed through the NBC master control board and carried by coaxial cable to the transmitter and antenna on the Empire State Building for transmission to the home viewers.

**Esso** will present "Date With West Virginia" over WPTZ next month. Same promotional set-up as was used when the film was shown over WNBT last February will preceed the showing. This includes mailing out a letter of invitation to the viewers in the area and enclosing a road map of West Virginia. Film is a thirty minute travelogue, with stress laid on the excellent highways which interlace the state. Direct commercial is limited to the Esso sign at beginning and end of the film.

**Allegheny-Ludlum Steel Corp.** made their television debut over WRGB with "We'll Buy That Dream." Commercial was integrated throughout the half hour show, which was built around an average American family of four — the older couple and the newly-weds. Opening scene was a living room with the group discussing the young people's future. Caller appeared on the scene and proceeded to discuss the use and advantages of stainless steel.

As the girl and the caller let their imagination run rampant, dissolve was made to the fantasy scene. A new twist was given to superimposition of live action over a slide background. The actors actually pointed out and referred to stove, refrigerator, cabinets, etc. in the kitchen, which was on the slide, although they were acting against a plain black flat. Considerable rehearsal time was required to synchronize the action to the slides, and it worked out well.

Second act opened in an architect's office with the young couple going over plans. Direct commercial was used again with a discussion of stainless steel for window flashings, roof dormers, wainscoting, bathroom appointments, furniture, etc. Slides of illustrations from "Steel Horizons," Alleghany-Ludlum's magazine, visualized the discussion for the home viewers.

Fade to a film sequence was made, showing the mother and father walking down a street and entering a department store. This film was made by the WRGB staff. Scene inside the store showed them at a pot and pan counter with the salesgirl giving the routine sales talk on the merits of stainless steel. Film showing tests for acid resistance, etc. were next shown. Action faded out as they left store and show ended with the young couple entering their dream house.

Show was produced by Walker and Downing agency under the supervision of Victor Seydel and television production was done by Clark Jones of WRGB.

## programming (continued from page 28)

The home audience is asked to phone in the answer — with prizes ranging from $1, $2, or $3 depending on the difficulty of the question. If no one gives the right answer to a question, the money is added to the prizes for the next show. Larry Algeo, the producer, does the preliminary work of selecting and obtaining the slides, and picking out selections for Jerry to sing and the audience to identify.

## news

WCBW's, "The Saturday Evening Spotlight" proved an entertaining feature which combined film, live talent, and cartoons to give a production that is virtually a television magazine. Leading off was James C. McMullen who presented "CBS News Briefs" which gave a clear presentation of the salient points in the week's news. Camera moved from the reporter to maps, stills, cartoons, and newsreel shots to give added dimension and clarity to the commentary.

Bob Edge then took over and gave a resume of the sports picture. Charts of the scores, and stills were employed, but somehow they seemed to lack punch in conveying something that is so completely alive with movement as sports.

John Kanelous, an interior decorator, gave a cleverly illustrated talk in the next chapter which is labeled, "Today's Woman." With the use of a facile brush and photos he presented quick solutions for home decorating problems.

Next on this feature was a short documentary called "Through the Camera's Eye," which gave an account of the complexity of operation of the Pennsylvania Station.

High spot of "The Spotlight" was a burlesque of the expert news analyst labeled "The Inside Dope." This caricature of a too familiar figure was extremely clever, and had the studio audience rolling on the floor. Clever cartoons by Georg Olden heightened the laugh-impact of the "expert" who was portrayed by Bernie Hern.

Wind-up of this well-balanced feature was a report called "Next Week in New York" which gave cues to coming attraction. Stills were employed to act as teasers for this chapter.

## public service

WBKB's "Cavalcade of Medicine" series dramatized the purpose and value of the medical basic metabolism test. Programs are produced in conjunction with the American Medical Association and are designed to acquaint tele viewers with the inner-workings of various phases of modern medicine.

W6XAO recently presented a co-operative program with the Los Angeles City School system. Students of two secondary San Pedro schools participated in the program and developed their own scripts under guidance of their teachers. Theme of the telecast centered on how extra-curricular activities can be used to supplement and enrich basic fundamental subjects and how television may be a vital factor to that end.

