

NOVEMBER-DECEMBER • 1946

FIFTY CENTS

\$3 PER YEAR, \$5 FOR 2 YRS.

Televiser

JOURNAL OF TELEVISION



AN RCA MOBILE TELEVISION UNIT RECENTLY PURCHASED BY WGN, CHICAGO

→ PROBLEMS FACING TELE STATIONS—PAGE 13

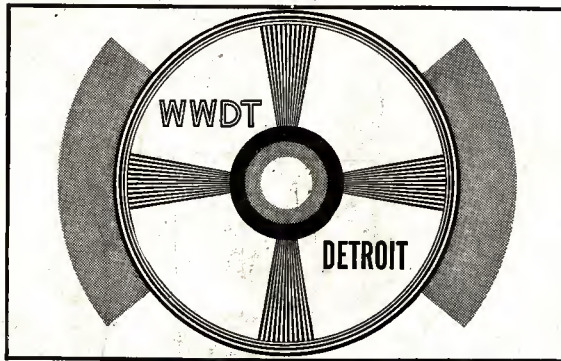
→ FACTS & FIGURES ABOUT FILM—PAGE 14

→ 1946 ANNUAL INDEX OF ARTICLES—PAGE 39



Congratulations, Detroit, on your new Television Station

The tuning "test pattern" that will soon be familiar to Teleset owners in and around Detroit.*



Detroit—fourth in sales rank in the nation's cities—has added the salespower of television to its media of distribution.

Pioneering enterprise thrives in the great city of Detroit. And especially noteworthy is the fact that the founder of Michigan's first television station is the *Detroit News*, the same progressive newspaper which launched (August 20, 1920) and still operates WWJ—America's first commercial radio station!

Television Station WWDT broadcasts from a specially designed antenna commanding the Detroit skyline from atop the Penobscot Building, the city's tallest office structure. Antenna, transmitter and station facilities were designed and built by DU MONT, builder of more television stations than any other company. When you choose Du Mont television broadcasting equipment, you choose tested, trouble-free designs. May we tell you more about them?

If you have not read "THE ECONOMICS OF DU MONT TELEVISION," Write for a copy.

*Trade-mark

Copyright 1946. Allen B. Du Mont Laboratories, Inc.

DU MONT

First with the Finest in Television

ALLEN B. DU MONT LABORATORIES, INC. • GENERAL TELEVISION SALES OFFICES & STATION WABD, 515 MADISON AVENUE, NEW YORK 22, N. Y.
DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, WANAMAKER PLACE, NEW YORK 3, N. Y. • HOME OFFICES & PLANTS, PASSAIC, N. J.



RCA Victor "Eye Witness" television receiver shown above, gives you 52 square inches of picture brilliance.

A referee's eye view of every play – by Television!

You feel as though you were right there at the game—when you see it through RCA's brilliant television.

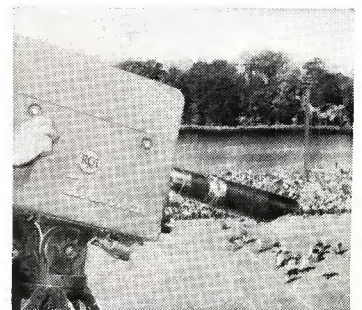
Football fans as far as 250 miles away from the stadium have enjoyed watching many of the big games this fall through NBC telecasts. And football fans become television fans when they see how closely the camera follows the ball.

At the game, the sensitive RCA Image Orthicon television camera sees every line plunge, kick, pass and run. It may be a cloudy day or the sun may go down but you still enjoy the *bright sharpness* of the RCA Image Orthicon camera.

On the screen of your RCA Victor home television receiver none of that bright sharpness is lost. For after you've tuned in the game, the new RCA Victor "Eye Witness" Picture Synchronizer automatically "locks" the picture in tune with the sending station—eliminates any distortion—assures you of *clearer, steadier* pictures.

For television at its best, as pioneered at RCA Laboratories, you'll want the receiver that features the most famous name in television today—RCA Victor.

Radio Corporation of America, RCA Building, Radio City, New York 20 . . . Listen to The RCA Victor Show, Sundays, 2:00 P. M., Eastern Standard Time, over the NBC Network.



RCA Image Orthicon television camera—developed at RCA Laboratories—makes close-ups out of long shots. It enables television to go anywhere by freeing it from the need for strong lights or sunshine.



RADIO CORPORATION of AMERICA

Nov.-Dec., 1946

As we go to press: Excited reactions still being received following the demonstration of all-electronic color—reactions that bode well for tele's immediate future. . . . Success of Rutbrauff & Ryan's video symposium in Chicago has touched off similar plans by other ad agencies. . . . RCA's full-page receiver set advertisements in New York, Philadelphia, Chicago and other tele centers has quickened television's pulse perceptibly in those cities. . . . Television-minded Gimbel's (Phila.) has opened a mammoth radio-tele dept., with emphasis on the latter. . . .

IRWIN A. SHANE

Publisher

JUDY DUPUY

Editor

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Televiser



JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

Published at 11 W. 42nd St., New York City. Telephone: LOnacre 5-1683

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LETTERS TO THE TELEVISER

Off-the-Monitor . . .

SIRS:

I noted on page 6 of the September-October issue of TELEVISER, under "Publicity Pictures" an editor's note which reads as follows: "The off-the-monitor pictures of the Louis-Conn fight published by the *New York World Telegram* were photographed and released by NBC. Due to the difficulty of photographing an electronic picture, which is constantly varying, the resulting photograph is not a true reproduction of the television picture, but is only an indication of television reception. The July-August cover of THE TELEVISER was made from a photograph taken by Press Association at Yankee Stadium with an insert of the NBC Image Orthicon camera."

The big difficulty most people get into in photographing television images is the fact that they attempt to take too long an exposure and hence the clarity of the image is blurred. It is rather difficult to take a photograph from the screen of the old pre-war receivers because the amount of light is not sufficient to allow an exposure of one-thirtieth of a second (the time necessary for the transmission of a single picture) unless a very fast lens and film are used. Using a very fast film, of course, means that the grain size is quite large, destroying the fine details of the picture.

I thought you might be interested in the picture taken over our station in March 1945 (see page 35), using one of our newer type cathode-ray tubes such as will be used in our present production. The increased brilliance of the picture obtained from these tubes allows fine grain film to be used and the result obtained compares quite closely to the picture on the cathode-ray tube.

ALLEN B. DUMONT, *President*
Allen B. DuMont Laboratories, Inc.
Passaic, N. J.

Thanks . . .

SIRS:

Just saw your September-October issue of THE TELEVISER and want to congratulate you on an awfully fine job.

The average radio dealer is a little bit tired of the "guff" which he has heard from sales managers about television and welcomes a sincere presentation of the facts.

MAL PARKS, *Editor*
Radio & Appliance Journal
New York 20, N. Y.

Viewing Distance . . .

SIRS:

In the September-October issue of THE TELEVISER, you state on page 8 that the correct viewing distance is eight times the height of the screen.

The best viewing distance is *three* or

four times the *height* of the television picture. This gives the largest picture without showing raster (electronic components of the image). Many older people cannot adapt their vision readily but using an old pair of glasses will work wonders.

O. H. CALDWELL, *Publisher*
Caldwell-Clements, Inc.
Greenwich, Conn.

For Macy's Mr. Howard . . .

SIRS:

Hallelujah!—for Macy's Mr. Howard. As he so knowingly said, it's the girls who buy everything—or just about everything—and if they don't actually buy it you can be sure it won't be bought until they approve it! (Ed.: See story, page 35.)

TELEVISION "QUOTABLES"

Factor in Selling

"There is probably only one factor in selling at this time which will have an effect on the prospective purchaser of a television receiver—the demonstration. The quality of the picture and sound will either make or break the sale. Television will have made a valuable friend or a disappointed prospect depending upon whether he sees a good or bad demonstration, whether it is in a dealer's store or in a friend's home."

LEONARD F. CRAMER,
Executive Vice President,
Allen B. DuMont Laboratories, Inc.
Speaking at the TBA Conference

Script Writing

"In building a script service, we are trying to be just as methodical as in our production problems.

"We receive inquiries from all over the country from writers who wish to do television work but who are not acquainted with the needs or restrictions of the medium. To aid these prospective authors we have issued a set of instructions establishing certain rules to follow. We also furnish a sample script which has actually been produced at our station, as a guide-post. This service seems to be appreciated and has shown some worthwhile results.

"On many occasions we have encouraged promising, but inexperienced writers, analyzing their work and giving them individual advice and criticism.

He was talking about television sets. That's telling the television industry—that's the billion dollar tip-off—the very key to the success of television. Yes, important as all that!

Retailers know a good deal about giving the woman what she wants when she wants it—that's their life work. It might be very worthwhile for the people of television to consider enlisting the aid of retail publicity people like Mr. Howard in their efforts to make television the most pleasing and potent of communications systems.

IRENE BENDER

Associated Merchandising Corp.
(N. Y. Resident Buying Office for
Leading Dept Stores, Including
Bloomingdales, A & S, Filene's, etc.)

Television is going to demand a huge supply of literary material and we feel that any education conducted along this line is not going to be wasted."

G. EMERSON MARKHAM,
Station Manager, WRGB-GE
Speaking at the TBA Conference

Television Too.

"Our basic standard must always be 'Truth in Advertising.' Good salesmanship is not enough. It must be truthful salesmanship—truthful not only in what it says but also in what it implies. This maintenance of truth is a responsibility which must be shared, not only by the advertiser who pays the bill, and by the advertising agency which prepares the copy, but also by the broadcaster who accepts and transmits the message to the public.

"The content of the advertising message, its length, its placement, and its blending into the rest of the program, require extensive research and the best efforts of all who are interested in making broadcast advertising more effective."

NILES TRAMMELL,
President, National Broadcasting Company
Speaking at the NAB Convention,
Chicago.

Operators and Engineers

"We organized WABD-DuMont operation as a television organization right from the beginning. Predicated on this

thinking, our first major decision was to discard many radio practices and procedures that did not apply and we took the stand that engineers are not necessary to operate all television equipment. To say that an electronic engineer is required to operate a television camera is tantamount to saying that an electronic engineer is required to play a Hammond electric organ or to say that only a mechanic can drive an automobile.

"The two major divisions of WABD personnel can be classified as maintenance and operating. The operating group is chosen, not because of electronic background, but rather on the basis of native intelligence. In fact, we are using a young lady as a camera operator at the present time, and the quality of her work is beyond reproach. It follows that if women can be taught to operate typewriters, comptometers and switchboards, a television camera is no insurmountable problem.

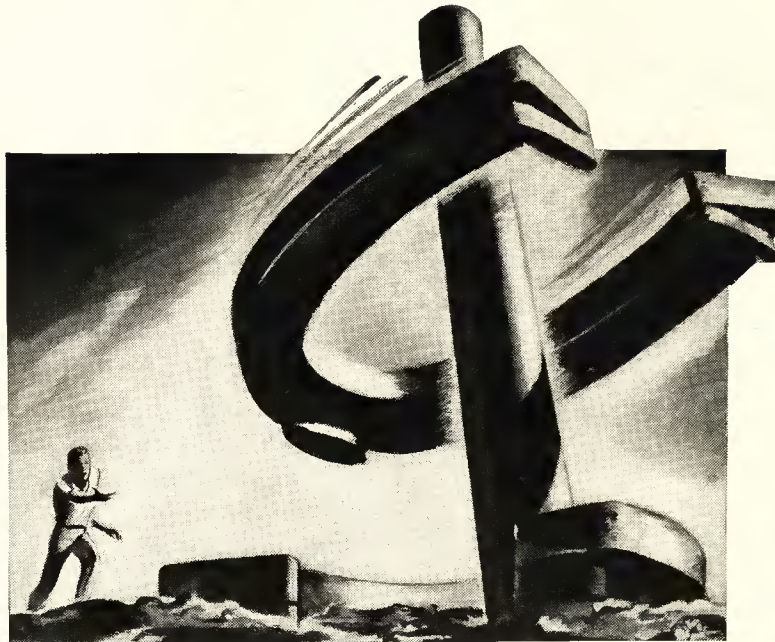
"It is the function of the maintenance or engineering group to maintain all equipment. This group also includes the transmitter crew. When a piece of equipment becomes inoperative, the operator steps aside and a maintenance technician effects the necessary repairs."

ROBERT F. JAMIESON, *Asst. Mgr.*
Station WABD-DuMont
Speaking at the TBA Conference

Denny Reports

"The Commission also sees a bright and important future for television. We are convinced that the American people want television and that they need television. Television will not be simply a luxury entertainment service. Its educational potential is unlimited. It will be the most powerful communication tool of them all. Already 41 television stations have been authorized and receiver production lines are in motion.

"The Commission on December 9th will hold a hearing (CBS's color UHF standards) where we hope to obtain a great deal of information. After the hearing we will inform the industry and the public of everything we have learned. CHARLES R. DENNY,
Acting Chairman, FCC
Speaking at the
NAB Convention



CONTROL!

Only **MOTION PICTURES** give you **Control**—
Showmanship Control
—vital on **TELEVISION** programs

- Q. What guarantees perfect lighting—absolute focus—flawless dialogue?
- A. **FILM!**
- Q. What makes possible repeat performances of universal quality—identical selling messages—selective marketing?
- A. **FILM!**
- Q. What eliminates costly rehearsals—telephone line charges—time zone differentials?
- A. **FILM!**

In TELEVISION... FILM removes the question mark!

Now available for sponsorship . . . exclusive **Telereel*** Series.
In 13, 26 or 52 week installments.

Write for details and arrange for private screening.

Send for booklet:

"Film—The Backbone of Television Programming."

RKO TELEVISION CORPORATION



Dept. TR3, 1270 Avenue of the Americas, N. Y. 20, N. Y.

A Radio-Keith-Orpheum Corporation Subsidiary

FOOTNOTES to the NEWS . . .

Revolutionizing Lens

A lens system which probably will revolutionize television as well as motion pictures, has been developed by Dr. F. G. Bach and reported recently to the Society of Motion Picture Engineers.

With the Bach lens system in a single camera, changing from a wide angle long shot scene to moving in on a tight close-up of any portion or object of the scene is achieved by changing the focal length of the lens system without moving the camera.

The system consists of 22 matched lenses, connected mechanically, which are moved by an outside lever or remotely by motor. The editors of *TELEVISER* witnessed a football game film in which the play was followed in closeup or long shot (entire field) by simply adjusting the one lens system.

Tele Trade Topics

• Don Lee is expanding its activities in experimental commercial video presentations, according to Willet H. Brown, v.p. and ass't general manager of the network, in anticipation of its commercial license awaiting FCC decision. Don Lee has been telecasting on a limited schedule for the past 16 years. The network is also planning to research color and UHF television, having been granted an UHF license.

• Steve Slesinger showing his *Telecomics* films to Ruthrauff & Ryan clients in Chicago.

• Raymond (Bud) Gamble, independent television producer, and Paula Seligman have completed a tele script on atomic energy titled, *Wide Is The Gate*. It is also being submitted for possible motion picture production.

There's a decided interest by Campbell Soup in television. Company is dickering with ABC for a New York or Philadelphia show.

Television hadn't entered into stumping campaigns this year. Why?

Skating Rink?

The old Biograph studio buildings (two) which have been drummed up as New York's Television City, may become a skating rink and a medical building.

Tele and radio as well as motion picture interests have nibbled at promotor's offers without too much enthusiasm. (NBC still interested?) Federal Films, it is reported, wanted to buy the building outright.

Labor Picture

CBS tele directors hope to "sell" management that television personnel must be better qualified and work involved is more exacting than radio, therefore tele group should receive higher pay categories.

United Office and professional Workers of America (CIO) have made a 35% pay hike demand in its negotiations with CBS management (radio and tele). Other requests include a five-day week, time-and-a-half for Saturdays, double time for Sundays, 10 holidays a year, no discharges without "good and sufficient reason" and then with severance pay.

Guaranteeing Tele Receivers

Some manufacturers are guaranteeing their sets for a year against possible breakdown. Others are using the ninety-day RMA Guarantee for the electronic parts, and a year's guarantee for the cathode-ray tube.

Preview Bust

Invitations to 20 top agency executives to a WCBS-TV showcasing of *Butler's Pantry*, a cooking series, were recalled recently.

After four hours of rehearsal, with routine planned and re-planned, program failed to jell into a show acceptable to director Fannie Buss's standards, it is reliably reported.

Ben Butler, amateur chef, had appeared in a series of four programs for ABC television on WPTZ, Philadelphia. Show rated highly with the Philadelphia audience.

Station Trafficking

KSTP, St. Paul, which holds a tele station grant and whose general manager Stanley Hubbard became full owner (he held 25%) by paying \$850,000 to estate of Shields and Brown (late station owners), may become a Crosley Broadcasting affiliate. Aviation Corp. has loaned Hubbard the necessary funds with the proviso that its subsidiary, Crosley, be given the right to buy 75% within seven months of Hubbard's consummated purchase.

The double-deal depends upon FCC approval within 180 days. In any events, Hubbard receives the loan, with a six month extension to look for another purchaser. AVCO proposes to pay \$1,200,000 for the 75% share.

Research

A comprehensive television survey has been made for Goodyear Tire & Rubber Co., sponsors of the West Point football games, by N. W. Ayer ad agency, and the results are now being studied.

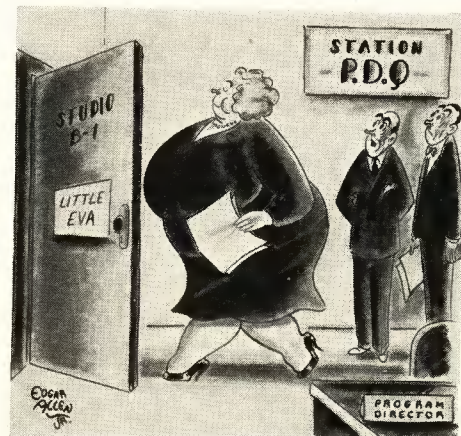
Survey of the New York area involved three research organizations: C. E. Hooper (coincidental), Pulse of New York (recall), and the third reportedly, the Psychological Corporation. Results of the three surveys are expected to furnish some answers to help chart sponsor's future tele activities.

WPTZ-Philco telecasts since 1932 have totaled more than 9,000 hours, including live studio programs, remote pickups, relay programs from other cities, and motion picture films. The live studio was closed down during the war years.

