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# Televiser


JOURNAL OF TELEVISION



➔ **30 SPONSORS ON TELE** — PAGE 15

➔ **VALUE OF REMOTES** by Tony Miner — PAGE 22

➔ **TELEVISER'S SURVEY RESULTS** — Pages 7 & 29



Start

small

with

the

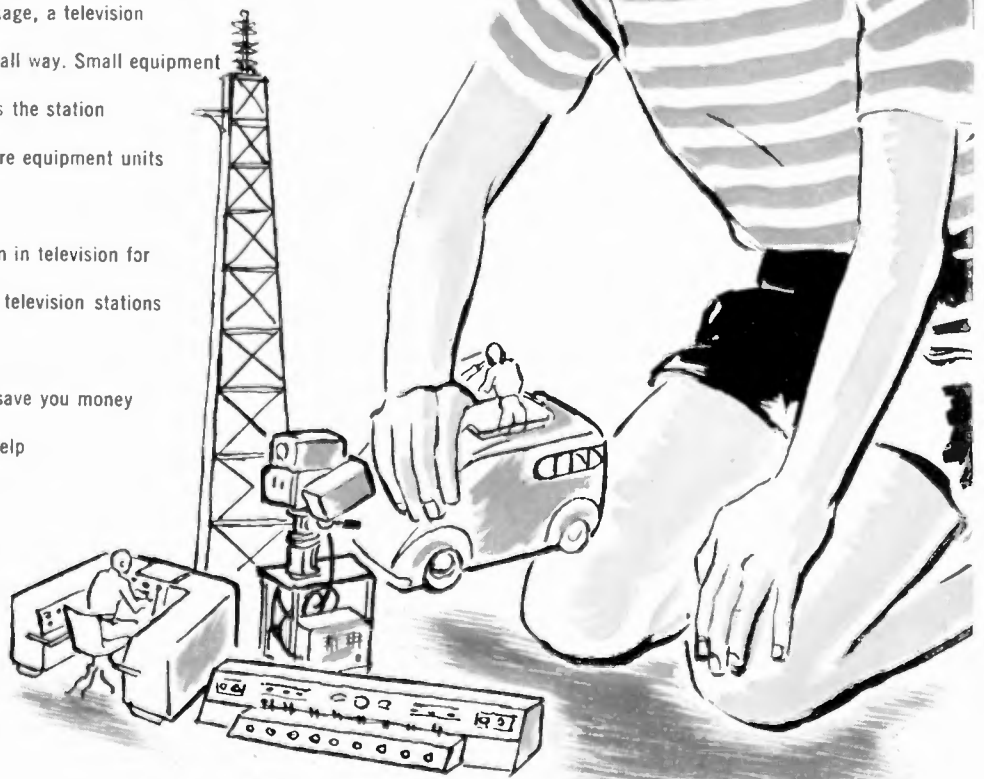
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Every Farnsworth instrument offers the superior performance that has been synonymous with the Farnsworth name throughout 20 years of pioneering electronics activity. Farnsworth Television & Radio Corporation, Fort Wayne 1, Indiana.

# Farnsworth

Television

Radio

Phonograph-Radio

# "Contributed more

...take in the American picture.  
Thanks to the image orthicon, the RCA u  
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, Philadel-  
phia, Washington, D. C., and Schene-  
ctady-Albany (N.Y.) proved the power  
of visual broadcasting to the most doubt-  
ing Thomas.  
No other medium—film newsreels—  
led—can challenge television re-



**THE RCA IMAGE-ORTHICON TELEVISION CAMERA**

# to 1946 tele programming than any other single factor"

## 56 RCA Image-Orthicon Cameras now being used for eye-witness news coverage

This is the camera that has been making television history. Pick-ups such as the Louis-Conn fight, UN meetings, and the Army-Navy game dramatically demonstrated its ability to deliver brighter, clearer, steadier television pictures. Rivaling the human eye in sensitivity, it assured, for the first time, excellent shadow detail and depth of focus. Lighting problems were minimized. Programming costs were cut.

Telecasters across the country agree that RCA's image-orthicon camera is easy to use. The operator sees, on a fluorescent viewfinder, exactly what he is picking up. He can quickly and accurately pan to new pick-up points with a polaroid gun sight. Switching to a new lens position and refocusing can be done in one-and-a-half seconds! The 50mm, 90mm, 135mm, and telephoto lenses cover all field requirements.

The operator is free at all times to follow the action . . . keep the scene in focus. *Initial* settings are made on a built-in control panel. Any adjustments required during operation are made at a remote monitoring position.

The camera without tripod weighs only 100 pounds—divides into two units for easy carrying. Although designed especially for field use, excellent results can also be obtained in the studio. The only camera connection needed is a one-inch-diameter, plug-in cable to the control equipment. Camera can be as much as 1000 feet from the control position. RCA image-orthicon cameras—plus easy-to-set-up, portable field equipment to go with them—are now in quantity production. An immediate order will assure early delivery. Write Dept. 104-E.



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

In Canada: RCA VICTOR Company Limited, Montreal



**WPTZ**—The RCA image-orthicon camera picks up a Penn football game from the announcer's booth at Franklin Field, Philadelphia.



**WGN**—The camera, mounted atop RCA's new "television studio on wheels," picks up a few "off-the-cuff" sidelights at the NAB Convention.