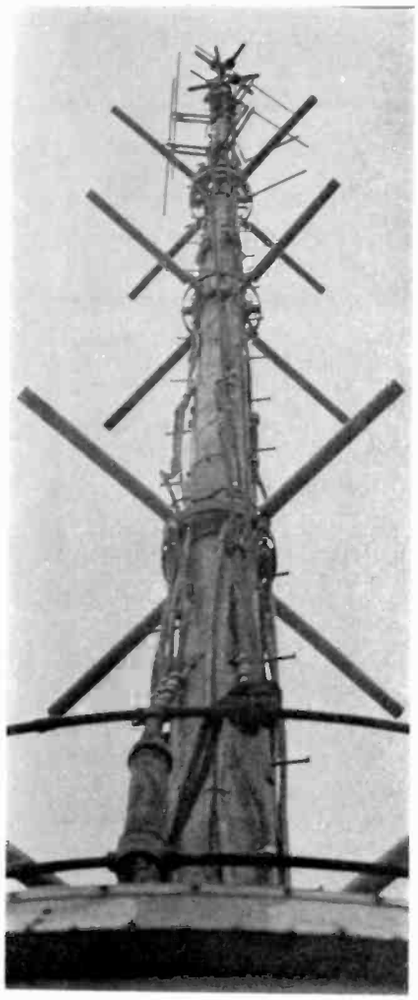
# EQUIPMENT

new developments . . . resume of technical information presented at the SMPE convention . . . latest patents.

## g-e movie projector

General Electric announced another step forward in motion picture television projection equipment with the development of the "pulsed light" movie projector. It will be available in 16 mm and 35 mm sizes according to P. G. Caldwell, sales manager of electronic equipment. Outstanding feature of this new development is the precise electronic timing of illumination and camera tube scanning of motion picture film frames. It employs a mercury capillary lamp whose light pulses are timed and controlled by signals from the station's synchronizing pulse generator, which also times the sweeps of the television camera tube that scans the film frames. The mercury lamp light pulsing eliminates the use of the mechanical shutter needed in the usual projector. Prior to this it was necessary to drive the mechanical shutters at high speed with powerful motors which caused excessive vibration.

Other advantages claimed for the lamp are that it uses one-third the current, and does not create the heat that other types of lights do. It will also permit a relaxation of the hitherto strict requirements of motor phasing for television movie projection.



**Left: New NBC antenna, which combines high gain television and FM antennas, towers 61 feet atop the Empire State Building. Television portion consists of 16 elements. A 288 mg. television test antenna is at the top of the mast. Antenna was developed by RCA.**

## new nbc antenna

In their switch-over to channel #4, NBC has installed a new antenna system which combines high gain television and FM antennas. In developing this antenna, special engineering was necessary in order to achieve high gain and at the same time to permit broadbanding, which is necessary for high picture fidelity, in the 66-72 mg. band.

According to O. B. Hanson, NBC vice president and chief engineer, the problem of enabling the antenna to deliver gain was solved by installing a combination of specially-designed elements. Broadbanding was accomplished partly by the design of the radiating elements and partly by the way these elements were fed electrically. Three antennas, radiating waves of four different frequencies, are on a single supporting mast. Television portion consists of an array of 16 elements, all of which combine to concentrate toward the horizon the waves of both the video and audio signal. Another antenna is for the FM station. At the top of the mast is a 288 mg. television test antenna, for research in the higher frequencies.

A new transmitter, more compact and approximately one third the size of its predecessor, has also been installed. System will operate on 67.25 mg. for the picture and 71.75 mg. for sound.

## microwave radio relay lens

A new conception of the use of lens which are capable of focusing radio waves has been developed by Bell Telephone Laboratories. The new lens is ideally suited for microwave radio relay systems, and as such should go far to solve television network transmission.

The lens designed by Dr. Winston E. Kock, operates at the tremendously high frequency of nearly five billion cycles a second with a wavelength less than two and three-quarter inches. This narrowing of the beam makes it possible to focus it directly and accurately, permitting the use of fewer relay stations at peak efficiency.

This invention operates on the same principle as a simple convex magnifying glass which can focus the sun's rays, by changes in the wavefront from its tapered periphery to its center thickness. Theoretically it was long known that because of the electromagnetic similarity between light waves and radio waves, such a lens was possible, but it took the advent of microwaves to make it feasible to build it on a small enough scale. The type being used in the New York to Boston hook-up is only ten feet square, and will employ about eight such installations to link the system.

## image correcting lens

Mass production of a new type of image-correcting glass lens has been achieved by the American Optical Company, which makes possible a five time enlargement of television screen projection. This new lens contains wave-like curves which correct the aberrations caused by the reflecting mirror employed in the Schmidt optical system. These lenses are claimed to be ten times faster than f/2.0 camera lenses.

## smpe convention

At the Society of Motion Picture Engineers convention held in New York early this month, several papers were devoted to the technical advances in television which would affect the motion picture field. Among the more important developments discussed were:

**Television Reproduction from Negatives** — E. Meschter, Research Division, Photo Products Department, E. I. duPont de Nemours Co. — Where film is included as one step of the television process, features of performance to be expected from both negatives and prints as image sources are predicted from average characteristics of elements of the television

# Professional Directory



system. A dynamic test procedure has been worked out for the investigation of the overall reproduction curve involving film and television. Theoretical predictions that a negative film with a rising shoulder characteristic may provide superior television images has been confirmed by actual tests. Use of negative will have a definite place in television as high quality images will result from their use.