School Tele Equipment

DuMont is featuring its four-position control console and its tele-recorder for school television. Bert Taylor, sales representative, suggests that nighttime programs and other events be filmed off-the-monitor by broadcasters and telecast by studios during school hours, in addition to regular educational film fare.

Don McNeil is receiving \$500 a week for his 26-week tele series over WBKB, Chicago, for Marshall Field & Co. Store puts on its own merchandising commercial. Foote, Cone & Belding handles the account.



"Now that we're televising Little Eva, J. C., wouldn't you suggest a bit of recasting?"
(See *Problems Facing Stations*, Page 13.)

THE TELEVISER



SYNCHRO-LITE

The new

SHUTTERLESS FILM PROJECTOR FOR TELEVISION STATIONS



35-mm.
SYNCHRO-LITE
PROJECTOR

For better film programming in your television station, General Electric offers the new simplified 16- and 35-mm Synchro-Lite projectors—television's greatest single advancement in film projection technique.

✓ CHECK THESE FEATURES

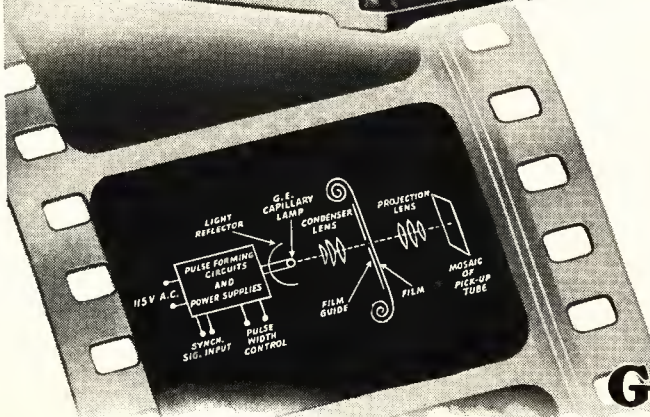
- **New Achievement in Precision Timing**—Super-brilliant pulsed light source, electronically timed by station synchronizing generator. No rotating shutter.
- **Better Efficiency**—Lower power consumption. "Light-on" time only 4% of cycle, approximately. Smaller driving motor.
- **Greater Simplicity**—No shutter mechanism. Fewer moving parts.
- **Quieter Operation**—Fewer moving parts, less noise and vibration.
- **Higher Peak Illumination**—More light—less heat.
- **Non-Critical Motor-Phasing**—Phasing tolerance many times that of conventional systems.

For the quick facts on G-E Synchro-Lite projectors call your nearest G-E broadcast sales engineer or write the *Electronics Department, General Electric Company, Syracuse 1, N. Y.*

See Television in action at General Electric's station WRGB in Schenectady now. Ask your broadcast sales engineer to plan your visit.

← HOW G-E SYNCHRO-LITE PROJECTOR WORKS!

Capillary lamp is timed to flash during flyback time of the scanning beam in the pick-up tube. Width of the light pulse is adjusted so that it is less than the vertical blanking period. With this system, mechanical shutters are unnecessary!



GENERAL ELECTRIC

TRAINING EQUIPMENT

Why wait until you receive your "on order" equipment, or until your C. P. comes through, when you can start training your future television staff NOW by utilizing Telehuhn low-cost training equipment?

Your radio actors, writers, directors, and producers may be trained for television without delay with our easy-to-use, realistic studio cameras, director's consoles and boom-mikes—all specially designed for training purposes.

It's the same equipment used by the Television Workshop of New York to train more than 200 "apprentices" this year and to reduce costly rehearsal time for its commercial and sustaining television shows in New York, Philadelphia, and Schenectady. Equipment includes:

Dummy
CAMERAS

Dummy
CONTROL CONSOLE

Dummy
BOOM MIKES

Simulated to look like real studio equipment down to the last detail, Telehuhn Training Cameras dolly, pan, tilt like actual cameras. A ground-glass lens frames the picture. To indicate which camera is "on-the-air," a signal light may be flashed by the director back at the control console. For a pictorial record of your dress rehearsals, a 16 mm. camera may be inserted in the camera housing. Ideal for training use!

Director's consoles come equipped with as many as four channel "monitors" (for 4 cameras), and an "on-the-air" monitor. To indicate which camera is supposedly on the air, the director simply presses a button and lights flash on the control panel and on the desired camera!

For Full Details, Write to

TELE-HUHN

95-21 - 109 Street
Richmond Hill, N. Y.

(All Equipment Offered Through Special Arrangement with The Television Workshop, Training Division, New York City)

TBA AWARDS for 1946

THE Television Broadcasters Association, representing both manufacturing and telecasting, honored and recognized the work of individuals contributing to the technical and artistic advancement of television at its second conference and exhibition recently held in New York City.

Of the nine awards of merit presented, four were bestowed for programs. These went to:

John Royal, vice president of NBC in charge of television, for his initiative in bringing the Louis-Conn fight to the television audience;

Donovan B. Stetler, advertising director, Standard Brands, Inc., for his conception of the *Hour Glass*, variety show on WNBT.

Paul Belanger, CBS television director, station WCBS-TV (formerly WCBW), for his artistry in combining music, ballet, and setting into an attractive and appealing ensemble for television;

Klaus Landsberg of station W6XYZ, Television Productions, Inc., Los Angeles, for his public service program, *Your Town*.

Other awards went jointly to Drs. Albert Rose, Harold Bell Law and Paul Kessler Weimer of RCA Laboratories, for the development of the image orthicon camera; and jointly to Dr. Oliver Buckley and Keith S. McHugh of the American Telephone and Telegraph Company for the application of television to military uses and for the development of television coaxial cable networking.

Philco Receiver Plans

Philco will present its black-and-white television receivers to its distributors and dealers in December, with deliveries for early 1947. Included in the line will be table and console models, and direct-view and projection sets, incorporating the latest research and engineering developments.

Philco claims that through certain patented and exclusive features its receivers give the clearest and sharpest black-and-white pictures ever achieved in television. The pictures, being superior to 16mm home movies and so brilliant, can be viewed in the home or demonstrated in a store in full daylight or at night with the lights on in the room.

Philco plans to be in large-scale production of tele sets early in 1947 in its new \$2,250,000 plant in Philadelphia. The company has already invested over \$3,000,000 (total industry investment over \$35,000,000) in television research.

Training Video Staff

Joseph H. Beck, program director of WCTN's newly licensed outlet at Minneapolis, and director of The Beck School of Radio (established ten years ago), will use his school facilities to train a video staff. He will draw from out of town talent only when necessary.

With Minneapolis, home of both Winter and Summer sports, Beck's program plans include filming outdoor events for later telecasting as well as direct pickup.

On the Air

WWDT, Detroit Evening News tele station, telecast on the air, using an experimental transmitter, from 12 noon to 11 p.m., on Oct. 23rd, during the Detroit Postwar Exhibition Week. Using DuMont image orthicon cameras, telecast was originated from top of the Penobscot Building, opening with a birdseye view of Detroit (using telescopic lens). Jeep television was demonstrated all week.

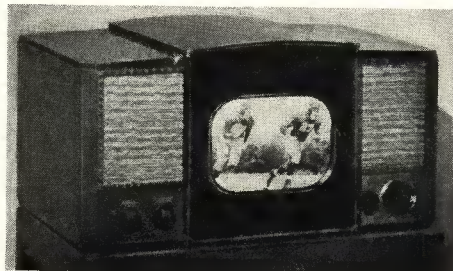
Price of Television

- RCA Victor table model tele sets are priced at: \$225 for the 7-inch tube receiver, (6" x 4 1/2" screen), and \$350 for the 10-inch tube set (8 3/8" x 6 1/2" screen). These prices do not include Federal Excise tax or City sale tax.

Normal installation and one-year guarantee for parts and service cost \$45 and \$50 per receiver, respectively.

- It is reported via underground that Philco is bringing out a combination radio and projection set to be priced at \$385.

TABLE MODEL . . .



RCA Victor table model receiver with a ten-inch direct view tube (6 1/2" x 8 3/8" screen).

THE TELEVISER

Opinion Meter

General Electric is trying out its new opinion meter device in connection with a television show, *The Jury of Public Opinion*, on WRGB, Wednesday nights. A panel of citizens register for, or against, a public issue debated on the program by means of hand-held units. The combined opinion of all 12 is registered in degrees from zero to 100, either for or against, on a six foot dial similar to a clock face.

GE's device is somewhat similar to the Lazarsfeld program analyzer in use for a number of years at CBS for testing panel reaction to radio shows.

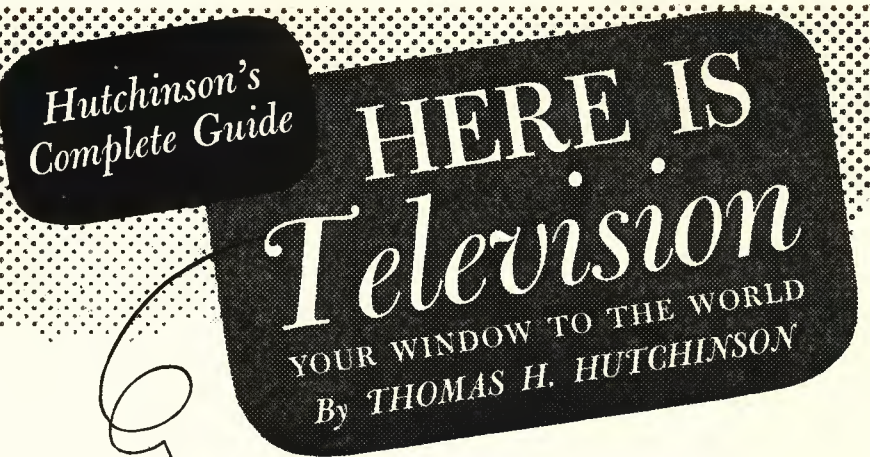
TBA spent \$10,000 for displays to dress up the convention and now doesn't know what to do with the stuff.

People

- At Campbell-Ewald ad agency, Kenneth Young is holding down the dual job of director of tele dep't and associate director of radio.
- James L. Stirton, assistant to the vice president in charge of ABC's Central Division, is television sales coordinator for the American Broadcasting Company in Chicago.
- Ed Kemble, sales service manager, Don Lee Broadcasting System, is also assistant to Jack Stewart, Don Lee-W6XAO tele program director.
- The Los Angeles Times is building up its television staff. Latest addition, Jack Chertok—as director of film activities. The Times is awaiting FCC decision on its tele application.
- Victor E. Olson is the new sales manager of receiver sales department, DuMont Laboratories.
- Staff changes at General Electric: C. D. Wagoner heads up WRGB-tele press department; Helen Rhodes has been named supervisor of television production; A. O. Coggeshall, veteran WGY member is now supervisor of music for all three GE stations (WGY, WGY-FM and WRGB); Alex G. McDonald is supervisor of stations sales; James Connolly, supervisor of traffic; and T. B. Beebe, supervisor of television scripts.
- John B. Murphy, former production assistant is now in charge of WABD-DuMont's mobile operations.

- Bob Bright, former WABD art director, has gone to Hollywood, joining Warner Brothers. Rudy Lucek is now art director.

(More "Footnotes" on next page.)



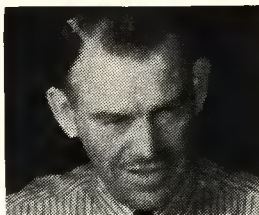
Programmers, advertising men, engineers, technicians! Tom Hutchinson has written the book you've waited for — a complete, fully illustrated television guide. Here, in a single, practical volume, is all the information you have learned the hard way — information about every aspect of the industry from the studio to the home receiver.

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Part Three discusses the commercial aspect. Chapter headings are: Commercial Programs, Large Station Operation, Small Station Operation, Television Networks, Theater Television, Future Developments, Jobs in Television.

Part Four offers a short summary of television progress.



TOM HUTCHINSON, *The Author*

now a television consultant and director, draws on his long experience as Director of Television Programs and Production at NBC and RKO, and as Instructor of Television Program production courses at N. Y. University and elsewhere.

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Check enclosed Money Order enclosed

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STREET.....

CITY AND ZONE.....STATE.....

Footnotes to THE NEWS

(Continued from Previous Page)

Re-Applications

Re-applications for an experimental tele station on Channel 9 was filed by George R. Call of Sioux City, Iowa. Several other backsliders, among them Earl C. Anthony & Sons, Boston and WGAR, Cleveland, are reported readying to re-apply for commercial CPs.

Television Markets Abroad

Representatives of foreign countries, Australia and France especially, have been visiting America to look into U. S. television, both broadcasting and manufacturing.

Staffing Tele Stations

ABC plans to use as many AM people as possible to staff its Detroit and Chicago tele stations, according to Paul Mowrey, tele chief. Radio director George Weis, for instance, has camera called his *Ladies Be Seated* series on WRGB-GE and WABD-DuMont. Others will be trained; still others with tele experience will be hired.

Mt. Wilson

• Mt. Wilson will be studded with transmitter towers if all the Hollywood-Los Angeles video and FM applicants finally locate on the mountain top. Two tracts of 160 acres each—one to Earle C. Anthony, Inc. (KFI) and another to Don Lee (W6XOA)—have been sold, according to Albert C. Childs, manager of the property for the Pasadena Mt. Wilson Toll Road Co. Future dealings, he said, would be on a rental basis similar to the existing agreement with CBS covering a 20-year period.

Educators and Tele

The education and television panel of the School Broadcast Conference in Chicago (Oct. 21-23) was attended by a handful of teachers. A lot of spade work needs doing here.

* * *

Garry Simpson, NBC tele director, carried on recently for Burke Crotty, director of field operations, when latter was on the sick list.



A Television Workshop Cast in Action at WPTZ, Philadelphia

You Can Always Depend On The TELEVISION WORKSHOP For Your Television Programs

WHETHER it's a half-hour of live drama you want . . . a fast moving variety show that's different . . . an unusual children's program, or a show with a woman's angle—you can depend on the Television Workshop to come through with a top rating performance.

That's because Television Workshop producers are program craftsmen, men and women of imagination with an experienced understanding of script needs, program formats, program pace, special effects, and television commercials—experience resulting from the production of more than 150 com-

mercially sponsored "packages" since 1943.

In fact, not a single day passes without one or more Television Workshop productions in rehearsal. Not a week passes when one isn't on the air in New York, Schenectady, or Philadelphia.

Come, see for yourself. Visit a Television Workshop rehearsal or an "on-the-air" show. Or, if you wish, we'll gladly send you details of our package series and our traveling stock companies that bring live shows within the reach of every television station and advertiser anywhere in the country.

For Further Details
TELEVISION
(Production



Write, Wire or Visit
WORKSHOP
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15 Approved Courses — Day and Evenings
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SCHEDULE OF COURSES

COURSE	DAYS	HOURS	INSTRUCTOR
I. Afternoon Classes—1-3 PM			
1. Basic Television	Mon.	1-3 PM	Raymond Abel
2. Basic Acting	Tues.	1-3 PM	Vance Hallack
3. Acting for Television	Wed.	1-3 PM	Lee Wallace
4. Program Production	Thurs.	1-3 PM	Judy Dupuy
5. Directing Seminar	Fri.	1-3 PM	Shane-Hallack
Readings and Rehearsals—3-6 PM			

II. Evening Classes—6:15-8 PM			
6. Techniques of Picture Showmanship	Mon.	6:15-8 PM	Max Fleisher
7. Films for Television	Tues.	6:15-8 PM	John Flory
8. Technical Aspects of Production	Wed.	6:15-8 PM	Rudolph Bretz
9. Television Writing	Thurs.	6:15-8 PM	Gordon Minter
10. Program Workshop	Fri.	6:15-8 PM	Vance Hallack

III. Evening Classes—8:15-10 PM			
11. Program Production	Mon.	8:15-10 PM	Judy Dupuy
12. Films for Television	Tues.	8:15-10 PM	John Flory
13. Television Writing	Wed.	8:15-10 PM	Robert Mayberry
14. Technical Aspects of Production	Thurs.	8:15-10 PM	Rudolph Bretz
15. Advertising Techniques	Fri.	8:15-10 PM	Irwin Shane

Tuition Fee: \$25 Per Course with the Exception of Max Fleisher's Course, Which Is \$50.

Veterans are Welcome
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1947
PROGRAM ISSUE

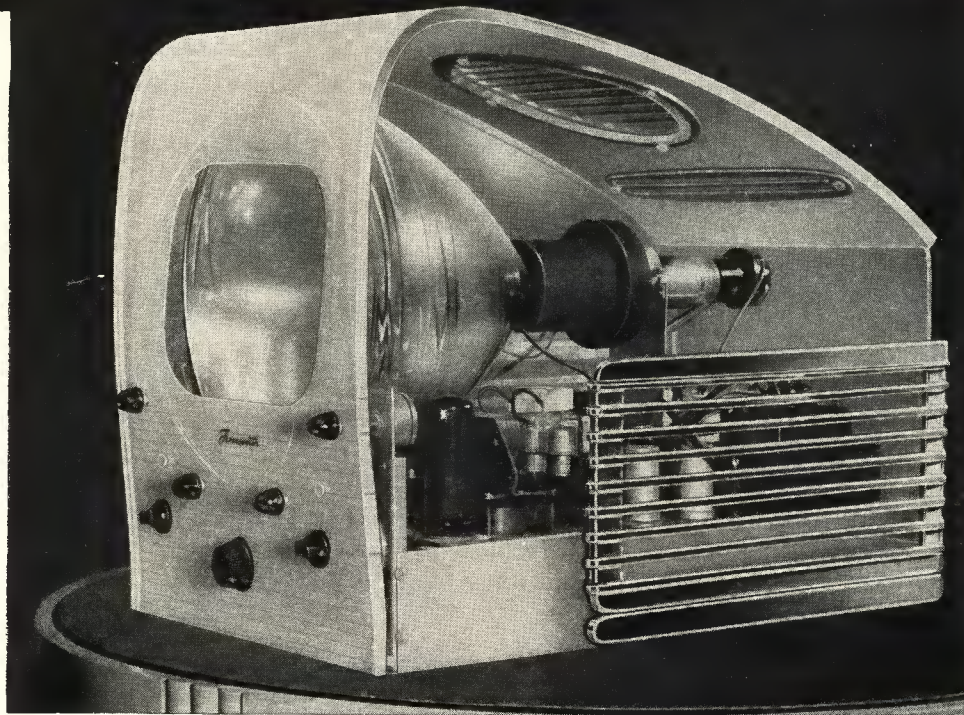
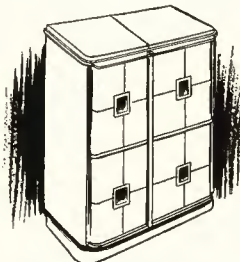
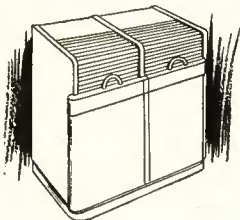
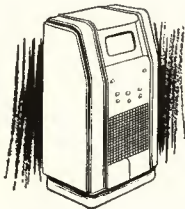
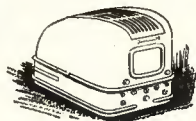
Every phase of programming and program production — including writing, acting, directing, scenic design, etc., will be thoroughly covered by writers who know television. To be sure of receiving this memorable issue, reserve your copy today!