**A New Film For Photographing the Television Monitor Tube** — C. F. A. White and M. R. Boyer — Development of a film for photographing images on the P-4 monitor tube surface involves the adjustment of optical sensitization to yield peaks of sensitivity within the blue to yellow spectral region, which corresponds to the emission of the P-4 screen. When used in the 16 mm size, resolving power of the film has been found of controlling importance. This factor affects the choice of emulsion for this purpose. Films may be employed either as a negative or reversed.

**A Unified Approach to the Performance of Photographic Film, Television Pick-Up Tubes and the Human Eye** — by Albert Rose, RCA Laboratories — The three picture pick-up devices — film, television pick-up tube, and the eye — are governed by the same relationship of —

$$\frac{\text{scene brightness} = \text{constant (signal to noise ratio)}^2}{\text{picture element area} \times \text{quantum efficiency}}$$

Characteristics of any one device pertain to the performance of the other. Thus, quantum efficiency is used to measure sensitivity; the signal-to-noise ratio, associated with a standard element area, is used to measure both resolution and half tone discrimination. The half tone discrimination of the eye governs the visibility of "noise" in the produced picture and, in particular, requires that pictures be photographed or picked up at an increased scene brightness when the brightness of the reproduction is increased.

**The CBS Color Film Television Scanner** — by Bernard Erde, Columbia Broadcasting System — The CBS postwar system of color television has been in operation since the first of the year. Pending completion of the direct pick-up camera and equipment, the color television pictures have had their origin in 16 mm color film and 35 mm color slides. The transformation of moving color film images into video signals is an involved process requiring the use of optical, mechanical and electronic equipment of a somewhat specialized design.

Commencing with but a brief review of the basic characteristics of the entire system, the remainder of this discussion will concern itself with a description of the methods involved in scanning the color film and slides.

The fundamental policy of the system is one of sequential, additive-color scanning, in which the subject matter is analyzed into three primary color impulses of varying amplitudes following each other in sufficiently rapid succession to be integrated by the observer's eyes. Rotating color discs, one in front of the pick-up device and one in front of the receiving tube, properly synchronized and phased, produce the color analysis at the transmitter and the color synthesis at the receiver. The color images are scanned horizontally in 525 lines, interlaced 2 to 1, and the interlaced fields are scanned vertically at the rate of 120 per second. Each field, of 1/120 second duration, is scanned and reproduced in succession through a different primary color filter, so that the three colors are presented to the viewer in 1/40 of a second, a sufficiently short interval of time to allow the eye's property of persistence of vision to give an apparent fusion of the separate colors into their resultant additive mixture.

The film pick-up tube is the Farnsworth Image Dissector with a daylight photo-electric characteristic. Its property of non-storage photo-emissivity makes the Dissector particularly suitable for color use, since there is no stored charge on the unscanned interlaced lines to be carried over from one color to the next.

The light source is a high intensity carbon arc operated at 175 amperes. This is necessitated by the low sensitivity of the Dissector and by the transmission loss in the color filters. Although the daylight Dissector has been especially adapted for color work by improved response in the visible spectrum, it still has appreciable sensitivity in the near infra-red. Since the red, blue and green filters transmit freely in the infra-red, this unwanted radiation must be removed by suitable filters if color contamination is to be avoided. A watercell containing a disc of heat absorbing glass of the desired characteristic is inserted in the carbon arc beam between condenser and gate aperture and is effective in transmitting a high ratio of visible light to total radiant energy.

Since an intermittent type of film pull-down cannot be used with the Dissector tube, the film must be pulled down at a constant speed. This film motion is then compensated by an optical method which was earlier used successfully at CBS in the transmission of black and white film. In this method, five optical elements are used, consisting of segments of simple achromatic lenses. They are entirely stationary, easily adjusted and remain permanently fixed in position. The only rotating component is entirely mechanical in function — a rotating, slotted selector disc which exposes the lens segments one at a time.

By adjusting each lens segment so that its center is lined up with the center of the scanned area on the Dissector cathode, and the center of a film frame in five corresponding positions in the gate, each frame will be scanned five times. This enables the film, moving at the standard rate of 24 frames per second, to be scanned at the color standard rate of 120 pictures per second.

Since the electronic scanning process is also instrumental in off-setting the movement of the film, this may be termed an optical-electronic method of film movement compensation.

## DuMont teleset

DuMont showed its new line of television receivers, for which it promises delivery in late summer. Prices range from $600.00 to $2400.00 for the seven models. The "Hollywood" which sells for $600.00 is a combination of television (12 inch tube) and AM radio receiver. "Plymouth," "Sherwood," "Revere" and "Devonshire" are all mounted on the same chasis, but are different in cabinet motif and finish. They feature a 15 inch tele tube, and include radio receivers (both AM and FM) and a record changer. Price for these models is $1500.00. The $2400.00 models are the "Westminster" and the "Hampshire" which have a 20 inch tube which retracts into the cabinet when not in use. Both sets include radio receiver (AM, FM, and Short Wave) and a record changer. All sets are built to give direct view reception, and feature the "Inductuner" which provides for quick accurate tuning of television bands.

## patents

### aircraft equipment

Alfred N. Goldsmith, New York City, won No. 2,398,705 on television equipment designed primarily for use in aircraft (application for patent Jan. 31, 1942; six claims allowed, assigned to Radio Corporation of America.)

The invention is designed to reproduce before a pilot a visual indication in proper perspective of the airport or landing field which he is approaching. The perspective requirements mean that control must be effected of the size of the reproduced image in accordance wth the distance of the plane from the landing field. It also is desirable to alter the aspect ratio of the reproduced image in accordance with the distance between the plane and the field, or in accordance with the angle subtended between the line of sight to the airport and a horizontal plane coinciding with the airport.

This system requires only that the airport transmit video signals representative of a single visual representation — that which normally would be sent from a point immediately above the particular airport. This takes care of signals for places having their reception points in all directions about the field.

Naturally, if the airport were visible from a distance of, say, 25 miles and from an altitude of 5,000 feet, the relative size of the airport would be quite small and dimensions of the field parallel to the line of sight would be foreshortened because of the angle involved. Under this system, the video signal received in the aircraft causes an image to be reproduced on the receiving tube, the size of the image being a function of the distance of the plane from the airport and the aspect ratio of the image being also a function of that distance. As the plane approaches the field, the size of the reproduced image automatically increases and the aspect ratio automatically is corrected. The system is of particular value for planes landing under conditions of low visibility, or at night.

Another use of television in commercial flying was patented as No. 2,399,671, by Edward G. Gage, Brooklyn, N. Y. (application for patent April 30, 1943; 48 claims allowed, two-thirds of patent rights assigned to Leon Ottinger, New York City). Under this patent, television receivers at landing fields are designed to give an instantaneous picture of a plane's progress toward the field as the plane passes through certain control areas.

# WASHINGTON

reasons behind tele withdrawals . . . fcc round-up . . . new applications — **by Dorothy Holloway.**

"IS TELEVISION — long heralded as the glamour girl of radio — on the way to becoming a wallflower? It is obvious that her more fickle fanciers are following the age-old pattern of 'here today and gone tomorrow.' But to television's credit, those who have had long acquaintance with her — aside from the advance build-up during the war years — are still standing by ready to spend a good deal of money to see her through."

This, at any rate, is the way one Washington television permittee, described the present industry confusion over TV broadcasting.

He did not depreciate the fact that already 60 of an original 163 applicants for black-and-white stations have withdrawn their bids at FCC. (And by the time TELEVISION is off the press this figure may be even more formidable). Indeed, he added, it would certainly be "bad business" for broadcasters generally to invest all their capital in a new medium unless that investment could be used to long-range advantage. But those companies, with sufficient capital and a long-time experience with the art, are standing pat on their TV requests.

Here are the factors behind the "confusion-thrice-confounded" in tele, according to this same industry spokesman.

1. Realization for the first time of the heavy costs involved in turning out a "quality" operation.

2. The battle over the merits of black-and-white versus mechanical rainbow video.

3. The Civilian Production Administration's insistence on applying its $1,000 ceiling to radio and TV construction, coupled with other delays in getting transmitters and studio equipment on the market.

4. Set production estimates — the most optimistic of which give 115,000 as number of tele-equipped receivers to be turned off assembly lines this year.

5. Fact, that, with abolition of the excess profits tax, advertising money is being spent less freely in radio. In a sellers' market, longtime radio sponsors who spent lavishly during the war years now take the view: "Why put money into radio advertising to tout products we can't sell because we cannot get the materials to turn them out? Or, if we can, a greedy public gobbles them up without the benefit of any high-pressure sales promotion?"

6. Also persuasive in rationalizing the present attitude to tele, is the tendency to "fall in line with the next fellow." Just as broadcasters rushed to get their applications on file when that was fashionable — now the temptation to pull out of what may be a costly venture gains momentum as more and more radio men withdraw from the field.

### FCC to hypo "black-and-white"

At TELEVISION'S deadline, FCC had granted applications in fifteen cities. Latest to receive the official okay were: Worcester Telegram, Worcester, Mass.; Raytheon Manufacturing Company, Waltham, Mass.; Outlet Company, Providence, R. I.; National Broadcasting Company, Cleveland, Ohio; KSTP, St. Paul, Minn.; Havens & Martin, Richmond, Va.; Intermountain Broadcasting Company, Salt Lake City, Utah; Oregonian Publishing Company, Portland, Oregon; and A. S. Abell Company, Baltimore, Maryland.

In Chicago, NBC was given channel 5 and the Zenith Radio Corporation the No. 2 band for new commercial stations. In Detroit, the Detroit Evening News has a lien on channel 4 and the King-Trendle Broadcasting Co., also has a green light.