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Televiser

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION
 11 W. 42 St., N. Y. 18, N. Y.

Seeing is Believing..



Inside and out, Farnsworth quality is evident. When you see today's television on a Farnsworth—you see it at its best.

Television is no longer in rehearsal. It is here, now! And when you see the clear, bright, highly defined pictures of modern day television as received on one of Farnsworth's table or console models, you know that today's television is outstanding.

For two decades Farnsworth has pioneered in advancing television from a promise to a fact. The technical accomplishments of Farnsworth engineers—from the original development of the electronic television system to practical television as we know it today—have made history.

Superb modern designs characterize Farnsworth's current line of television receivers that, in addition to television sight and sound reception, include standard radio and/or frequency modulation. Some models also combine the deluxe Farnsworth record changer for complete television, radio and phonograph service in one instrument.

These instruments offer the same superior performance that has become synonymous with the Farnsworth name in every branch of its electronics activity. Farnsworth Television & Radio Corporation, Fort Wayne 1, Indiana.

Farnsworth

TELEVISION
RADIO
PHONOGRAPH-RADIO

NOV 1946



Chassis-view of RCA's all-electronic color tele receiver, showing "Trinoscope," three picture tubes (center). Engineer is holding projection lenses cover which fits over Trinoscope.

How RCA's All-Electronic Color System Makes For Easy Change-Over to U.H.F.

WHAT effect the recently demonstrated RCA all-electronic color television system will have on the FCC ultra-high frequency television hearings, requested by CBS, proponent of mechanical color video, and set for December 9, is a matter of trade conjecture.

The RCA electronic color UHF system, as demonstrated, overcomes the principal objections of "obsolescence of receivers and equipment" which advocates of the CBS mechanical system have been advancing in their objection to commercial black-and-white lower band television. The laboratory demonstration of the all-electronic system—without rotating discs or moving parts—proved its practicality and pointed up its advantages to the industry. These advantages include:

1. Sets bought today for black-and-white lower-band television will not become obsolete. By means of a simple radio-frequency converter, UHF transmission can be received in black-and-white on these sets.

2. Electronic color television sets can receive transmissions from black-and-white stations. For lower-band reception, set would have to be equipped for dual channel tuning.

3. A station operator starting now with a black-and-white lower-band service will need to expand his facilities when all-electronic color television equipment becomes available (predicted in another four years; five years from December 1944). However, he can continue to operate his monochrome transmitter on low frequencies and also an electronic color transmitter on ultra-high frequencies, using the signal (studio, film or field) of the color camera for both transmitters.

Mechanical vs. All-Electronic

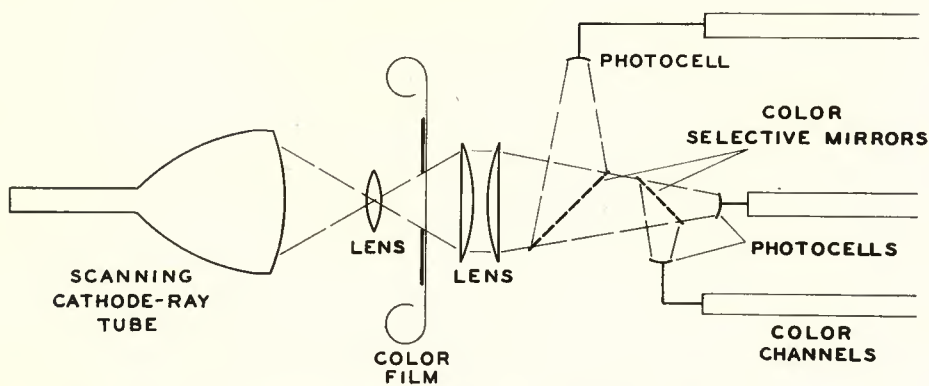
Both the mechanical and the all-electronic systems use three component image colors—red, blue and green. In mechanical color television these signals are transmitted sequentially, color by color, (red, blue, green; red, blue, green, etc.), and

are received in the same manner, the eye mixing or blending the image color components into a picture. In the all-electronic color system, the three colors are transmitted simultaneously, dividing the channel width into three bands, requiring in effect three parallel tracks, one for each color. These signals are received and projected optically as a composite picture in natural color. The channel width for both systems are practically the same, 16 to 17 mc.

RCA Demonstration

The RCA laboratory demonstration showed the feasibility and practicability of transmitting color slides and film. Included in the demonstration was a pickup of black-and-white live programs transmitted from the NBC tele studio, 45 air miles away, and received on three large-screen projection receivers—one a regular black-and-white set; the other two capable of receiving both B&W and color. For the laboratory demonstration of the wide-band UHF transmission the pickup (tele-

COLOR FILM SCANNING UNIT



RCA color tele-film camera: A scanning beam of light from a high-voltage (30 kv) cathode-ray picture tube (with glowing screen) is focused through a color slide or film, through special lenses, onto color-selective mirrors, each reflecting a one-color image (red, blue or green) onto associated photo-electric cells for transmission simultaneously. Film must be held for complete scanning.

casting) equipment and the receivers were connected by wire—not broadcast. The signals (color slides and technicolor motion pictures) were received in full color on two sets and in black-and-white on the third, showing picture contrast. For the most part, the black and white picture was brighter and details clearer than the color picture in its present stage of development, although color added "picture appeal."

How the System Works

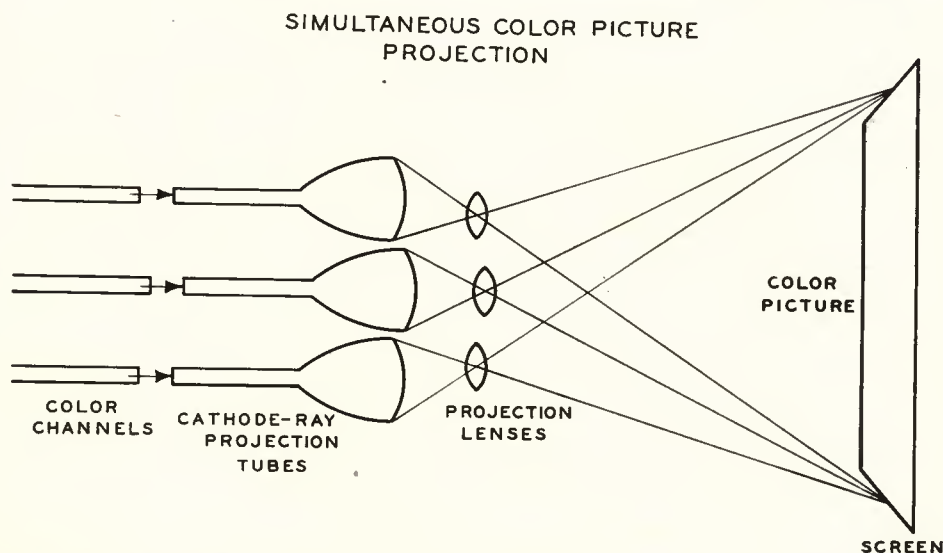
A picture tube (kinescope) furnishes both the light source and the scanning mechanism, which is one of the problems to be overcome in live pickups (see sketch, top of page). Using a high-voltage picture tube as a light source, transmission of the slide or film image with its natural colors is achieved when the light beam from the kinescope is focused through the slide or film onto color selective mirrors which separate the image into component color signals. These are reflected onto photo-electric cells for transmission. Each of the three transmitted images—red, blue and green—is 525 lines, 30 frames per second, and scanned at the same horizontal rate. This corresponds to the present commercial lower-band standards.

Transmitted with the green image signal are the synchronizing pulses and other electrical characteristics identical to those of present lower band standards. Thus,

telecasts can be received on black-and-white receivers equipped with converters.

RCA Color Receiver

Heart of the RCA all-electronic color television receiver is a "Trinoscope"—in reality three 3-inch picture tubes which separately receive the signals representing the red, blue and green images. The three color images pass through simple projection lenses and are optically projected as a composite picture onto a 15" x 20" screen,



RCA color tele receiver: Signals from the three-color-band channel are separately received by three 3-inch cathode-ray picture tubes (Trinoscope) and are projected optically as a composite color picture on a mirror and onto a 15" x 20" screen. B&W receivers would tune in green picture signals.

giving a picture in acceptable color quality.

All color receivers, because of the operation of the system, are of the projection type. Costs of such sets, when the system becomes sufficiently developed for public use, is anyone's guess.

Color in Five Years

Although RCA demonstrated color film transmission at this time, it is still faced with the problem of developing new cameras, circuits and tubes before live pickups and outdoor action can be laboratory demonstrated. However these demonstrations are scheduled: Live-action studio scenes by mid 1947; outdoor action by late 1947; large-screen theater tele in 1948.

Transmitters and other equipment will also have to be developed before the RCA color system is ready for transmission, and propagation studies must be made before standards are considered. This is still estimated to take another four to five years. However, the basic principles of practical all-electronic color have been demonstrated.

"The problem that still challenges," declared Dr. C. B. Jolliffe, vice president, "is how to operate television broadcasting as a regular service to the public on the higher frequencies and to make it commercially useful."

According to Brig. Gen. David Sarnoff, president, "The new RCA electronic color television system will be available to the entire radio industry."

Problems Facing New Commercial Video Stations Are Many – But Surmountable!

WHAT is the status of commercial television today, and when will new stations get going?

Only six cities—New York, Philadelphia, Chicago, Washington, D. C., Schenectady-Albany, N. Y., and Hollywood—enjoy television broadcasting, with a limited number of set owners in each market area. However, 41 new tele-stations are licensed commercially to bring within the immediate future television service to principal communities across the nation.

The status of these new stations holding CP's is of immediate concern. These new licensees are faced with the problem of getting on the air, getting transmitters installed and studios built. However, construction is a minor problem, TELEVISER learned from interviews with station managements from all over the country.

The major problems facing new licensees are labor and programs. Already, KCBG, The Pulitzer Publishing Company's tele station in St. Louis, has been forced to abandon a remote pickup because of a jurisdictional dispute as to who was to operate the cameras—IATSE or IBEW. Its radio station engineers are IBEW and this union's jurisdiction has carried over into the company's television operation, assuming that engineers should operate cameras.

WABD-DuMont, unaffiliated with radio and thus unhampered by broadcasting traditions, has allocated job responsibilities according to job requirements, even though the station has a IATSE contract. (See: "Quotables," R. Jameison, p. 7)

The Chicago Plan

In these formative and development days of television, it might be well if both broadcasters and unions tried the working arrangement in operation between WBKB and Chicago locals of various industry-interested unions.

Working contracts are in effect at the station but no jurisdictional boundaries are included in the contracts between WBKB and both IBEW and IATSE. Instead, the unions are working side by side to see what television jobs involve and at the same time to train union men. IBEW has three members employed by the sta-

tion (two engineers and one sound man); IATSE also has three members working at the studio: a camera man, a projectionist, and a stagehand. It is agreed by all concerned that the union representation will be maintained—if a IATSE man is hired, then another IBEW man must be engaged. Otherwise, the station staff is free and unhampered.

The union men receive the salaries they would be making in qualified jobs in associated industries.

This agreement continues in effect until there are 35,000 television receivers in the area, estimated to be about October, 1947, when at that time negotiations will be re-opened for union shop contracts. It is expected by all concerned that clear lines of jurisdiction and job responsibilities will be worked out and that harmonious relations can be maintained.

In Chicago there is an agreement between the four locals: IBEW, IATSE, NABET, and AF of M, to work together in harmony in organizing and staffing television stations. Only an unreliable management can change the present picture of reasonable men and union locals.

AFRA, too, enters the WBKB picture. Performers participating on commercials are paid prevailing AFRA radio rates; performers appearing on sustaining shows appear for free.

This is applying common sense to personnel, working conditions, job responsibilities, and the status of television today. It is to be hoped that other union locals in other cities will join with television stations in similar agreements in the early days of operation; one, to become qualified television operators; the other, to develop a new industry providing many jobs for special talents.

Cost of Programs

Cost of production is the chief concern of some new licensees. They are not concerned with the engineering and technical problems because they have long learned that these can be left to the engineers.

Production costs involve two factors: the fear of over-staffing demanded by unions, and the problem of getting ac-

ceptable program service, either film (canned) or network programs.

The smaller city production problems are tremendous. It is felt that few stations outside of New York, Chicago, maybe, and Hollywood can afford to build and telecast live shows of a major production undertaking.

KDYL-TV, Salt Lake City, under the leadership of Mr. Sidney Fox, has been telecasting experimentally since 1939. Station engineers built the experimental equipment and have a studio equipped for live pickup at a cost of about one-third packaged studio equipment. However, there are only 18 receivers in the area, all belonging to the sister radio station's staff, who also operate the tele station. Programming consists, for the most part, of sticking a camera out the studio window and studying pictures.

Networking the Answer?

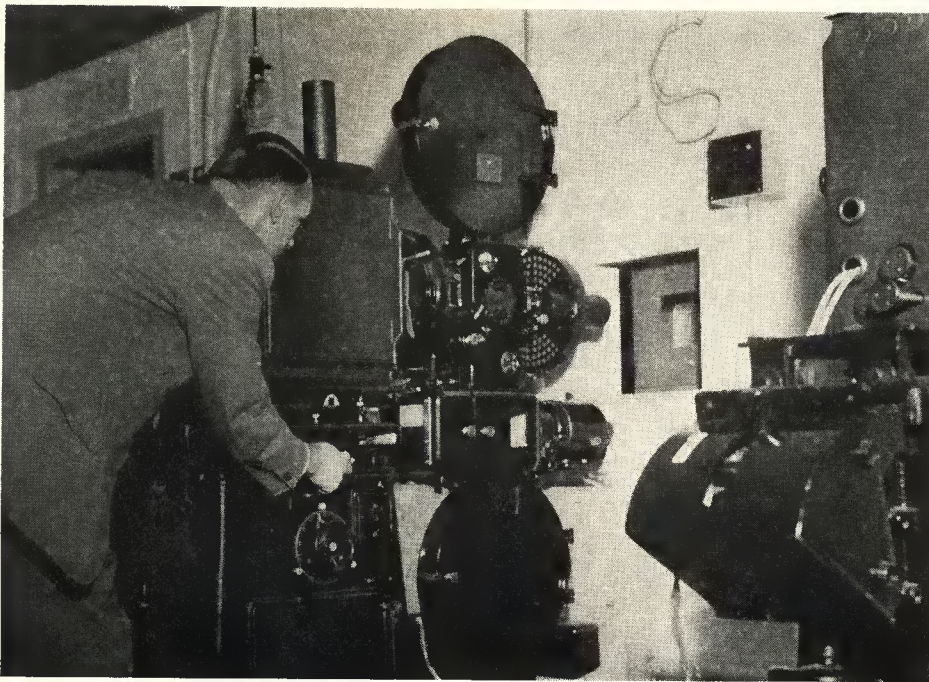
For a station such as KDYL-TV, serving a concentrated population (70% of the people of the state, approx. 550,000 are within 50 miles of Salt Lake City), the problem still remains of obtaining operating costs out of several hours of telecasting daily.

Networking is only a partial answer, but licensees are watching the present Schenectady - New York - Philadelphia - Washington station hook-ups. They are interested in radio relaying and are asking "when will my territory be linked into a national coverage."

Local sponsorship of shows is looked upon with some trepidation since many regional radio stations find that few local merchants can afford \$200 to \$300 a month for radio advertising, with many in the \$20 to \$30 class. It takes a lot of small accounts to show a balance in radio operation. How many of the larger local accounts will be required for video?

With the exception of few television managements, the majority seem to be taking advantage of the construction situation to delay getting on the air. Detroit's WECP, The Evening News Association, and WDLT, American Broadcasting Company, both hope to be on the air with remote pickups by early 1947.

(Continued on page 30)



This shutter-type conventional movie projector will be replaced by G.E.'s "pulsed light" unit.

Interesting Facts & Figures About Films For Television

THE booking of films for television is a haphazard, "catch-as-catch-can" operation, it was found in a survey conducted by *THE TELEVISER*. The result: poor choice of films; uncertainty over distribution sources; a total lack of standards.

The survey disclosed that television stations are booking feature length films (60 minutes to 2½ hours) at rentals ranging from \$50 to \$300, depending on a film's age, the skill and experience of the film booker, the urgency of the distributor to realize what he can on the film, but very often on how good a deal the station makes with the distributor for a block of pictures, often holding out a promise—or hope—for the future.

Of film shorts (running 7 to 10 minutes), it was found that the stations are paying \$10 to \$25 (one station is said to have paid \$100 for a 9-minute short). Many shorts, however, are included, at little or no charge, in picture deals involving feature films.

Film Distributors

The survey revealed that the stations are willing to buy from any and all film distributors. Some distributors are beginning to specialize in television films or are setting up special television depart-

ments. A majority however, are unmoved by television's emoluments and prefer waiting until they can obtain better rentals for their products.

A majority of the film is booked through film exchanges and distributors in New York, Chicago, and Hollywood. WRGB in Schenectady, N. Y., reports that it also obtains films through Buffalo and Albany distributors. Station WBKB, Chicago, owned by an affiliate of Paramount Pictures, Balaban & Katz, strangely enough, receives no pictures, not even stock shots, from its parent companies. The station depends almost entirely upon Ideal Film Company, Chicago, for what little film it uses, paying rentals of \$17.50 for pictures running approximately 20 minutes.

Principal distributors of films for television in New York City are: Hoffberg Production, 620 9th Ave.; Film Equities Corp., 1600 Broadway; International Film Foundation, 1600 Broadway; Television Film Industries Corp., 340 3rd Ave.; Nu-Art Films, Inc., 145 W. 45th St.; Advance Television Pictures Service, 729 7th Ave.; Astor Exchange, 630 9th Ave.; and RKO-Television Corp., 1270 Avenue of the Americas.