FCC took no action on requests of United Detroit Theatres Corp., a Paramount-held company, or the Jam Handy Organizations, Inc. for Detroit. In Chicago, the American Broadcasting Co., Raytheon Manufacturing Co. and WGN, Inc. were by-passed when grants were handed out.

Jam Handy, a producer of industrial and educational films, FCC spokesmen said, had specifically requested that FCC not act on its application at this time. Moreover, its application was incomplete.

Incompleteness of applications was also given as basis of FCC's inaction on the three Chicago applicants.

Seventy-nine applications remain on file, with hearings set for New York, Los Angeles, Philadelphia, San Francisco, Lancaster and Toledo, where the number of applicants exceed the number of channels. Although hearings had also been ordered in Pittsburgh, Cleveland and Baltimore, they probably will be cancelled because withdrawals have eliminated any problem of deciding who the favored few will be. With 33 applications to be decided by hearings, this leaves a total of 46 which it might be possible to grant without a hearing unless, according to FCC, "a detailed study of the application raised some question as to the qualifications of the applicant or as to his proposed operation."

In addition to the cities mentioned above, applications may also be granted without hearings in: Albuquerque, New Mexico; Ames, Iowa; Boston; Bridgeport; Buffalo; Chicago; Cincinnati; Cleveland; Columbus; Dallas; Dayton; Indianapolis; Jacksonville; Johnstown, Pa.; Kansas City; Louisville; Nashville; New Orleans; Omaha; Pittsburgh; Riverside, California; Rochester, New York; St. Louis, Missouri; Scranton; Seattle; Stockton, California; Wilkes-Barre, Pa. This would mean that television would be available in 48 communities.

### no grants to Paramount Pictures now

FCC has never given official expression on its attitude toward movies in TV, but one thing is sure — no action will be taken on any of Paramount Picture's five video requests pending outcome of the Justice Department's anti-trust suit against the company. This same policy will apply to applications of Interstate Circuit, Inc. for Dallas, Texas and the Comerford Publix Theatres Corporation, in Scranton, Pa. — since Paramount officials control all the "Class B" stock in both companies.

(The radio act forbids FCC to license — indeed requires it to take away licenses — from companies who have been found guilty in a government anti-trust proceeding).

FCC reaction to movie-tele tieups will be tested, when a decision on the Los Angeles applicants, is given. (At deadline, eight bidders were contending for seven L.A. channels, with prospect of one or two withdrawals).

Howard Hughes Productions, a Los Angeles applicant is only other bigtime movie interest now in tele — Warner's, Loew's and 20th Century-Fox having withdrawn their applications earlier.

Applications of Interstate Circuit and Comerford Publix Theatres may be passed over for still another reason. On the "tail-wagging-the-dog" principle, FCC may decide that Paramount's holdings here may mean control — and so bring movie company's TV application up to seven — rather than the ceiling of five allowed by FCC.

**to appeal 28-hour schedule**

Word is here that Washington's four television permittees may join with other video broadcasters in requesting FCC to postpone — perhaps until fall 1946 or even 1947 — its requirement for a minimum of 28 hours programming a week. Under Petrillo's latest ukase banning use of film containing AFM-produced music on tele stations, it is believed FCC will be sympathetic to this proposal.

**FCC miscellany**

Hearst Radio, Inc. has amended its bid for a Baltimore TV station to specify channel 11, rather than 6, and change both studio and transmitter locations — Intermountain Broadcasting Corporation has asked for reinstatement of a c.p. for new experimental video station to operate on channels 2 and 9 — Hughes Productions, Los Angeles, bulwarked its TV bid with programming and engineering info specifying use of channel 4 — Don Lee Broadcasting System has applied to use a 5 kw transmitter for its commercial station in L.A., and to use higher power transmitter originally scheduled for commercial operation for new ultra-high-frequency experimental outlet.

## new applications

### BALTIMORE, MARYLAND

**Radio Television Company of Baltimore**

Address—428-436 O'Sullivan Building, Baltimore and Lights Streets, Baltimore, Maryland
Officers—Ben Cohen, President; Herman Cohen, Vice-President; Samuel Corliner, Treasurer; Herbert Levy, Secretary.
Ownership—Ben Cohen and Herman Cohen d/b as "Cohen Brothers" own 60% stock in corporation.
Estimated Costs

| | |
|---|---|
| 1. Vis. transmitter | $ 73,000 |
| 2. Aural transmitter plus tubes | |
| 3. Antenna System | 13,330 |
| 4. Studio Equipment | 104,380 |
| 5. Studio Lighting | |
| 6. F & M Monitors | |
| 7. Land | 37,500 |
| 8. Building | |
| 9. Other item | 8,000 |
| Estimated Total Costs | $242,010 |

Estimated Operation Costs per month—$20,000
Financing existing capital—Company has authorized capital of $1,505,000
Breakdown of programming plans—28 hours per week
Channel—#11
Kilocycles—198.204
Transmitter location—Homewood Campus, John Hopkins University
Power, aural & visual—5 kw., aural and visual
Population—1,436,539
Size of area—4,800 square miles
Location of Studio—Homewood Campus and downtown Baltimore
Engineering Consultant—Kear and Kennedy
Lawyers—Henry Fischer, 1782 Massachusetts Avenue. Henry Levy, general counsel.
Misc.—Officers of the company's principal business is used machinery and equipment jobbery — Cohen Brothers subscribed to 6,000 shares of 5 percent cumulative preferred stock for $600,000 in cash. Norman Kal of Washington, D. C. advertising firm, Kal, Ehrlich, Merrick, Inc. has 10,000 shares of common stock. Frederick Allman, brother stockholder, is 99% owner of WSVA, Wheeling, West Virginia. Will take either channels #2 or #13, also tabbed for Baltimore.

### FORT WORTH, TEXAS

**Carter Publications, Inc.**

Address—400 West 7th Street, Fort Worth, Texas
Officers—A. G. Carter, President, B. N. Honea, Secretary; Harold Hough, James M. North, directors.
Estimated Costs

| | |
|---|---|
| 1. Vis. transmitter | |
| 2. Aural transmitter plus tubes | $ 90,000 |
| 3. Antenna System | 25,000 |
| 4. Studio Equipment | 94,500 |
| 5. Studio Lighting | |
| 6. F & M Monitors | 5,000 |
| 7. Land | 10,000 |
| 8. Building | 100,000 |
| 9. Other item | 10,000 |
| Estimated Total Costs | $334,500 |

Estimated Operation Costs per month—$15,000
Breakdown of programming plans—28 hours—100% sustaining to start
Channel—#5
Kilocycles—76-82 mc
ESR—5,000 square miles
Antenna
Height, sea level—1138 feet
Height, ground level—502 feet
Location—Mounted on 470 foot tower
Transmitter location—33¾ miles east of Forth Worth, 1½ blocks west of Martell Avenue, between Logan and Colvin Avenues.
Power, aural & visual—10 kw., visual and aural
Population—375,466
Size of area—4990 square miles
Engineering Consultant—Andy Ring, Washington, D. C.
Lawyers—Segal, Smith and Hennessey, Washington, D. C.
Misc.—Applicant is licensee of WBAP-KGKO, Fort Worth. Company's television and FM activities under supervision of Harold Hough. Board of Directors' meeting September 1945 voted to go into television.

### SAN FRANCISCO, CALIFORNIA

**Chronicle Publishing Company**

Address—907 Mission Street, San Francisco, California
Officers—George T. Cameron, President; Nion Tucker, Vice-President; E. L. Labadie, Secretary-Treasurer; L. S. Denny, Assistant Secretary-Treasurer.
Estimated Costs

| | |
|---|---|
| 1. Vis. transmitter | $ 40,000 |
| 2. Aural transmitter plus tubes | 20,000 |
| 3. Antenna System | 18,000 |
| 4. Studio Equipment | 80,000 |
| 5. Studio Lighting | 10,000 |
| 6. F & M Monitors | 3,000 |
| 7. Land | 15,000 |
| 8. Building | 35,000 |
| 9. Other item | 25,000* |
| Estimated Total Costs | $346,000 |

*Link equipment; $15,000—spare parts and testing equipment; $50,000 — miscellaneous.

Estimated Operation Costs per month—$30,000
Breakdown of programming plans—28 hours per week
Channel—#4
Kilocycles—66-72 mc
Transmitter location—Mt. Tamalpais, Marin County; 12 miles north of San Francisco
Power, aural & visual—5 kw., aural and visual
Population—1,598,663
Location of Studio—907 Mission Street, San Francisco, California
Engineering Consultant—Frank McIntosh, Washington, D. C.
Lawyers—Wheat, May, Shannon and St. Clair
Misc.—Station will use four cameras; two film scanners; two studio rooms. Company's officers are trustees of San Francisco Opera Association and Symphony Orchestra — both of which will contribute to programming the TV station. Company is interested in affiliation for network programs. Company also applying for FM station.