For stock shots, used in 1-minute commercials, transitional and mood-setting scenes, the principal source is the General Film Production Corp., 1600 Broadway, New York City. They boast "the largest stock shot library in the country, with millions of feet of indexed negative and positive films, with scenes of almost every conceivable description." The rate for 16mm. film is 40 cents a foot.

For cartoon animation, animated maps, technical animation, three dimensional photography, titles and trailers, the services of Cineffects, Inc., 1600 Broadway, are available to television producers.

For news shots and shots of historical events, Pathe News (affiliated with RKO Film Corp.), at 625 Madison Avenue, has footage available.

Types Preferred

Regarding types of film, NBC reported that period pictures are preferred. It seems that the vintage of such film, with its period costumes and settings, is not as strikingly apparent to the television audience as others produced five to ten years ago, typical of those booked by most television stations. Mystery dramas, because of their abundance of closeups, also rate highly.

WABD-DuMont, on the other hand, leans heavily toward westerns, especially for Friday nights, with musicals a close second. Shorts are also popular, with the station using three a week.

(All stations agreed that pictures with plenty of closeups are preferred to those with long shots. On today's small screen, long-shots look like subjects viewed through the wrong end of a telescope.

Age of Films Obtainable

How ancient are most pictures on television today? Too ancient, it seems. NBC reported that few standard American films under five years of age were obtainable at rentals present budgets would allow. As a result, the average feature picture televised is from five to ten years old. British pictures of recent release, however, are more readily obtainable and are often used, they stated.

This is also the condition at WRGB, Schenectady, and other stations. The film booker at WABD-DuMont, however, reported progress is being made with small

independent producers in obtaining pictures released under five years. One picture, *Beware*, featuring Louis Jordan, in fact, was shown on the DuMont network simultaneous with its being shown over Loew's circuit in New York City. Deals of a similar nature, covering future releases, have also been concluded, it was reported.

Other Sources of Film

In addition to commercial distributors, the television stations obtain film through U. S. and State government sources, travel agencies, steamship companies, trade associations, colleges, foreign information bureaus, and produce some of their own film footage.

Available free to all stations are scores of good industrial films showing industry at work, turning out products for the American home and people. DuMont, however, has a policy of not showing industrial films, as they consider them advertising and do not want to set precedents that may prove embarrassing in the future.

WNBT, on the other hand, shows industrial films on its *American Business on Parade* series, a vehicle conceived by NBC to make use of interesting industrial films, and at the same time to derive revenue. WNBT receives from the producers regular airtime fees for the privilege of having their pictures televised in the series.

Shooting Own Newsreels

Much of the new film televised by NBC is produced by its own film staff. Until now their production has been limited to documentaries and newsreels. A recent documentary produced by the NBC staff was a ten-minute short, *Danbury Fair*. Another NBC produced film was *America's Newest Wards*, a 17-minute documentary depicting the change in the lives of former Bikini natives. The day the Queen Elizabeth docked in New York upon completion of her maiden voyage, NBC put on the air a ten-minute documentary showing the history of the ship, from the time of her construction in England, her conversion to war service and transportation of thousands of American troops, to her reconversion to peace-time use, and her landing in New York earlier that day. It is needless to say that this type of television film journalism won the praise of every television set owner tuned to the program. But even more significant, it had the owners of newsreel film

theatres dickering with NBC for use of this and similar films by their theatres!

NBC's *Esso Reporter*, which makes generous use of newsreels in reporting the news, and a recently inaugurated feature, *The Periscope*, are considered excellent examples of intelligent film production and editing for today's television audience, taking into realistic consideration television's small screen limitations.

But NBC is not alone in film coverage of news events and film documentaries. CBS is a close second, filming numerous news events and human interest occurrences for its weekly news program. CBS's filming of a four-alarm fire was so well done that it won the praise of New York's fire commissioner and a request from him for a print of the picture for use by the fire department's academy.

Filming Special Events

Not to be overlooked, ABC has spent many thousands of dollars putting important sports and other events on film, and then having the films rushed to stations in New York, Chicago, Schenectady, Philadelphia, and Washington. These events have included beauty contests at Atlantic City, a golf tournament in Chicago, the races at Saratoga Springs, N. Y., and the auto industry's "Golden Jubilee in Detroit. Emerson-Yorke Studio, 35 W. 45th Street, New York City, under supervision of Harvey Marlowe, filmed most of these events.

It was found that 35mm. is preferred over 16mm. as a superior technical job can be obtained with the former. In nearly all cases, the newsreels are filmed silent, with sound dubbed in during the broadcasting of the film by a narrator watching the film on a monitor screen. Union newsreel photographers are used by nearly all stations.

The Problem of Film

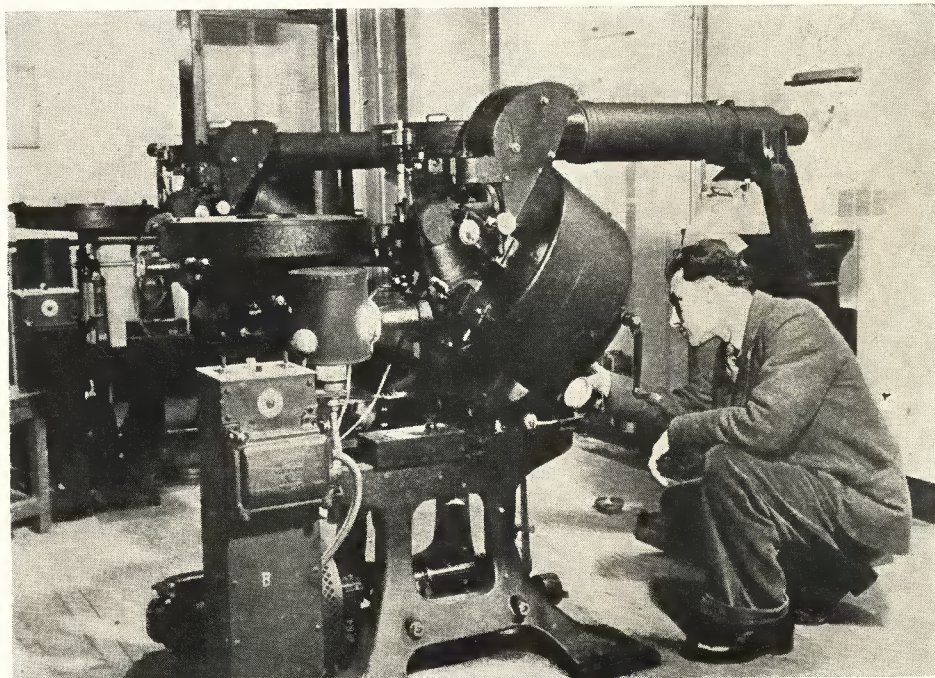
In conclusion, it appears from the survey that a better method of obtaining films and their distribution to television stations is a crying need of the industry. A film pool, through which a television station can readily obtain film reels, was thought desirable by many of the independent stations. But, such a pool was considered highly impractical by the networks, who plan their own distribution channels to supply affiliated stations with the best films obtainable by outbidding their competitors, by special film deals, and through their own film production.

To unaffiliated stations in cities where there are no NBC television stations, NBC will make available its own produced film shorts, documentaries, and newsreels.

BOB LOEWI

Television Productions
Films for Television

11 W. Forty-Second St., N. Y. C.



Bulky machine is a telecine (film projector), used by BBC television. It takes any standard-sized film.

Hooper on Tele Audience Surveys

BY C. E. HOOPER
President, C. E. Hooper, Inc.,

RETOOLING for television is necessary on the part of the audience measurer, but in a lesser degree than in any other phase of television activity. He can look to his radio experience as a guide, although eyes have been added to the ears which serve to receive radio. However, as far as audience-size measurements (Hooperatings) are concerned (and in a large measure even in the field of qualitative analysis of audience behavior), the revolutionary changes you would expect in the audience measurement operation for television already are accomplished facts.

You know that in measuring radio audiences we say:

1. This is a radio survey.
2. Were you listening to the radio just now?
3. To what program were you listening?
4. Over what station is that program coming?

We then ask as a final question any one of three:

- a. What advertiser puts on that program?
- b. How many men, women and children are listening?
- c. What is the occupation of the head of your household?

Television Survey Questions

Retrofitting for television here is a simple maneuver involving no scraping of methods. We say:

1. This is a survey of television and radio.
2. Were you either looking at or listening to a program just now?
3. To what program?
4. Over what station is that program coming?

I do not wish to leave the impression that we have made the substitution of the new questions for the old as a part of our continuous audience measurement practice. Rather, the new questions outlined above are being used currently in special surveys only. They have been applied commercially in private surveys which, as yet, have not been released, but the questions have been used. They produce what is needed. They need no further change.

Out of the above questions we can get

a figure on the size of a television program audience which is directly comparable with the Hooperatings on a radio program. Frankly, the audience measurements, at present, are not based on random telephone calls but rather on files of telephone numbers of television set owners. These files we telephone at random.

In addition to the people who do not answer the phone and who are counted out of the television audience, there are millions and millions who have no television sets and therefore could not possibly be members of it. Hooperatings were being published when many homes were without radio sets, and the historical records we have taken since 1934 reflect not only increases in radio audiences as a result of improvement in program popularity but increases which were caused by more homes being able to listen by reason of their purchase of sets. So, in this overall record, television audiences can be viewed 25 years from now in terms of their minuscule beginnings and the progress of this new medium traced in absolute terms.

Number of Television Homes

As a substitute for or in addition to the television questions asked above, a fifth question is added from time to time and will inevitably become a part of the measurement operation when the questions now used only experimentally on television are adopted as universal in the Hooper measurement. The question is: Do you own a television set? After those answering "No" are eliminated from the sample and an equivalent adjustment made in the "not at home," "busy," etc. factor, it is possible for television ratings to be expressed in terms of television homes in addition to the total homes which have been used as the continuing base for radio ratings.

As a result of this very simple change, the industry will experience no additional charge for audience measurements but actually should get its figures at a relatively lower price because the expenses of measuring two mediums, television and radio, will apply against one measurement budget. Radio ratings will continue to be comparable with the past. Television rat-

ings will be comparable with each other and with radio.

Just as in the case of radio ratings, the whole story on television cannot be expected to emerge from questions asked for audience size measurement only. Here in television, as in radio, it is important to know the "frequency" with which people listen to programs telecast, for example, in a series during a week. It is desirable to know the "flow of audience" not only between television programs but between radio and television programs. Here, as in radio, on programs telecast on a multi-weekly schedule, it is necessary to develop the "turn-over" factor so that the sponsor may figure his unduplicated once-a-week listening audience. In television as in radio it is desirable to learn of the people's "tuning" habits for comparison with actual "listening" habits.

Diary Survey

As in the case of radio these important elements in the audience behavior record are secured by a television-radio family listening record. We call it the "Diary." Samples of a radio diary page and a television-radio diary page are included here as illustrations. Excerpts from the actual listening record shown in the radio diary and the looking-listening record from the television-radio diary are included. In the case of the television diary we are also asking for expressions of opinion regarding nature of reception. Up to now no mass tabulations of television-radio diary results have ever been attempted. Rather, they are being examined as "case his-

MONDAY											
MORNING 6:00 A.M. - 12:00 NOON				AFTERNOON 12:00 NOON - 6:00 P.M.				EVENING 6:00 P.M. - 11:00 MID.			
CHECK YES	NO	WAS ON RADIO STATION CALL LETTERS	HEARD LISTENED TO YES	NO	WAS ON RADIO STATION CALL LETTERS	HEARD LISTENED TO YES	NO	WAS ON RADIO STATION CALL LETTERS	HEARD LISTENED TO YES	NO	RECEIVED YES
6:00											
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RADIO Diary form, used by C. E. Hooper for audience measurement, covers an 18-hour day. Record shows set on, station-show listened to.

THURSDAY

EVENING

6:00 P.M. - 12:00 MID.

SET ON CHECK <input checked="" type="checkbox"/> P.M. ↓	Write in STATION CALL LETTERS	TELEVISION		RADIO		Write in HOW MANY				COMMENTS: When commenting in space below please identify each comment by time period. When television is on; indicate whether the reception is clear, or not clear.
		LOOKED AT CHECK <input checked="" type="checkbox"/> YES NO	LISTENED TO CHECK <input checked="" type="checkbox"/> YES NO	Women	Men	Children		ages 2-10	ages 5-11	
6:00 TO 6:15		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
6:15 TO 6:30		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
9:00 TO 9:15	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			Television Convention. Very clear and interesting
9:15 TO 9:30	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			Reception very good
9:30 TO 9:45	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			
9:45 TO 10:00	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			
10:00 TO 10:15		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
10:15 TO 10:30		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
10:30 TO 10:45		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
10:45 TO 11:00		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
11:00 TO 11:15	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			Very wonderful
11:15 TO 11:30	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			Copyright 1946 by C.E. Hooper, Inc.
11:30 TO 11:45	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			
11:45 TO 12:00	<input checked="" type="checkbox"/> WNBT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		/			
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					

TELEVISION-Radio Diary form gives a looking-listening record of set-owner habits. Hooper hopes to establish viewing patterns from such records when a large enough sample is obtained from new receiver owners. Present set owners are inevitable telefans.

tories" with attention being given to the type of listening record achieved by a set in one location compared with the same or different type set in another location.

No one should look upon the television record in terms comparable with anything else. The people who have these sets are fans. Furthermore, they have been surveyed to death. They have been told by all and sundry that they are a part of a scientific operation of tremendous importance, socially and economically, to our future. They are not good guinea pigs. They had their counterpart in the early days of radio. Readers will recall having sat up all night keeping a box score of distant stations received, etc. So television diary results should not be compared with radio diary results. Neither should televi-

sion ratings at this stage of the game be compared with radio ratings by reducing the two to any such fine point as comparative audience costs. Television will have to become commonplace before such comparisons will be valid. It is interesting, however, at this time to compare the television vs. radio listening record in diaries maintained on television sets which also receive standard and/or FM radio. Here the comparison is valid at least as far as the individual home is concerned for it represents the free choice of the television-radio owner between the offerings of the two media.

No increased burden whatsoever need be anticipated in the cost of audience measurement. No new techniques need be learned. No statistical legerdemain will be

necessary in making audience comparisons between the two.

Summing Up Tele Surveys

The experience of looking at an advertising message as compared with listening to one is going to represent a difference and thereby place a limitation on the degree to which conclusions can be drawn from the comparative statistics. The statistics, however, are going to be produced by the same method and will lend themselves to comparative interpretation. This condition has never been possible between radio and other media for the reason that the methods of measuring printed advertisements are so different from those of broadcasts that no valid comparisons are possible.

Can You BEAT These Broadcasters for Purchasing Power? . . .

—Among Them Are Stations Who Will Spend Millions for Television Equipment — All Televiser SUBSCRIBERS

KALE..... Portland, Oregon	WABC..... New York, N. Y.	WGNB..... Gastonia, N. C.	WNEW..... New York, N. Y.
KBN..... Omaha, Neb.	WAGA..... Atlanta, Ga.	WGNV..... Newburgh, N. Y.	WNOE..... New Orleans, La.
KDKA..... Pittsburgh, Pa.	WAIT..... Chicago, Ill.	WGRC..... Louisville, Ky.	WNYC..... New York, N. Y.
KDTH..... Dubuque, Ia.	WALA..... Mobile, Ala.	WGST..... Atlanta, Ga.	WNYE..... New York, N. Y.
KDYL..... Salt Lake City, Utah	WAO..... Chattanooga, Tenn.	WHAM..... Rochester, N. Y.	WOAI..... San Antonio, Texas
KECA..... Hollywood, Cal.	WAVE..... Louisville, Ky.	WHAS..... Louisville, Ky.	WOC..... Davenport, Iowa
KELO..... Sioux Falls, S. D.	WBAL..... Baltimore, Md.	WHB..... Kansas City, Mo.	WOI..... Ames, Iowa
KEX..... Portland, Ore.	WBAP..... Ft. Worth, Texas	WHBC..... Canton, Ohio	WOL..... Washington, D. C.
KFAR..... Fairbanks, Alaska	WBAX..... Wilkes-Barre, Pa.	WHIO..... Dayton, Ohio	WONS..... Hartford, Conn.
KFBI..... Wichita, Kansas	WBBM..... Chicago, Ill.	WHK..... Cleveland, Ohio	WOR..... New York, N. Y.
KFI..... Los Angeles, Cal.	WBEN..... Buffalo, N. Y.	WHKC..... Columbus, Ohio	WOW..... Omaha, Neb.
KFNF..... Shenandoah, Iowa	WBEZ..... Chicago, Ill.	WHN..... New York, N. Y.	WOWO..... Fort Wayne, Ind.
KFMB..... San Diego, Cal.	WBML..... Macon, Ga.	WHO..... Des Moines, Iowa	WPAT..... Paterson, N. J.
KFRO..... Longview, Tex.	WBNS..... Columbus, Ohio	WHTD..... Hartford, Conn.	WPDQ..... Jacksonville, Fla.
KFUO..... St. Louis, Mo.	WBT..... Charlotte, N. C.	WIBC..... Indianapolis, Ind.	WPEN..... Philadelphia, Pa.
KFWB..... Hollywood, Cal.	WBZ..... Boston, Mass.	WIBG..... Oreland, Pa.	WPTF..... Raleigh, N. C.
KFXM..... San Bernardino, Cal.	WCAE..... Pittsburgh, Pa.	WIBW..... Topeka, Kansas	WRAW..... Reading, Pa.
KGA..... Spokane, Wash.	WCAO..... Baltimore, Md.	WIND..... Chicago, Ill.	WRBL..... Columbus, Ga.
KHQ..... Spokane, Wash.	WCAU..... Philadelphia, Pa.	WING..... Dayton, Ohio	WRC..... Washington, D. C.
KGB..... San Diego, Cal.	WCBM..... Baltimore, Md.	WINS..... New York, N. Y.	WRDW..... Augusta, Ga.
KGER..... Long Beach, Cal.	WCCO..... Minneapolis, Minn.	WINX..... Washington, D. C.	WREC..... Memphis, Tenn.
KGFJ..... Los Angeles, Cal.	WCLO..... Janesville, Wisc.	WIP..... Philadelphia, Pa.	WROL..... Knoxville, Tenn.
KGHL..... Billings, Montana	WCOS..... Columbia, S. C.	WIRE..... Indianapolis, Ind.	WRR..... Dallas, Texas
KGKO..... Ft. Worth, Tex.	WDAY..... Fargo, N. D.	WITH..... Baltimore, Md.	WRUF..... Gainesville, Fla.
KGNC..... Amarillo, Tex.	WDRC..... Hartford, Conn.	WIZE..... Springfield, Ohio	WSAI..... Cincinnati, Ohio
KGW..... Portland, Ore.	WEAN..... Providence, R. I.	WJBK..... Detroit, Mich.	WSAN..... Allentown, Pa.
KID..... Idaho Fall, Idaho	WEBC..... Duluth, Minn.	WJJD..... Chicago, Ill.	WSB..... Atlanta, Ga.
KIDO..... Boise, Idaho	WEEL..... Boston, Mass.	WJR..... Detroit, Mich.	WSBA..... York, Pa.
KIRO..... Seattle, Wash.	WEGO..... Concord, N. C.	WJW..... Cleveland, Ohio	WSJS..... Winston-Salem, N. C.
KLO..... Ogden, Utah	WELO..... Tupele, Miss.	WJZ..... New York, N. Y.	WSBC..... Chicago, Ill.
KLZ..... Denver, Colo.	WEVD..... New York, N. Y.	WKBN..... Youngstown, Ohio	WSNJ..... Bridgeton, N. J.
KMA..... Shenandoah, Iowa	WEW..... St. Louis, Mo.	WKMO..... Kokomo, Ind.	WSOO..... Sault St. Marie, Mich.
KMBC..... Kansas City, Mo.	WFAA..... Dallas, Texas	WKY..... Oklahoma City, Okla.	WSPB..... Sarasota, Fla.
KMED..... Medford, Ore.	WFBC..... Greenville, N. C.	WLAC..... Nashville, Tenn.	WSPD..... Toledo, Ohio
KMOX..... Webster Grove, Mo.	WFBM..... Indianapolis, Ind.	WLAW..... Lawrence, Mass.	WSPR..... Springfield, Mass.
KMPK..... Los Angeles, Cal.	WFBR..... Baltimore, Md.	WLIB..... New York, N. Y.	WTAG..... Worcester, Mass.
KMYR..... Denver, Colo.	WFDF..... Flint, Mich.	WLW..... Cincinnati, Ohio	WTAR..... Norfolk, Va.
KNX..... Los Angeles, Cal.	WFEA..... Manchester, N. H.	WMAL..... Washington, D. C.	WTCN..... Minneapolis, Minn.
KOA..... Denver, Colo.	WFIL..... Philadelphia, Pa.	WMAM..... Marinette, Wisc.	WTIC..... Hartford, Conn.
KOIL..... Omaha, Neb.	WFMJ..... Youngstown, Ohio	WMAQ..... Chicago, Ill.	WTMJ..... Milwaukee, Wisc.
KOL..... Seattle, Wash.	WFLA..... Tampa, Fla.	WMAZ..... Macon, Georgia	WTMV..... E. St. Louis, Ill.
KOMO..... Seattle, Wash.	WFTL..... Miami, Fla.	WMBD..... Peoria, Ill.	WTOL..... Toledo, Ohio
KONO..... San Antonio, Texas	WGBS..... Miami, Fla.	WMBG..... Richmond, Va.	WTOP..... Washington, D. C.
KOTA..... Rapid City, S. D.	WGAC..... Augusta, Ga.	WMBR..... Jacksonville, Fla.	WTRC..... Elkhart, Ind.
KOY..... Phoenix, Ariz.	WGAA..... Cedartown, Ga.	WMCA..... New York, N. Y.	WTTM..... Trenton, N. J.
KPO..... San Francisco, Cal.	WGAL..... Lancaster, Pa.	WMJF..... Daytona Beach, Fla.	WTSP..... St. Petersburg, Fla.
KPRO..... Riverside, Cal.	WGAN..... Portland, Maine	WMPS..... Memphis, Tenn.	WWDC..... Washington, D. C.
KQV..... Pittsburg, Pa.	WGAR..... Cleveland, Ohio	WMUR..... Manchester, N. H.	WWJ..... Detroit, Mich.
KRGV..... Velasco, Tex.	WGKY..... Charlestown, West Va.	WNAC..... Boston, Mass.	WWL..... New Orleans, La.
KRNT..... Des Moines, Ia.	WGL..... Ft. Wayne, Ind.	WNBF..... Binghamton, N. Y.	WWSW..... Pittsburgh, Pa.
KROW..... Oakland, Cal.	WGN..... Chicago, Ill.	WNBH..... New Bedford, Mass.	WXYZ..... Detroit, Mich.
KSD..... St. Louis, Mo.			
KSTP..... St. Paul, Minn.			
KSWO..... Lawton, Okla.			
KTAR..... Phoenix, Ariz.			
KTHT..... Houston, Texas			
KTUC..... Tucson, Arizona			
KTUL..... Tulsa, Okla.			
KTUA..... Salt Lake City, Utah			
KVEC..... San Luis Obispo, Cal.			
KVGB..... Great Bend, Kansas			
KVOA..... Tucson, Ariz.			
KVCO..... Tulsa, Okla.			
KWK..... St. Louis, Mo.			
KWKH..... Shreveport, La.			
KXL..... Portland, Ore.			
KXOK..... St. Louis, Mo.			
KXOX..... Sweetwater, Tex.			
KYA..... San Francisco, Cal.			
KYW..... Philadelphia, Pa.			
WAAT..... Newark, N. J.			

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JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION



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IRWIN A. SHANE, Publisher • JUDY DUPUY, Editor

2: PROGRAMMING AND PRODUCTION



Using an image orthicon camera, WPTZ telecast the 51st consecutive Penn football game at Franklin Field for Atlantic Refining Co.

Scanning This Year's Program Progress

GREAT strides have been made in television programming in 1946—even though this may not be apparent to the entertainment-broadcast-advertising industries—and video's development presages the top billing telecasting will take in the American picture.

Thanks to the image orthicon, the RCA camera tube which has contributed more to 1946 tele programming than any other single factor, eye-witness coverage of sports and outdoor events has proven the indisputable power of television in bringing remote happenings into the home. NBC's telecasting of the Louis-Conn fight, broadcast over a four-station network, serving New York, Philadelphia, Washington, D. C., and Schenectady-Albany (N.Y.) proved the power of visual broadcasting to the most doubtful Thomas.

No other medium—film newsreels included—can challenge television to even a fair second place in this visual function of bringing events to people.

The inauguration of the coaxial cable, linking New York and Washington,

D. C., was a 1946 highlight. For the first time, thousands of Americans attended, via television, the Memorial Day Services held at the Lincoln Monument.

Program Patterns

With sports leading the program schedule—and already attracting bigtime sponsors, program developments in the studios are beginning to formulate sound visual techniques which are taking shows out of the amateur class and making them worthy of viewer attention.

Foremost among programs which are setting patterns for future video stagecraft are: CBS's dance series originated by *The Choreotones* and developed under director Paul Belanger (for which he received a 1946 TBA award); NBC's Sunday night dramatic series which have included noteworthy video presentations of *Blithe Spirit*, *Mr. Mergenthwirker's Lobbies* and *Lights Out*; new formats, visualization and newsreel presentations, developed by CBS and NBC; filming of special events, (with story plot and not just newsreel reporting) for later telecasting, spearheaded by the American

Broadcasting Company, and touring television companies assuring circuit stations live talent attractions, being developed by the Television Workshop of New York.

Other program contributions are being made and personnel trained by such top advertisers as Standard Brands, Bristol-Myers, U. S. Rubber, Esso Marketers, and the John Wanamaker series on WABD-DuMont where manufacturing firms are experimenting with merchandising techniques.

In the Field of Forums

The value of television reporting has been demonstrated effectively in its coverage, both broadcasting and inter-mural, of the U.N. sessions, both at Hunter College and now at Flushing Meadow Park, Queens. Working newspapermen prefer to cover these important events via television because they hear and see better what is going on.

Education has only scratched the surface value of television, with occasional programs on the various stations. But now with the image orthicon, such educational forums as the New York *Herald Tribune* proceedings have been telecast on a four-city network, bring public leaders and opinions into the lives of many thousands. Further, radio's oldest forum, *American Forum of the Air*, is scheduled to be televised from Washington over the DuMont two-station New York-Washington hook-up.

Many new advances in programming have been made and are being made in the studios of operating stations. The results of this nuclear pioneering are shaping the destiny and program fare of television.

Program Issue

Articles covering all phases of television programming from script writing to getting the show on the air, will be featured in the Jan-Feb. issue of *THE TELEVISER*. Articles will cover: the producer, the actor, the writer, the scenic designer, type of programs, etc.

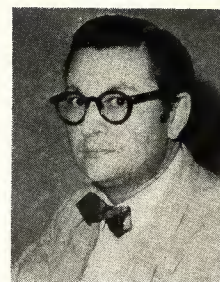
IN A DAY'S WORK OF A TELE ARTIST

THE working drawings (below) for a city rooftop diorama indicate the architectural thoroughness and construction work given to television productions at WNBT-NBC, New York City. The diorama, used for locale atmosphere and title superimposition background, was required for the dramatic program, *Home Life of a Buffalo*, a story of the unfaltering faith of a hooper in vaudeville.

The diorama (10½' long x 9' high x 4' deep) was designed by Bob Wade, art director, and was built in three planes. As indicated in the drawings, Planes I

and II were constructed in forced perspective to provide added (apparent) depth. Note the windows and rooftops (shown also in the working photograph on the opposite page). With the exception of painted details in Plane III, all architectural trim, dentil work and mouldings were built of lumber or plywood in varying scales. Otherwise, basic scenic units from stock were adapted for the hastily constructed "miniature," turned out in less than two days. After the telecast, the diorama was partially broken up, the parts going into dead storage for

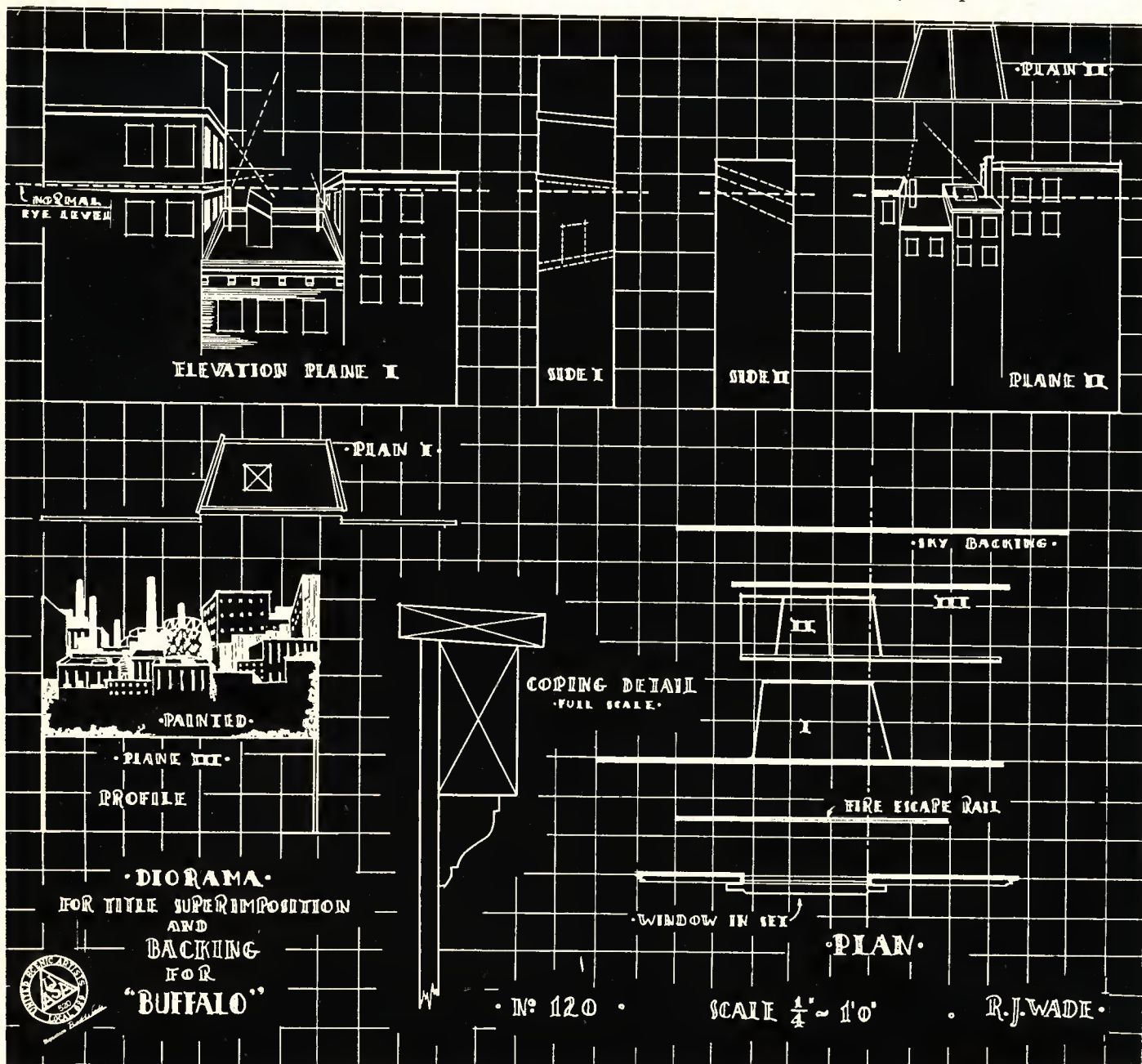
Trained in summer stock, Bob joined NBC television two and a half years ago, as art director.



ROBERT WADE

possible future use.

Ordinarily such a backing would cost too much, even for NBC with its own scenic department, unless the special effect was necessary and practical.

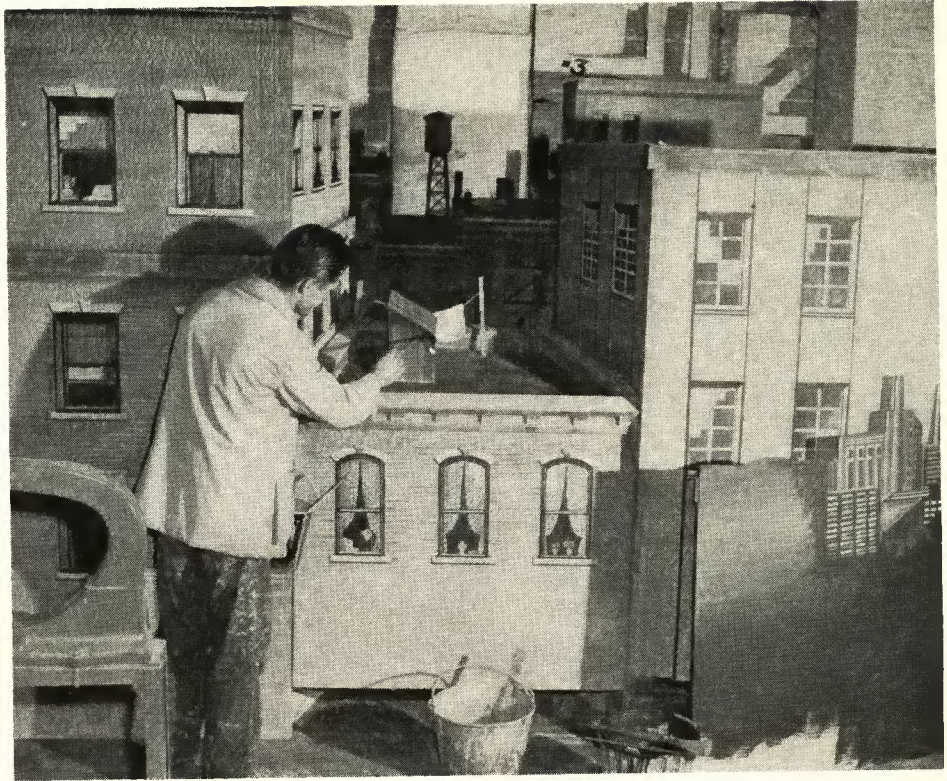


Meeting the exigencies of producers for special effects is part of the job of a television art director. Here is shown how art director Bob Wade of NBC television created the illusion of several city blocks by means of forced perspective, paint and small properties. The photographs show the diorama under construction, a close-up from the window, and a view of the rooftops from inside the set for *Home Life of a Buffalo*. The working drawings (opposite page) give the architectural details for the construction of the three-planned "miniature."

Tele Scenic Art

The stage set and part of the diorama are composed of scenic units, devised by N. Ray Kelly, production facilities manager. These scenic units—walls, windows, bookcases, fire places, doors, etc.—are not flats but are solidly constructed pieces, adaptable for many purposes. After each show, the scenic units are broken up and hauled back to the scene shop, ready for assembling into new settings.

Television is developing a new scenic art which is beginning to receive recognition. Invitation has been extended to NBC to show Bob Wade's set designs and costumes by Elwell at the Exhibition of Theater Arts, Woodmere Art Gallery, Philadelphia, in December, "on an equal footing with the works of outstanding theatrical and motion picture designers."

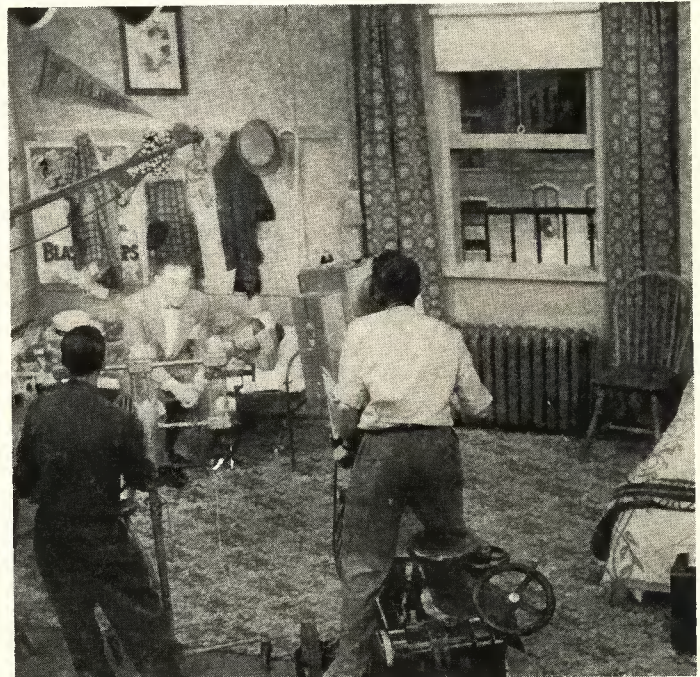


The three stages, Planes I, II, and III of the diorama for the dramatic show, *Home Life of a Buffalo*, are clearly shown in the above photograph. An NBC scenic artist is applying Telechrome (colors adapted to the gray scale) to the partially completed surfaces of Plane I. While the sides of the buildings do not appear distorted from the front, all receding planes are forced inwards and upwards in perspective.