## TOLEDO, OHIO

### Fort Industry Company

Address—506 New Center Building, Detroit, Michigan
Officers—George B. Storer, President; J. Harold Ryan, Vice-President and Treasurer; George Smith, Executive Vice-President
Estimated Costs

| | | |
|---|---|---|
| 1. Vis. transmitter | $ 60,000 | |
| 2. Aural transmitter plus tubes | included in visual | |
| 3. Antenna System | 14,000 | |
| 4. Studio Equipment | 95,000 | |
| 5. Studio Lighting | 1,500 | |
| 6. F & M Monitors | 3,500 | |
| 7. Land | | |
| 8. Building | 10,000 | |
| 9. Other item | 5,000 | contingencies |
| Estimated Total Costs | $189,000 | |

Breakdown of programming plans—28 hours—60% commercial; 40% sustaining. Program format will be broken down as follows: 60.7% entertainment; news, 14.3%; education, 7.1%; public service 8.9%; religious, 5.4%; agriculture, 2.7% and fraternal, .9%.
Channel—#13
Kilocycles—210-216 mg
ESR—928
Antenna
Height, sea level—841 feet
Height, ground level—241 feet
Power, aural & visual—5 kw., aural and visual
Population—453,886
Engineering Consultant—C. M. Jansky, Jr.
Lawyers—Dow, Lohnes and Albertson
Misc.—Ownership — George Storer, 71% common. Applying for FM, Miami, Fla. and Wheeling, West Virginia. Station intends to subscribe to UP, AP, INS; will use film and contract for network services when available.

# Report on British Television (continued from page 7)

units is the same equipment that was in use in September 1939. The BBC engineers believe however that because of improvements in the transmission system, they will be able to transmit a picture that will be up to 35% brighter on home receivers than they were able to transmit before the war.

BBC Television is directly responsible to the British Broadcasting Corporation from whom they receive a financial allotment each year, and whose radio transmission they use for sound. A tax of about $4.00 is to be paid by each set owner. There was no decision made by the Hankey report regarding commercially sponsored telecasts, but it would seem that under the present British Government there is little reason to expect that there will be any change in the near future.

### set manufacture

Twenty-five British manufacturers have applied for and received permission to manufacture television sets. All manufacture is under the control of the government on a quota basis. Philco Ltd. of England's quota for 1946 is 10,000 sets. It is estimated that about 100,000 sets will be manufactured in 1946. The majority of the sets will probably have 12" tubes with an approximate 7"x9" picture. Prices of sets will be from 50% to 60% higher than in 1939, costing the buyer between $250 to $300. No plans for larger size screen television have been announced. With only one station available on the air the task of installing and servicing sets is simplified. Controls for setting the station are placed in a panel in the back of the set and preset when installed. All that is necessary for the set owner to do is to switch on the power and adjust for volume with two controls on the front panel. The problem of aerial installation is also quite easy with only one station from which to receive.

Arguments for or against government controlled television follow closely those advanced on the subject of radio. However it would seem that the Sleeping Beauty that is being awakened in England is for some months to come going to outdistance her cousin in the United States.

## Los Angeles, New York, Philadelphia

(continued from page 6)

### Westinghouse

Westinghouse will probably form the Philadelphia outlet for the NBC television network. Although Westinghouse announced plans to manufacture color equipment for the 480-920 megacycle band, the following statement to TELEVISION clarifies their position:

"Westinghouse has a broad interest in all television development. Thus, despite our current attention to color television — and the fact that we are at present building studio equipment for this service — we will not withdraw any of our applications for television stations at the lower frequencies."

Westinghouse also has television applications pending in Boston and Pittsburgh. Walter Evans, vice-president, is in charge of broadcast operations.

### Pennsylvania Broadcasting Company

Applicant is one hundred per cent owned by Gimbel Brothers and now operates WIP and WIP-FM. The antenna will be located at 35 South Ninth Street. The Gimbel Brothers Department store has been actively experimenting in programming and has used the facilities of most eastern stations.

### William Penn Broadcasting Company

This company now operates WPEN and is one hundred percent owned by the Philadelphia Bulletin. The Bulletin has earmarked $400,000 for television. The studio will be located at 1528 Walnut Street. Bulletin will shortly start a series of television programs over WPTZ.

# EDITORIAL

## advertising

In Gillette's tying up the Madison Square Garden Bouts, there is an important lesson to be learned by advertisers and their agencies who are content to sit on the sidelines until television is a mature advertising medium. It doesn't take much reasoning to see the value Gillette received from pioneering in television programming. They have pre-empted one of the top attractions that New York stations will ever be able to offer. In a business that is as highly competitive as advertising, there seems surprisingly little awareness of television's potential. Apparently too many agencies have forgotten the lesson of radio's early days, when so many of the top agencies without radio experience lost accounts to their more alert competition.

## programming standards

There are too many critics who are struggling to achieve the title of the "George Jean Nathan" of television. They seem to forget the very important fact that television is entertainment in the home and that standards for home entertainment are different from those set up for a Broadway opening or a Hollywood premiere.

If you want to put on a boiled shirt and a hard-boiled attitude, fight your way into the theatre (if the speculators permit), cramp yourself into a rigid theatre seat, time your cigarettes between the acts, then perhaps you have the right to require the standards you left home to find. But if you sit around enjoying the intimacy of your living room, smoking, drinking, completely at ease, you may well enjoy entertainment of a different type than you would expect from the fourth row center.

Television cannot be judged by Hollywood or Broadway standards. It must be judged by home standards.

# READERS

IN TELEVISION we have provided a reliable, factual vehicle of communication that is read every month by 4,000 top executives.

The television industry is a composite one. A cross section of our subscribers reveal such names and interests as:

### networks

American
CBS
NBC
Mutual
Yankee Network
Don Lee
Keystone

### advertisers

Lever Bros.
Bristol-Myers
Cannon Mills
Firestone
Elizabeth Arden
Proctor & Gamble
General Mills

### manufacturers

Western Electric
RCA
General Electric
Eastman Kodak
Hazeltine
Philco
General Precision

### department stores

Bloomingdale's, New York
Filene's, Boston
R. H. Macy, New York
T. Eaton Co., Canada
Rich's, Atlanta
John Shillito, Cincinnati
Gladdings, Providence

### consulting engineers

Ring & Clark
Raymond M. Wilmotte
Paul Godley
Glen D. Gillett
Lohnes & Culver
Chambers & Garrison
Harold B. Rothrock

### film companies

Columbia Pictures
Metro Goldwyn Mayer
Paramount
Warner Brothers
Twentieth Century Fox
Walt Disney
RKO

### agencies

Young & Rubicam
BBD&O
N. W. Ayer
Arthur Kudner
J. Walter Thompson
Ruthrauff & Ryan
McCann Erickson

### broadcasters

KGOK—St. Louis
KHJ—Los Angeles
WGAR—Cleveland
WBAL—Baltimore
WWJ—Detroit
WHO—Des Moines
WLW—Cincinnati

### theatre operators

Fox-Wisconsin Amusement Corporation
Independent Theatre Owners of Ohio
Affiliated Circuit, Inc., Germantown, Pa.
Century Circuit, New York
Newsreel Theatres, Inc., Hollywood
Western Theatres, Ltd., Winnipeg, Canada
Trans-Lux, New York

### publishers

Atlanta Journal
New York Daily News
Philadelphia Inquirer
St. Louis Daily Star
San Francisco Examiner
New Bedford Times
Time and Life

AND when we say top executives, we mean top executives. Here are some of the individuals who are paid subscribers: Niles Trammell, President NBC; Walter Rothschild, President, Abraham & Strauss Dept. Stores; Colonel Robert McCormick, Publisher, Chicago Tribune; Dr. Allen B. DuMont, President, DuMont Laboratories, Inc.; J. R. Vogel, Vice President, Loew's Inc., Edgar Kobak, President, Mutual.

TELEVISION is the only monthly publication devoted exclusively to presenting the factual material which will help the prospective video broadcasters and advertisers prepare for television. Let TELEVISION Magazine do a sales job for you.

**TELEVISION Magazine—600 Madison Avenue — New York 22**

# The TRUTH About TELEVISION

DR. ALLEN B. DU MONT, President
Allen B. Du Mont Laboratories, Inc.

WITH the opening of Du Mont's John Wanamaker Studios in New York, Commercial Television has become a full-fledged reality. It is fitting, therefore, that I thank my associates and friends in the television and electronics fields for the help which they have given us during the past fifteen years, from the days of our earliest television pioneering.

*Today, black and white television of magnificent quality is a reality*—infinitely better than prewar television.

Clever propaganda has spread the notion that there are two television camps: one for and one against color. This is deliberate misrepresentation. No one is opposed to color. For many years the majority of the industry has been deep in television color research.

But, after fifteen years of concentrated effort in this field, to which I have dedicated my life, I must state reluctantly, but unequivocally, that practical commercial color television for the home is, in my opinion, still in the far distant future.

The layman in his eagerness for Utopia may be dazzled by color demonstrations, but the informed, sincere scientist is not convinced by dramatically staged and carefully controlled laboratory demonstrations of any new art. It is a far cry from the successful laboratory experiment to the practical, useful product for the consumer.

Color is desirable but its importance has been overemphasized. For instance, after 30 years of color motion pictures, less than 6 percent of today's motion pictures are in color.

Evidence of Du Mont's unqualified faith in black and white television and the commercial standards established by the Federal Communications Commission is manifested in our investments in research, television stations, and in manufacturing facilities for receiver and transmitting equipment.

We believe that diligent research and exhaustive field experimentation in the years to come will add color television as a further refinement to an already existing public service of unprecedented value. Du Mont believes in the future of color television and we will devote our efforts to develop this refinement just as we have applied ourselves over the years to the creation of superior black and white television.

Practical color television for the public is not yet in sight. *Black and white television is ready to serve the nation now!*

Allen B. DuMont

**NOTE:** *If you are interested in studying the numerous technical difficulties that must be overcome before color television is ready for the public, please request a copy of our booklet, "The Truth About Color Television." Address: Dr. Allen B. Du Mont, 2 Main Avenue, Passaic, N. J.*



DUMONT *Precision Electronics and Television*

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