Plane II is seen in place in the background (buildings and water tower), and part of Plane III, the skyline backing, is shown at the lower right. It will be mounted behind Plane II. Painting and building (two days' work) took place in the studio scene shop. The city skyline utilized as much studio space as a normal stage set but it proved practical for the one-set drama, giving needed symbolic atmosphere.



With the diorama backing in place, the view out the window shows the fire escape and the city rooftops in perspective. This view was used to open the show, titles being superimposed over locale-setting diorama shots.



The set is complete for dress rehearsal. Note how the window, through which an entrance was made from the fire escape, dominates the scene. It was visible in most background shots, a constant reminder of city life.



Gadgeteer Bill Eddy (WBKB program head) working with film strip kaleidoscope developed in '39.

Birth of A Programming Gadget — The Video Kaleidoscope

TELEVISION, lacking a healthy income of its own to offset its expenditures, and having the bulk of its budget allocated to engineering and equipment, has been forced to contrive innovations in the development of video show business.

One of these innovations is the projection kaleidoscope devised by Captain Bill Eddy, which produces fascinating colorful patterns of exotic moving shapes, abstract and geometrically perfect. These ever-changing patterns move in synchronism with music and thus make an ideal video counterpart of transcribed or live studio music being broadcast. The kaleidoscope is also effective when used as a backdrop for fashion shows or as an animated lei to frame a dancer (studio), or in combination with other live shows for visual effect.

This master trick was born back in 1937 when Bill Eddy, the inventor, was in charge of visual effects for WNBT, NBC's New York City television station. He had thrown in his lap the problem of creating something that would be a source of good entertainment, would be different, and would not be costly.

As you know, inventors or "gadgeteers," as Bill Eddy prefers to be called,

just don't sit down and deliberately conjure up an invention. So, since discoveries are made quite by accident, it was not until many months later that Bill Eddy, when on his way home one night, spied a toy kaleidoscope which was to be the basis for one of television's most effective program tricks.

He bought the kaleidoscope to take home to his son Corky, then about four years old. Riding home on the train Eddy opened the parcel containing the toy and decided to enjoy the kaleidoscopic patterns. He put the tube to his eye and whirled it around. For a long while he enjoyed watching the endless changes of colorful geometric shapes which were being formed at the opposite end of the tube.

Birth of the Idea

Suddenly aware of the crowd of passengers around him, this big grown-up man, all of six feet six inches tall, playing with a toy on a train, leaned over to the child sitting next to him, to cover up his embarrassment, and asked the boy if he, too, wanted to look at the pretty pictures in the tube. The curious, although somewhat suspicious youngster, reluctantly obliged and was immediately

thrilled at the sight of the colors and patterns he saw.

"Look at this yellow and blue one," he exclaimed with delight. Bill Eddy did, but he saw a green and red pattern.

It was then that Eddy realized that a favorite kaleidoscope pattern could not very well be shared because while the tube was being passed over to him the jarring movement of the act caused the various colored particles, which go to make up the pattern, to move out of place and so change the original design to another.

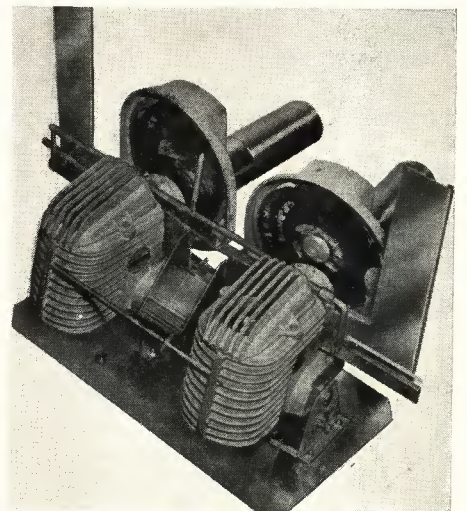
"Hmmm," thought Bill Eddy. "It's too bad there isn't some way of arranging a kaleidoscope so that more than one person at a time could enjoy the same pattern."

But by this time the companion of genius was asking, "What makes it work, Mister?"

"Don't know," replied Bill Eddy, quickly coming out of his concentration trance, "but we can find out." Promptly he began prying loose the end covers of the kaleidoscope, dumping out the contents and examining the pieces and construction.

Eddy arrived home with a pocket full of parts and, of course, no toy for Corky. But he did have an idea, an idea that he felt would be the answer to something new for television programming—something that would be a good source of entertainment, would be different, and would not be costly.

Although the kaleidoscope was originally introduced in Europe in 1817 as an optical novelty, little commercial application has been made of the device



New dual-unit kaleidoscope is a gadget of tricks, from slide projector to tele effects.

outside of the toy field. In its one hundred twenty-nine years of existence, well over three thousand patents have been filed on arrangements that produce a kaleidoscope image.

When Bill Eddy started work on his adaptation of the kaleidoscope principle to a projection system he did not know that such dependable authorities as the Encyclopedia Britannica had already classified the venture as an optical impossibility. Nevertheless, several months later, a new gadget was placed on test by NBC television. It was a Bill Eddy projection kaleidoscope which apparently had gone a long way towards solving the optical problems that confronted the earlier investigations. This laboratory model showed definite signs of success, and so a similar unit was patented and built for studio use in 1939.

First Used Film

Using specially prepared film to carry the material, a process was developed by which the designs could be made to synchronize with the accompanying audio track, and popular tunes of the day were thus animated for telecasting. This combination of abstract picture plus music, proved highly successful, not only as a television novelty, but as one of the most popular items of television program material.

While Bill Eddy was Captain W. C. Eddy, Commanding Officer of one of the Navy's largest radio schools during World War II, he continued his interest in his favorite gadget as a hobby and as a means of relaxation after a particularly trying day in the Navy. So in 1944, at the Television Broadcasters Association Convention in New York, Television Associates, Inc., patent holding company for Eddy patents, was able to demonstrate a commercial projection kaleidoscope for television which incorporated the newest and latest ideas that Bill Eddy dreamed up for the unit.

Rotating Disk Pattern

The new kaleidoscope, small and compact, featured a design which was not only optically perfect, but evenly illuminated as well. The patterns were created by means of designs on a rotating disk, replacing the film arrangement of the first model, and making it less expensive to operate. The patterns were created by an artist trained to so design abstract figures that it was possible to

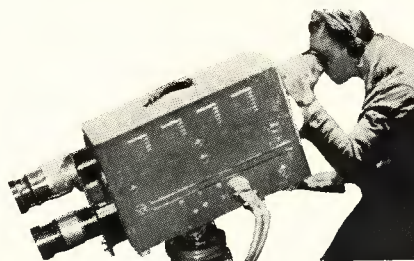
play almost any piece of recorded music and have the movement of the pattern synchronize with it. This was performed by making use of the principle known as "eye accommodation."

Not being satisfied with a gadget that performs just one function, Bill Eddy proceeded to add gadgets to the unit so that it could be applicable in many phases of television special effects work. As a result the unit now has grown to proportions which almost make it a complete visual effects gadget in itself.

Bag of Video Tricks

The unit now can be utilized to show slides, titles, cloud effects, skylines, animated background, to produce a unique backdrop for dancers, singers, fashion shows, dream scenes and literally hundreds of other special effects and effect combinations too numerous to mention.

The kaleidoscope is not limited to black and white television transmission but has already been tested and used in the color field. If only for its great aesthetic appeal, the kaleidoscope, in full color, will prove to be a source of never ending delight over the chromatic television bands.

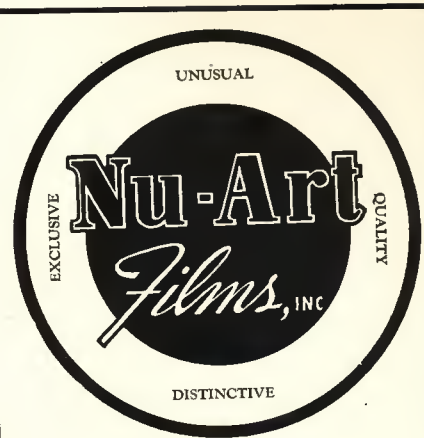


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Television Department



"Saturday Review"

Style: Half-hour variety show; sustaining
Director: Paul Belanger
Writer: CBS package
Settings: James McNaughton
Station: WCBW (WCBS-TV), 8 p.m.
Reviewed: Oct. 26. PREMIERE

The problem of variety shows, whether sound or sight-and-sound, is one of integration. CBS has achieved integration in *Saturday Revue* without the use of extraneous devices—an emcee, mood, or theme. The acts themselves are pieces of the jigsaw picture, each so jogged as to become part of the whole, without mental separation, each fitting perfectly into the show pattern.

The completed picture included news, stylized singing, novelty dancing, a rope act, a fashion show, and a theater-art calendar—all of them without apparent connection with each other. Yet, there was no break in the mood or flow of the scanning. Each separate act integrated itself into the half-hour and, by word and action, cued in the next bit of entertainment or information. They all apparently knew about each other and were not strangers to the rest of the program. It was this knowledge that seemed to be the integrating factor.

A film sequence of Broadway took the viewer to CBS Playhouse Six, into the lobby to a television receiver (a new RCA table model) which served to introduce two minutes of news headlines. Following the news, the viewers apparently picked up their wraps (film sequence) and entered the theater proper where the curtain was going up on Jean Sablon. The dimpled Gaelic Sablon sang in his native tongue (*Paris in Spring*). Toward the end of the number, a picture oval was dissolved in (upper right corner) showing a girl and her chapeau. As the song ended, he was dissolved out and the girl, Miss Fairchild (of the team of Ellsworth & Fairchild) came on blithely stepping a dance of Spring on the Boulevard which ended with Sablon in the picture oval, looking on.

In rapid succession were integrated a trick roping act, a fashion parade modeling "rodeo" styles, the dance team in a Western number, Sablon, and a theater and arts current calendar. The program signed off with a cartoon billboard of the next week's *Saturday Revue* attractions.

Sablon was an engaging singing storyteller; the fashion show glittered; and James McNaughton's settings were excellent.

Production Details

☐ The picture oval was actually a hole cut in a four-foot square cardboard, mounted at head height so that the head and shoulders were framed for a lateral dissolve, the head appearing in the upper right corner of the air picture.

☐ Sablon, at ease, remembered where to stand for the dissolve effect, and he synchronized beautifully with the recordings. He must have been unable to hear the music at the opening and cutely cupped his ear as he



Modeling a Justin McCarty "rodeo" garb.

twinkled into the camera. Only the video-wise knew he was asking, "Where is the music?"

☐ During the rope act, cameras failed to let the audience see the men's feet as they skipped through the loops. Some of the camera work during the western team dance was poorly handled.

☐ The fashion parade mistress kept exclaiming, "It's a shame we don't have color television so you could see these gorgeous colors." She became annoying, particularly since the fashions and girls were enjoyable in black-and-white television.

☐ Television adds a good ten pounds to a girl's figure, in this case making them hippy.

☐ The two-minute news headlines were sufficiently pictorial and informative to give a feeling of complete news coverage.

☐ A miniature stage proscenium was used for the rising curtain effect, revealing draped curtain background. A dissolve from the miniature to the stage set, caught Sablon parting the curtain and stepping onto the stage.

☐ McNaughton's set was spacious and ingenious, although much of its detail was lost on the small video screen. The opening Sablon and dance spots were played in front of the expansive arched windowed and curtained set. To change background, a multifold screen, one on each side of the set and the height of the flats, were pulled across the ends, covering the arched windows. The fashion show was played against this plied background.

☐ The theater and art calendar was presented by means of photographs of paintings and drawings, and by means of sketches of theater personality openings, backed by an announcer's voice. The voice was an informative adjunct to the cartoon or drawing, never taking value in itself.

☐ Film strip of Broadway lights and people, with flashing signs of *Saturday Revue*, set the mood and tempo for the half-hour's top entertainment.

Program Issue

Three pages of reviews will highlight the Jan-Feb. issue of TELEVISER, covering all phases of tele programming and video production.

"Over Shoemaker's Shoulder"

Style: Cartoon session; with Vaughn Shoemaker, Chicago *Daily News* chief cartoonist. 15-mins. sustaining; bi-weekly
Director: Loraine Larson
Station: WBKB-B&K, Chicago
Reviewed: Oct. 22 (Tues.); 7:30 p.m.

Prime requisite of a cartoon show is that the home audience see the drawings and details. This cartoon show failed in that respect although it was well handled, camera-wise, in other coverage. Audience did meet Vaughn Shoemaker; did catch a glimpse of what he was doing. But, in presenting a collection of his editorial cartoons, the audience saw only an overall close-up of each drawing and were unable to discern details Vaughn talked about.

Production Details

☐ Shooting over Vaughn's shoulder as he sat at the drawing board, gave viewers a closeup-view of the cartoon as details were sketched in.

☐ Vaughn, like all video-wise artists, had his sketch pencilled in for rapid cartooning. He works with india ink and brush, using a craft tint paper which gives an interesting screening effect, when ink is applied.

☐ Collection of a dozen cartoons were shown on easels (two of them) using two cameras, and cutting from a closeup of one sketch to another, with Vaughn's voice filling in story details. It would have been smart showmanship to dolly in on pertinent detail, particularly in the case of a European editorial cartoon. Vaughn spoke of two children sitting on a curb. It was impossible to "see" the children on the overall tele-view of the cartoon.

☐ The inadequate lighting in the B&K snuff-box studio is a decided production handicap. (New large WBKB studio has just been christened and is now in use.)

"Tommy Bartlett Time"

Style: 15-min. studio quiz; sustaining
Director: Pauline Bobrov
Station: WBKB-B&K, Chicago, Tuesdays
Reviewed: Oct. 22; 8:45 p.m.

Programs such as this, both in bad taste and, as presented, of little entertainment value, mark television as "amateur." With programming planning—taking news events, educational-psychological questions, feats of skill—contestants could be utilized for more than making exhibitions of themselves. Putting contestants in an unfavorable position, to be laughed at instead of with, is an excellent way of getting tele receivers turned off.

Hulking Tommy Bartlett, emcee, needs a training course in human relations. Brashness doesn't pay off in visual quizzes. Having fun and poking fun are two different qualities.

Production Details

☐ Bartlett had two school girls blowing bubble gum, a fat girl and a man whirling for a count of ten and then trying to walk a chalk line, two sailors drenching each other with seltzer water.

"Faraway Hill"

Style: Half-hour dramatic serial; sustaining
Producer: David P. Lewis (Caples ad agency)
Sets: Rudy Lucek
Station: WABD-DuMont, 9 p.m., Weds.
Reviewed: Oct. 8 and 16

Establishing a dramatic format for the visually told serial story has been a challenge to radio advocates of the daytime serial. One answer to visually depicting an emotional drama, without resorting to talk—talk—is seen in this weekly half-hour. (See story, page —.)

Action and emotion are intricately woven into the episodes of *Faraway Hill* by two devices: One, an all-knowing voice which weaves the emotional thread; and two, the many scene changes which keep the action flowing.

Performances were better than adequate. However, Flora Campbell (Karen) went hard and cold in the second episode, probably because she had to make split-second changes of costume, and run from set to set.

Other leading characters are played by Mel Brandt as Charlie White, Ann Stell as Louise Willow, Melville Galliar as Jud Clark. Seven to nine characters are included in each episode.

Production Details

¶ An off-camera voice was utilized to probe and analyze the emotions of Karen, to build inner conflict, and to keep the audience oriented with the story. The device was used sparingly, and as sound to accompanying picture action.

¶ In the opening episode, film, pictorial effects and four sets were used to establish the plot, people, and story thread. In the second episode, which re-enacted the closing sequence of the episode one, four sets were used (only one from the opening program).

¶ Effect of a train pulling out of the station was achieved by recorded sound and a pillow waved before the floor lights causing a series of shadows, similar to sunlight being cut off by the motion of a moving train, to fall on Karen as she stood on the platform.

¶ A painted farmhouse backdrop and a dolly-in sequence gave locale and added motion as well as being used for a transitional sequence.

¶ The director shifted people from scene to scene, for instance: from a bed room sequence to an automobile sequence, as required to motivate and move the story.

"King's Party Line"

Style: Half-hour phone-in Quiz, with John Reed King, emcee; studio guests, sustaining
Director: Frances Buss
Setting: James McNaughton
Station: WCBW (WCBS-TV), N. Y., 7:30 p.m. Sat.
Reviewed: Oct. 26

Quiz programs, including home audience participation shows, have fallen into a doldrum groove, and *King's Party Line* is no exception—even under the expert guidance of genial John Reed King. However, quiz might be a pleasant, if innoxious half-hour, were interesting people selected to pose the questions for the home audience to answer. With the exception of breezy Brother Gibbs of Texas and his "rip snorter" (103½ yds. of currency), it was evident that the young ladies had never seen the questions and cared less about the answers. King worked hard to inject fun and gaiety

into the proceedings but somehow the whole show fell flat, including the guests' enthusiasm.

Production Details

¶ McNaughton's spacious set gave a reception room feeling, even with guests relaxing comfortably on settees, with coffee tables handy for their tall "soda" drinks.

¶ King, established behind a formal desk (stage center), kept shifting from a chair on the left to one on the right, depending upon the guest coming up to ask the question. Guest joined King to answer the telephone—the home audience phoning in the answers. It would be smoother if King anticipated the next sequence and shifted position when off camera.

¶ Cartoon "balop" strip introducing show added a nice visual touch to carry the announcer's voice introducing the segment.

¶ Camera work was adequate—in spots good. However, picture was out of focus on several occasions, notably the dolly-in shot of the "swallow" question.

¶ Questions asked: How many bills in the rip snorter. On what date do the swallows return to Capistrano. Name the soloist singing recorded song. Decode a signature, shown on the coded and decoded message. Guess objects shown a young lady by observing her facial reaction.

"Man on the Street"

Style: Half-hour street interview, with Tommy Bartlett
Director: Reinald Werrenrath, Jr.
Sponsor: RCA Victor (one shot for receiver dealers)
Station: WBKB-B&K, Chicago; Tuesdays
Reviewed: Oct. 22; 9:30 p.m.

Remote street shows, which can be television's "personals," meeting and getting the views of the man-on-the-street, require a reporter to conduct proceedings, a reporter with a fine sense of human psychology, human understanding. Big boy Tommy Bartlett, unhappily, knows only rough house routines and his idea of a man-on-the-street show is playing leap frog or pulling gags.

Production Details

¶ RCA's Dan Halpin, looking slightly sinister, came fortuitously along, in time to tell about RCA Victor's dealer display of the company's new tele receivers which are earmarked for the Chicago market.

¶ Picture reception was clear, with definition and brightness superior to studio scanning.

¶ Cavorting Bartlett forgot about his sponsor.
(Continued on page 34)

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for Television broadcasting**

Ever alert to the potentialities of television as a force in American living, BMI is making every cooperative effort in helping to achieve the ultimate goal of television broadcasters.

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New York · Chicago · Hollywood

Problems Facing Tele

(Continued from Page 13)

St. Louis's KCBG is ready to go on the air with remote pickups if it can iron out its union problems.

Many advertisers are concerned over the restricted coverage which television offers today, and the limited number of set owners in each market area. However, manufacturers (RCA has announced that thousands of sets will be in the hands of dealers by Christmas) are beginning to produce television receivers in sufficient numbers to warrant circulation coverage by mid-1947. In addition to RCA Victor, Philco and Farnsworth television receivers, some popularly-priced, will be on the market in early 1947. It is estimated that a minimum output of 250,000 sets will be on the market by the end of 1947, and this figure may be increased two-fold, depending upon production factors.

Already big time sponsors are experimenting with television, not only as a novelty medium for the promotion and publicity value coincident with being on television today, but also to accumulate the know-how of using television to merchandise and sell products. Television, within the next year, will be moving out of the experimental stage into a recognized advertising medium ready to compete for its share of the advertising dollar.

Even the sceptics must bow to the judgment of such organizations as Gillette Safety Razor, Atlantic Refining Co., Standard Brands, Bristol-Myers, Good-year Rubber & Tire Corp., and Ford, who are spending more than pittance budgets on television advertising today. These companies are not looking for dollar-returns from the medium *now* but are investing in long-range returns. These companies, and many more, will be the clients of network and local television stations.

Touring Companies

(Continued from Page 21)

The British nurse doubled as the British sailor's wife, seen during the flash-back. Upon conclusion of the submarine scene, to make matters more difficult, the actors had to change back to their original roles for a quick return to the hospital scene.

Parts, such as maids, policemen, on-lookers, etc., are easily filled by the station, and to help them make the proper selection, a copy of the script is sent several weeks in advance. To date, there has been no slip-ups by the sponsoring station in supplying the needed characters.

It is agreed by many television executives who have given the matter serious thought that the traveling stock company, with a repertory of five or more programs, can furnish a television station with a different half-hour program each day for five days, before entraining for the next station in the itinerary. By so doing, stations may be fed professional live programs, with experienced New York talent, with the cost of production shared by many stations.

Such a group would consist of highly talented, versatile actors who, like the actors in Old Vic, can perform equally well in any of many roles. They would be able to perform in a dramatic show on one day, a variety show on the next day, a children's show on the third day, a woman's show on the fourth, and another dramatic show on the fifth day before departing for the next station.

With such a group spending a week at a station, the cost of transportation and hotel expense, when distributed over five shows, would be small and unimportant as compared to the important savings that would be made in production costs.

A start has been made in this new form of program syndication—the return of the old-fashioned traveling stock company.

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3: ADVERTISING AND MERCHANDISING



Who is the sponsor? That's Johnny Olsen urging contestants on during quiz show (WABD).

Considering Television Advertising?

By IRWIN A. SHANE*

IF as a sponsor or as an advertising agency you have been considering television as an advertising medium but have despaired of television's present day lack of coverage, it will pay you to give careful thought to R. M. Gray's (Standard Oil Co. of New Jersey) bit of advice:

"This is no time to sit back and wait for television to arrive. The parade may pass you by."

Ever since the winter of 1939-40, the Standard Oil Co. of New Jersey (Esso) has used television regularly—once and twice weekly, over the NBC station WNBT. Mr. Gray, advertising and sales promotion manager, has summarized his company's reasons for using television as follows:

1. To gain *technical* experience. In

* Excerpts from an address before the television symposium conducted by Ruthrauff & Ryan, Chicago, on October 16 and 17, 1946. Other speakers were Paul Mourey, manager of ABC Television, Paul Raibourn, vice-president, Paramount Pictures, Ardien B. Rodner, Commonwealth Edison Co.

short, the company wishes to know how to produce good commercials from a production standpoint; how to produce commercials that will make the best possible use of a medium combining sight, sound and motion.

2. To gain a knowledge of *showmanship* in the medium, to learn what people like and when they like it.

3. To gain a knowledge of the best programs to suit individual tastes and problems—and to be in the best possible position to establish priorities on the best air times.

4. To discharge an obligation felt by the company toward a new medium. He says: "If television is to roll up its sleeves and go to work, it requires the cooperation of the advertiser as well as the scientist and the engineer."

Standard Oil's Experience

These are good, sound reasons for spending time and money now on television, even if the returns are small in additional cash sales.

As a result of Standard Oil's experiments, for example, it was found that the best time unit for its commercial was one and one-half minutes of the total program period. It was also found that,

because of the nature of their product, films were best to show cars on highways and to show Esso filling stations in action.

Mistakes which later will prove costly and embarrassing are now made when audiences are small and time charges are insignificant.

Gimbel's Experience

Rather than go into a recitation of different companies now using television, you may wish to learn about the experience of Gimbel Bros., of Philadelphia, on Station WPTZ. Gimbel's was on the air for 21 consecutive weeks with a half-hour program on Friday evenings. The department store came to the following conclusions:

1. Television will prove an important medium in the selling of merchandise as it combines the best features of radio and space advertising with motion.

2. In regard to commercials, Gimbel's found that the commercial which featured real people in real situations, doing real things, with merchandise the first consideration, was superior in results to a ten minute skit in which the product was subordinated.

3. Fashions, whose chief assets are color, pattern, material and details, were ruled out as being too flat on television. So was furniture, apparel accessories, and housewares. Only merchandise that could be demonstrated interestingly and realistically, such as a vacuum cleaner, unusual kitchen gadgets, garden implements, etc., were used.

Here are some results reported by the store:

1. Of 752 set owners in the Philadelphia-Camden area, a total of 52—or 7.1 per cent of all set owners—took the trouble to write Gimbel's about a certain program.

2. Following a hair styling demonstration on the opening telecast, ten customers—or 1.3 per cent of all Philadelphia set owners—called the next day for an appointment (directly traceable to the tele-show). When the commercial was repeated a month later, the percentage was 2 per cent.

3. On the second commercial, featuring evergreens, potted plants, and roses,

the percentage dropped to .7 per cent. Though low, this figure was not disappointing considering the limited appeal of the commercial.

4. When kitchen gadgets were featured on the next commercial, the figure rose sharply to 3 per cent consumer response of the total number of set owners.

5. When on the following broadcast, the commercial showed the technique of pinning up a dress cut from a pattern, the figure dropped to 2 per cent.

The rest of the series followed the same pattern—straight, undramatized commercials featuring items that can be **EFFECTIVELY DEMONSTRATED**. The store was well satisfied with the results. David Arons, Gimbel's sales promotion manager, is one of television's strongest boosters.

Television Commercials

In considering television commercials, the remarks made by Leonard Cramer, executive vice president of the Allen B. DuMont Laboratories in charge of broadcasting, at the TBA Conference recently held in New York, bear repetition. Mr. Cramer pointed out:

"It has been said that radio commercials often are ugly, irritating, obnoxious, the product of a moronic mind. I am not against commercial announcements per se. Nor, am I unmindful of the economies of broadcasting. Perhaps the "beat the drum" type of commercial is necessary in radio if the advertiser is to sell enough of his product to pay for his broadcast. But, let me go on record now that such commercials in television will not be tolerated by the public, and must not be permitted by the broadcaster. If one picture is worth a thousand words, than one visual commercial can be a thousand times as bad as the most objectionable aural message. On the other hand, properly handled, a brief but well integrated visual commercial will sell a thousand times as well as the best aural one."

Television Today

Ernest H. Vogel, vice president of the Farnsworth Television & Radio Corporation, speaking at the TBA Conference, stated that: "Television today is offered in a higher state of technical perfection than any other vital public service at the time of its introduction. Certainly it is far ahead of radio of twenty years ago—of the automobile 35 years ago—of the telephone and telegraph when first offered to the public—of railroad service—of pas-

senger air transportation—of gas and electric service at their inception. It has been proven by experience under most unfavorable circumstances during the past seven years that television can render a desirable and satisfactory service.

"The plain facts about television as they now exist are:

1. People are ready to buy television receivers. They are eagerly awaiting the opportunity, based on their experience and knowledge of service as it is available today.

2. Distributors, dealers and service organizations are ready, willing and anxious to serve the public with television receivers.

3. The broadcasting interests are impatiently awaiting circulation (receivers) which will enable them to augment their programs on a reasonably sound economic basis. They have shown fine courage and confidence in maintaining a schedule of programs for the scattered receivers in the field to date. The time is here for manufacturers to move ahead with like courage by building the receivers that will provide

them an expanding audience.

4. Sponsors and their advertising agencies are waiting at the threshold to use this new and fascinating medium. They await only the audience (again, receivers) to move in aggressively and help supply the answer to the problem of providing a greater variety of suitable and acceptable programs."

Reasons for Using Tele Now

From the experience of the pioneer advertiser, the department store advertiser, and the manufacturer, the advice to advertisers is to get into television *now* for the following reasons:

1. Costs are low—lower than they'll ever be. There is little or no charge for air time on most stations. Talent costs are less than you can ever hope them to be in the future.

2. You can afford to make mistakes now when audiences are small, while they are still counted in the hundreds rather than in the millions.

3. You can obtain plenty of publicity, promotion, and prestige by using television—publicity in the trade press, promotion among your dealers, and prestige among your employees and customers at little cost.

4. But most important, you can learn television **KNOW-HOW** that will save you thousands of dollars later on, give you confidence with a medium that is different from any other type of advertising you've yet undertaken.

If you wish to lead, now is the time to begin planning your television advertising—not when the industry has fully arrived, not when air time is hard to buy, not when talent is all signed up, not when desirable show formats have been pre-empted by your competition.

But remember—television is more than an art. It is a disease. Once you get into it, you won't be satisfied with any other type of advertising!

Ruthrauff & Ryan Television Symposium

Advertising managers or their representatives from the following companies attended the two-day television symposium (Oct. 16 and 17), sponsored by Ruthrauff & Ryan ad agency in Chicago:

Amco Tool Company...North Chicago, Ill.
Bell & Howell Radio & Television Co.
Commonwealth Edison Co...Chicago, Ill.
Consolidated Biscuit Co.....Chicago, Ill.
David Evans Coffee Co.....St. Louis, Mo.
Kentucky Toy Co.....Owensboro, Ky.
Krim-Ko.....Chicago, Ill.
Lever Bros. (Pepsodent).....Chicago, Ill.
Linen Supply Assoc.....Chicago, Ill.
Henry C. Lytton & Sons.....Chicago, Ill.
Miles Laboratory.....Elkhart, Ind.
Muzak Corp.....Chicago, Ill.
Oshkosh B' Gosh (Overalls)

Oshkosh, Wis.
Pictsweet Foods, Inc. Mt. Vernon, Wash.
Quaker Oats Co. (Ken-L-Prod.)

Chicago, Ill.
Queen Anne Candy Co...Hammond, Ind.
Reliance Mfg. Co.....Chicago, Ill.
Twin-Plex Co.....Chicago, Ill.
Universal Zonolite Insulation Co.

Chicago, Ill.
Western Electric Sound.....Chicago, Ill.
Wm. Wrigley Co.....Chicago, Ill.

Ruthrauff & Ryan hosts included: Miss Fran Harris of its Chicago office, Oscar A. Zahner and Ray Stricker, of its St. Louis office, Francis Mullins of the Seattle office, and A. Hopton of the Houston office.

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A Unique Twist to The Tele Soap Opera Given By Caples' Man Lewis →



Aspecter that has been tormenting television—lurking always in the background—is the threatening visual counterpart of radio's soap opera. Will television be beset by the moronic daytime serial?

Some stations and agencies, particularly Ruthrauff & Ryan, have tried their hand at adapting radio daytime serials on television and even gone so far as to write original material. The results were not particularly encouraging to agency men searching for a visual formula for the tried-and-true housewife-audience thriller.

It now appears that the video serial drama is a reality; for quietly down at the John Wanamaker-DuMont studio, a successful, stream-of-consciousness formula is being evolved, judging by the opening episodes of *Faraway Hill*. The man responsible is David P. Lewis, television director of the Caples ad agency, who has been experimenting in television, trying various types of shows—gag varieties, dramas, interviews, and now the serial—since April of this year.

Caples' Tele Policy

The Caples Company, primarily known as a travel agency, serving railroad and resort clients (Union Pacific Railroad, American Express, Railroad Express) who have not thought of radio as a good advertising medium, believes that television is a powerful visual advertising medium for its clients. Consequently, the agency set aside a budget and definitely decided to experiment with television to acquaint itself with television techniques and program formats so that it will be ready to serve its clients with commercial television. Caples firmly believes that there eventually will be television broadcasting eighteen hours a day—and that not too far off.

In experimenting with television, the agency specifically wants to find out:

- (1) What kind of formats will be good television.
- (2) How to produce them on television.

The man selected for the job, dark,

ministerial-appearing David P. Lewis, had never been in a television control room up to eight months ago, never written for television although he had ten years in advertising, mostly in Chicago; and, prior to that, worked in summer stock. He joined the Caples Agency three years ago to handle its Union Pacific radio show, and came to New York in January, 1946.

Lewis had to learn television pretty much on his own, doing all his own writing as well as production. The first tele-show he put on, *The Red Benson Show*, a gag variety, was on April 25th, and since then he has written, directed and produced twenty-three shows up to the middle of October when *Faraway Hill* started. The serial is based on an unfinished novel Lewis wrote years ago.

Stream-of-Consciousness

In developing the video serial format, which utilizes an "all-seeing voice," Lewis was hunting for a manner of presentation which would not require 100 per cent viewer attention, which would allow the housewife to turn away and go on peeling potatoes or knitting and at the same time

follow the program, with story action cued by a voice line. Further he wanted a means of probing into the heroine, analyzing her reactions so that the audience could see her objectively and sympathetically. This he accomplished by the "stream-of-consciousness" voice, an example of which follows:

MEDIUM
TWO-SHOT

LOUISE: Dad didn't mention it when he wrote because he said you had your own dead to bury; and besides, he was afraid you might not come if you knew how Mother was and he wanted you to come.
KAREN: I almost feel . . .
LOUISE: Oh, please don't feel that way, we really wanted you. I just wanted to warn you about Mother. She's all right, only the war and Buddy are two things we never mention at Faraway Hill!

FILM
SEQUENCE

MUSIC: (Interlude, fading to Voice)

THE VOICE: Turn back, turn back, Karen St. John! Something inside you is sounding a warning; This is no place for you! What you are seeking is surcease of trouble, not sharing the wearisome burdens of others. Where is the country estate you were dreaming of? How can you stay! You must leave in the morning . . . you cannot stay a summer!

Dissolve to
CLOSEUP OF
SIGN AT
ENTRANCE OF
HOMESTEAD.

MUSIC: (Up Full)

Mr. Lewis considers *Faraway Hill* a shade better than the radio soap opera.

(See review "Faraway Hill," page 29)

ROMANCE . . .



"Do you know what it is to be madly in love, with someone who loves you?"—From "Faraway Hill."

In experimentally producing television shows, Mr. Lewis found out certain important points about television, script material, rehearsals, and costs.

1. Television production is an entirely new technique. It incorporates very little of the technique of other media that a director or writer can bring to the mechanical moulding of a show. It is the technique, of course, that varies for good writing is good writing in any medium just as good acting is good acting. However, very little of the stage as such can be transferred to television.

2. At this time, a producer can afford to be less exacting in script, talent, and physical properties because he can learn just as well, with average material the production techniques and problems of television. Experimenting today affords working condition in which to try out ideas and discover how television can be utilized visually.

3. Television shows require action. Talk must be accompanied by action, action which projects events. Consequently, the video program moves faster than radio, and faster than Mr. Lewis had planned for *Faraway Hill*. Action planned for episode three was included in episode two, and action planned for episode six moved into episode five. The television writer will not be able to spend weeks wringing out the last tear from an emotional scene. His people and play will have to develop and go places.

4. Rehearsal time need not be hours long. Mr. Lewis found that a minimum of seven hours for a half-hour program—four hours of dry rehearsal and three hours of camera rehearsal resulted in a satisfactory performance. A lot of radio shows rehearse as much as ten hours. However, minimum rehearsal time involves (1) capable performers to work with, and (2) completely prepared and blocked-in scripts so that the director knows exactly what he wants. At the first rehearsal Mr. Lewis blocks out the action with the cast and sets the pace. At the second rehearsal, they talk out the characters and rehearse the lines, letting the actors analyze and develop the characters.

5. Effects, such as sets and properties, need not be realistic at present since the camera lenses are worked wide open which eliminates depth of focus and allows the use of impressionistic sets and props. For instance, a rubber hose shaped in the form of a wheel and clamped on a chair made a satisfactory steering wheel

with cameras catching just the upper rim, in an automobile scene between Karen and the farm boy as they were driving to town.

6. In developing program formats, Mr. Lewis at this time is not stopping productions to correct problems. It is enough, he feels, that the problem came up in production, was noted, and possible solutions considered and filed for future use. If the same condition arises in another production, he is in a position to handle it.

7. Costs of the experimental shows produced by the Caples ad agency have fallen into budgets of less than \$200 and seldom over \$400 per program. This cost figure includes talent, properties, sets, costumes and rehearsal charges. It does not include air time charges.

Television, Mr. Lewis found, is different in many ways from radio and the theatre. The overall assembling of a show requires familiarity with and detailed attention to many factors which only experience with the television medium will qualify a producer to handle. The Caples Company is acquiring that know-how now so that it can serve its clients when they are ready to use television.

REVIEWS OF TELESHOWS

(Continued from Page 29)

sor and went into rhapsodies about a rival electrical company's product, for whom a "passer-by" worked.

¶ The inanity of the program was a waste of a good half-hour, other than seeing what might have been.

"Bulova Time Signal"

Style: 20-second station break

Sponsor: Bulova Watch Co.

Agency: Biow Co.

Station: WCBW (WCBS-TV), two spots

Reviewed: Oct. 26; 7:30 p.m. & 8 p.m.

Pictorially, the Bulova time signal is pleasing and can bear repetition, but orally it is ear shattering.

Frosted, shadowy ringing bells (similar to those on Christmas cards) are seen through the face of a Bulova time piece. Orally, instead of clear, chiming tones, the sound is like bursting bombs.

The 20-second spot is on 16mm film with sound (booming bells). Copy, "Bulova, gift of a life time," is read by an announcer who gives the correct time.

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"A Lady Shopper and Her Gripes About Television"*

By WILLIAM H. HOWARD

Vice President and Publicity Director, R. H. Macy & Co., New York

I WORK in a department store. Part of my job is to keep in touch with what our customers are buying and, if possible, what they are thinking about. One of my chores is to walk through the store as often as time permits, to look at our displays, check on the effectiveness of our advertising and do anything I can to help customers.

This morning I was walking through the store on one of our busier floors—the 5th, and in the distance I saw a lady whom I have known a little for a long time.

Her age, I suppose, is somewhere between 18 and 60. She is married and her husband's income is variously reported at from \$1200 a year to \$120,000. She buys everything. I work for her, and so do you. The day she doesn't like my department store or ceases to read my advertising—I'm through. And the day she stops tuning in to your radio station or listening to your program, or buying your breakfast food, you're through, too. She pays all our salaries, including the presidents of the companies we work for.

She was hurrying down one of the aisles, her arms full of packages.

"Hello," I said, "can you stop and chat with me for a minute?"

"I haven't much time," she said. "I've got a lot of shopping to do and it is getting on into the morning.

"I know you are busy," I said, "but let's step over here out of the crowd."

Tele Section—Quiet Backwater

So we pushed through the crowd into a secluded spot where there were, surprisingly, almost no customers.

"Well," she said, "I never expected to find a place as quiet as this in Macy's. What is it?"

"This is our television section," I told her.

"Well," she said, "I suppose you people know what you are doing, but with Macy's so crowded, how can you afford to give this space to a television section where no people come?"

"That's easy," I answered. "We feel

we must have a television section, but of course we don't have much merchandise to show them, so we don't have many customers yet. That's why it's so quiet. And speaking of television," I said to her, "what do you think about it?"

"I don't know anything about it," she said. "Or practically nothing."

"Haven't you ever seen it?"

"Yes, she said, "I have seen it once or twice. It's mostly wrestling, isn't it?"

"Yes," they televise wrestling. Why? Don't you like it?"

She said, "Yes, it's all right, I guess."

"Are you going to buy a television set?" I asked her.

"I don't know," she replied. "Nobody ever tried to sell me one. I wonder why that is?"

"Well," I said, "don't forget there has been a war and the people who make television sets are for the most part people who make radios, and they have been

(Continued on Next Page)

A Distributor's Sales Mgr. Offers A Program to Speed Set Sales

By GERALD O. KAYE

General Sales Manager,

Bruno-New York Inc., New York, N. Y.

THERE are two merchandising elements that must be chained together as one force to properly launch television to the public—one is the manufacturer, distributor, and dealer effort behind a perfect performing mass-produced receiving instrument; and the second is the right kind of programming (morning, afternoon and evening) by the broadcasting companies in a market area.

The first element is already tied together and launched. Full-page advertise-

ments have appeared in all New York Sunday papers, informing the public that RCA Victor franchised television dealers have on display, ready for demonstration, the new RCA Victor "Eye Witness" television instruments and that consumer orders are being accepted for early delivery—many thousands of receivers to be delivered and installed before the first of the year.

The dealers displaying these sets, as
(Continued on Page 37)

OFF MONITOR SCREEN . . .



Picture photographed off DuMont newer-type tube using fine grain film (See "Letter," p. 2).

* *TELEVISER* reprints William H. Howard's talk, given at TBA Conference, Oct. 11, 1946, because of its timely importance to television.

"A Lady's Gripes"

(Continued from Preceding Page)

busy making and selling their radios. They haven't really gotten into production yet on television sets."

"Radios," she said, "don't talk to me about radios. I've got a radio set for every electric light plug in my house. I'm about bought up on radios. But this television sounds mighty good to me if I thought I could see something besides wrestling."

While we were talking a man and his wife walked up to the television section and looked at a set alongside of us. Pretty soon a salesman came over and said, "May I help you?"

The man said, "Yes, we are curious about this television set. How does it work?"

Come Back Thursday Night

"Here, I'll show you," said the salesman and turned the dial. My lady friend sat up at this because now she was going to see something. In a few seconds, the screen lighted up and what appeared to be a kaleidoscope was visible.

"What's that?" asked the man.

"That's a test pattern," said the salesman.

"What's that for?" asked his wife.

"Well that's to show you how the viewer looks when it's lighted up," said

the salesman.

"Now let me see a program," said the woman.

"I am sorry I can't," said the salesman. "There aren't any daytime programs on television yet—at night, yes; during the day, no."

"Well how does television work then?" she asked.

"Listen, lady," said the salesman wearily—he's been asked this question before—"why don't you come in some Thursday night, when we are open—you can see how it works then."

"I can't," said the woman. "I'm busy Thursday nights."

"Neither can I," said the man.

"Neither can I," said my friend.

Then she said, "You asked me what I think of television, let me ask you the same question."

"Sure," I answered. "Television is a wonderful new invention that is going to revolutionize our lives. You are going to be able to see baseball games, football games, public events as they happen, movies, educational programs, the inauguration of presidents and the coronation of kings. You can go on a worldwide cruise right from your armchair. It is going to change entertainment, education, politics, housekeeping, distribution and selling."

"Mmm," she said, "when is all this going to happen?"

"It's going to happen just as soon as television manufacturers can get into production and get enough sets in homes so that broadcasters can have programs for advertisers to sponsor."

"But how are you going to sell any sets," she asked, "if people can't see what television is going to look like?"

Then she asked another: "How many people come into this store every day?"

"About 140,000," I said.

"Are all of them prospects for television?"

"I guess so," I told her, "at least most of them are, or will be when the prices come down."

"Well," she asked, "what are you doing to acquaint them with television?"

"Just this," I said, "what else can we do?"

Juke-Box Set Designs

"I don't know," she said, "that appears to be *your* problem, but if you are in the business of selling television sets, I don't think you are doing a very good job because you are not doing anything to get people steamed up about them."

She looked at the two or three sets standing nearby. "Are they all going to look like that?"

"No," I assured her, "there will be lots of different models and cabinet designs."

"I hope so," she said, "because I don't know why anyone would want that waterfall-front juke box in her house."

I was beginning to get a little restless so I turned to her and said, "I have an appointment at the Waldorf this afternoon to talk to the television fellows."

The Lady's Message

"What are you going to talk about?" she said.

"I don't know," I told her.

"I'll tell you what to talk about," said the lady. "Give them a message from me: Say that I am about bought up on radios. The ones I have work well enough and I haven't room for many more in my house. Tell them that I am interested in television because I am interested in everything—especially something new."

"But tell them I won't buy something I don't understand or can't see work. Ask them why they can't get together and spend a few dollars on short movie subjects which could be demonstrated here all day long so that I could see television

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

OF THE TELEVISER, published Bi-monthly at New York 18, New York for Oct. 1, 1946.

State of New York

County of Manhattan, ss.

Before me, a Notary Public in and for the state and county aforesaid, personally appeared Irwin A. Shane, who, having been duly sworn according to law, deposes and says that he is the publisher of THE TELEVISER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Irwin A. Shane, 720 Fort Washington Ave., N. Y., N. Y.; Managing Editor: same; Editor: Judy Dupuy, 953 Grant Ave., Bronx, N. Y.; Business Manager: Morris Cooper, 1555 W. 22nd Street, N. Y., N. Y.

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

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

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per

cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. None.

(Signed) Irwin A. Shane.
Sworn to and subscribed before me this 25th day of October 1946.

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and have some reason to get up some enthusiasm for it. I can't believe it would cost very much but even if it did, it seems to me they've got too much at stake to let that stand in the way. Oh, yes, tell them to fire their director of test patterns and replace him with a director of demonstration pictures. But, remember, I want to see the pictures when I want to see them—when I am shopping—and I shop both morning and afternoon.

"Tell them, too, that I'm proud of the way I've fixed up my home, and I am not going to pay a lot of money for some architectural monstrosity just because it's television. Remind them that my taste is a good deal better than it used to be years ago, and that a little classic design would be very welcome in this modern plastic world. Remind them that I will pay a lot of money for something I really want—I'll do without something else to get it—but I don't want the television cabinets I have seen so far.

The Girls Do the Buying

I wiped the perspiration off my forehead. "I've really got to go now," I said.

"Well, have fun at your meeting," she said, "and give the boys one parting word for me: It's the girls who buy everything—or just about everything. And if we don't actually buy it, you can be sure it isn't bought until we approve it. First impressions are very important to us girls—and I would say that television hasn't made a very good first impression on us.

And with that she picked up her bundles and hurried away—out of the quiet of the television section and into the flood of shoppers moving down the aisles. And as I turned around to leave, the salesman was saying to a man and his wife, "But lady, like I told you, that's only a test pattern—no, I can't show you how television looks during the daytime. Why don't you come back Thursday night?"

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Trade Magazines . . .
TELEVISER, 11 W. 42nd St., N. Y. C.

Bruno's Gerald Kaye

(Continued from Page 35)

well as their sales people, have been trained to tell the public about the performance of these receivers, not only from the standpoint of quality but from the entertainment and educational values as well. In order to give the public complete assurance in their television investment, every receiver sold will have with it an RCA Home Owners' Policy which embraces installation and a guarantee of performance for one year, which includes parts and labor. This Home Owners' Policy is backed by the engineers of the RCA Service Company, all factory-trained to do installations and service.

I make this plea to the television stations, the advertising agencies, manufacturers, distributors and dealers: "Be selfish! Contribute to the merchandising of television receivers to the public now by doing your part and reap the benefits of one of the few virgin markets in this country. Remember, radio has reached its saturation point. Television—the best sales vehicle ever developed—has every wired home in America as a prospect."

Programming Required

What is needed now is programming—more programming—and more programming. A television receiver is not just a piece of furniture; it is a medium of entertainment. Although the public is tolerant of early beginnings, an investment of hundreds of dollars will not be made lightly. It is understandable that expensive programming cannot be too plentiful in this early period, due to the lack of an advertiser's audience, but there can be, and must be, adequate programming to permit the proper demonstration of the television receivers now set up on display in dealers' stores. To this end, it is imperative that we have morning and afternoon programming as well as evening shows. The average retail radio and appliance store closes at 5:30 p.m., whereas most television programming does not begin before 7 p.m.

Television stations have everything to gain by coordinating their activities with the merchandising of these instruments.

CONSULTING RADIO ENGINEERS

JOHN J. KEEL

EARLE BLDG., WASHINGTON, D. C.
NATIONAL 6513

Assuring The Set Buyer Good Reception

By ERNEST A. MARX*

General Mgr., Allen B. DuMont Labs.

"One of the most important factors in providing satisfactory television reception—and poor picture reception cannot be excused—is the matter of surveying the prospective customers' place of residence, to ascertain the feasibility of receiving satisfactory signals at that point. This is an absolute must if we are to have a successful sales program, since a sale cannot be consummated, in my opinion, without a preliminary survey of the customer's premises.

"The most common difficulty will undoubtedly prove to be reflections which produce ghosts in the receivers. In some cases, the locality will have to be carefully surveyed to ascertain whether directional antennas properly oriented, or reflectors may be indicated, or whether in some extreme cases wave traps may have to be installed, utilizing a favorable direct to reflected signal strength ratio.

"There may be other cases where there is a low signal to noise ratio which can be corrected by the installation of high-gain antennas positioned to discriminate against any local noise sources. Augmenting this, it is possible to use filters on the local noise sources—usually motors, neon signs, diathermy equipment, and X-ray apparatus. Then, too, there is the possibility of applying special wide band R.F. amplifiers to raise the signal to noise ratio.

"However, it is not likely that there will be a very large percentage of such cases. This belief is based on our experience in the congested Manhattan residential area where reflections and counter-reflections are prevalent."

* Excerpt from talk given at the TBA Conference, Oct. 10, 1946.

Retail Franchise WANTED

- Adequate funds are available.
- Space for show-rooms, service areas; offices are existent in self-owned mid-town Manhattan building.
- Policy of direct sales on a high level merchandising basis.

Write to Box FG, c/o TELEVISER
11 West 42nd Street, N. Y. 18, N. Y.

As We Go to Press . . .

COLOR television, utilizing an all-electronic system, was recently demonstrated to the press and the industry, putting at rest some of the “obsolescence” misgivings some sections of the industry have had regarding television *now!* We hope that the sceptics are fully convinced, permitting television to go ahead now with full force.

Another step in the right direction has been RCA’s recently launched receiver selling campaign.

We Cut a Cake . . .

WE enter our third year with profound satisfaction. Television has made great progress since THE TELEVISER was launched in October, 1944. We were then only a quarterly (although the largest sized television trade magazine in the field). The television activities of NBC and CBS were almost at a complete standstill; DuMont was doing its level best from its tiny band-box sized studio at 515 Madison Avenue. Other stations around the country, with the exception of WRGB, were engaged in television activity too feeble to even talk about.

Since TELEVISER’s birth during the war-dark year of 1944, a bitter conflict was fought and won. Engineering standards for commercial television were finally agreed upon and a new industry was launched in earnest. National advertisers, heretofore cold to television, one by one began to awaken to the new medium and before long were occupying the best air time—with an eye to the future.

It was during this period of birth and growth that the sensational image orthon was first demonstrated; the enigma of color introduced and argued. Larger screens and brighter pictures, a wartime dream, became a postwar reality. Programs even began to show some signs of improvement.

As we look back we also fondly remember our first blue-covered issue, and how TELEVISER went from a quarterly to a bi-monthly, defying the skeptics and the prognosticators of doom. We also remember how TELEVISER’s circulation (excuse us for bringing it up) soon began to soar and shortly was being avidly read in fourteen countries; how the TELEVISER’s educational window displays made the rounds of key department stores in 20 leading cities and were seen by thousands; how TELEVISER’s stereoptican slides were eagerly borrowed for lectures by schools and clubs; how 450 persons from all parts of the country attended TELEVISER’s two-day “Television Institute” at the Hotel Commodore in October, 1945, and at the Hotel Statler, in Washington, D. C. in January, 1946.

We remember how TELEVISER campaigned for the instituting of a training program for persons desirous of television

careers, and when nothing came of the suggestion, we rolled up our sleeves and began the first coordinated television course offered anywhere in the country, and how the courses met the emphatic acceptance of the N. Y. Department of Education and were immediately approved for veteran’s training.

We’re proud to have been on the groundfloor (or sub-base-ment) of television. We drink a toast as we cut our birthday cake, to television’s march forward.

Yes, Mr. Kobak . . .

“MILLIONS have been spent on engineering and thousands on programming. It’s time that millions be spent on programming and thousands on engineering. . . .”

These are the strong words of Edgar Kobak, President of the Mutual Broadcasting System, spoken before the TBA Conference. We hope they do some good. As every reader of TELEVISER knows, we have long fought for improved program standards, even to sticking out our necks too far.

Why doesn’t Kobak, as president of MBS, of which WOR is a key station, see to it that his own organization begins to implement his strong words by action? Why doesn’t WOR, with a CP already granted for Washington and an application pending in New York City, seriously embark upon weekly and semi-weekly series of programs? (ABC has already done so in five cities, without owning a single facility!)

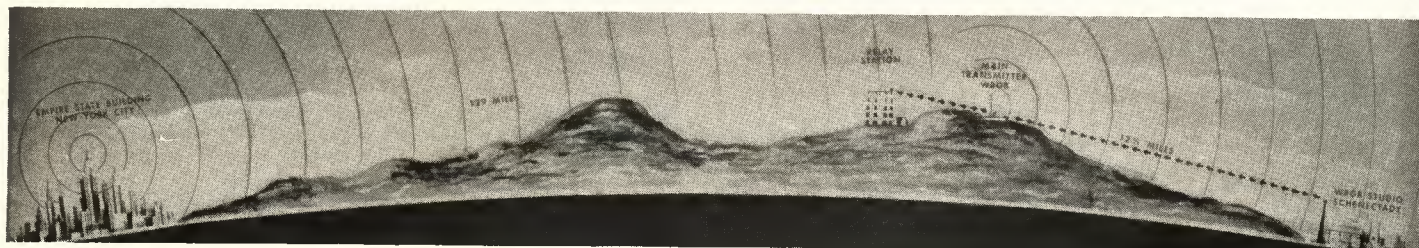
The opportunities are here. Facilities are available. Writers, actors, and directors are not only available, but are chafing at the bit. Even advertisers are available. So why, Mr. Kobak, doesn’t your WOR pick up where it left off with its low-budget experimental programs of 1943 to 1945 at WABD and recently at WRGB, and really begin to spend some of those millions you mentioned?

Publicity or Service? . . .

CONVENTIONS, notoriously party occasions, are okay as such for “well established” groups that are content to leave trade duties to elected officers. However, it is not satisfactory for an infant organization in a whelping field.

TBA has very few (49) members. Its attendance (850) paid \$25 to “learn” something—to get on the inside. They learned little. Panel “authorities” were names for the most part—not informed working members of the profession. Their selection was obviously determined by their TBA membership or their “name” window dressing.

Too many people in television know too little and when an opportunity is flunked to “instruct” the neophytes then everyone suffers. TBA conventions can and must be something besides a publicity medium for the industry.



TELEVISER'S ANNUAL INDEX

As an aid to libraries, schools, colleges and students of television generally, the editors publish this Index to articles which have appeared in the TELEVISER during 1946. (If back copies are desired, write to the Readers' Service Bureau, Televiser Magazine, 11 W. 42nd Street, New York City, enclosing fifty cents for each back issue desired. Bound Volumes, consisting of all 1946 issues of TELEVISER, together with an Index, are available at \$5.00 each.)

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