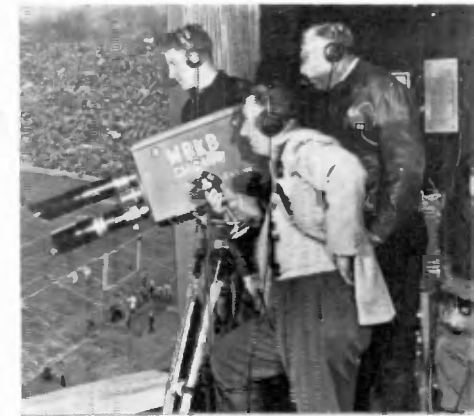
**WNBT**—Two RCA image-orthicon cameras, operated from a specially erected television platform, help bring the Navy-Duke football game to televiewers in the New York area.



**WMAL**, Washington, D. C., picks up an indoor event with its new image-orthicon camera. Monitoring is done at the easy-to-carry, suitcase-type control units.



**KSD-TV**, St. Louis' new television station, makes its first remote pick-up—the Veiled Prophets' Parade, October 8, 1946.



**WBKB** telecasts a Northwestern football game from the Southwest Tower of Dyche Stadium. Portable field equipment is shown at right.

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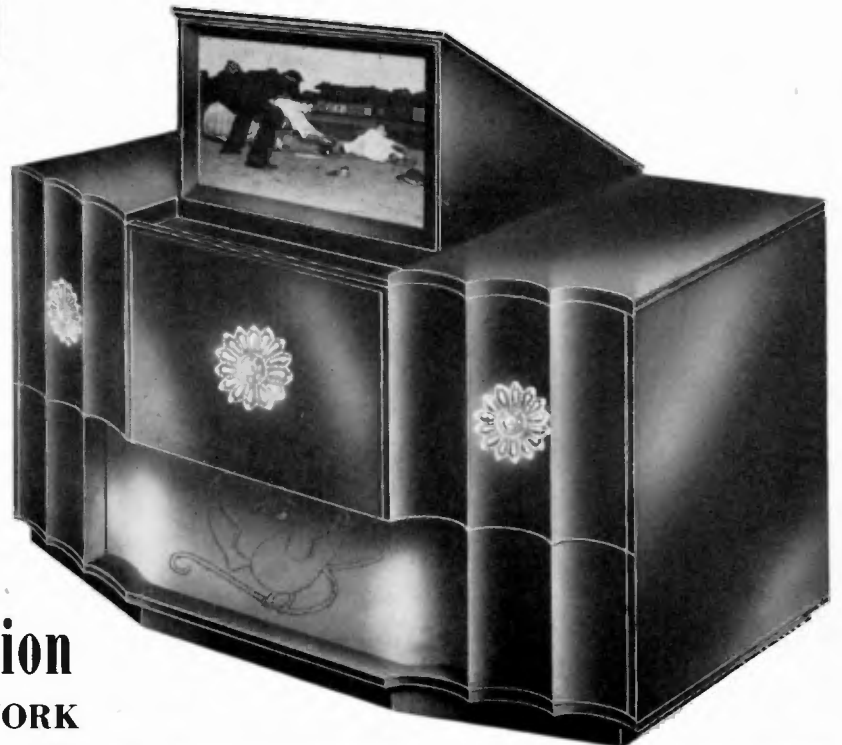
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specially designed for Clubs, Bars, Schools, etc.*

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"24"*



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*TELEVISION*

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**TELICON Corporation**

851 MADISON AVENUE, NEW YORK

May-June  
1947

# Televiser

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

Vol. 4  
No. 3

Published at 11 W. Forty-Second St., N. Y. 18, N. Y. Tel: LO 5-1683

COVER: WNBT's camera covers the New York Giants' home baseball games at the Polo Grounds. Games are not sponsored, NBC paying \$50,000 for the television rights. Most of the video stations, except three, have baseball pickups.

IRWIN A. SHANE, Publisher  
JUDY DUPUY, Editor

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# LETTERS TO THE TELEVISER

SIRS: I was very much impressed with the attitude that Ollie Tucker has taken in her article *Expert Styling—The Key to Better Television Pictures* (TELEVISER, March-Apr., 1947). I am sure that almost everyone involved in producing programs attempts to apply the suggestions she offers as to settings, costumes and set dressings.

Comparing still photography with styling television pictures, although Miss Tucker points out the great difference, is not the best way of stating the problems. The styling of the hundreds of "pictures" that transmit the story of any studio dramatic program, necessitating consequent changes, additions or subtractions, might take well over a year of rehearsals. However, pre-planning—the intelligent selection of physical impedimenta—will, as she suggests, eliminate many of today's errors (bad picture composition).

Criticism like Miss Tucker's, especially as it leans over backwards in being constructive, seems to me highly desirable.

R. J. WADE, *Art Director  
WNBT, New York City*

### Applause . . .

SIRS: In general, I believe the Institute is a valuable promoter of television and I admire TELEVISER's initiative and courage in putting it over.

WORTHINGTON MINER  
*Director of Television  
WCBS-TV, New York City*

SIRS: Sorry, I wasn't able to get over to the Institute meetings, but I understand from one of my men who covered it that it really was a grand show. I was very happy to hear this.

LEWIS WINTER, *Editor  
Communications  
New York 17, N. Y.*

SIRS: You had a most successful meeting and I appreciate having been included.

C. E. HOOPER  
*C. E. Hooper, Inc.  
New York 16, N. Y.*

SIRS: Please let me take this opportunity to congratulate you on a very successful convention. I think that everything was well arranged and that you had some very capable speakers and interesting exhibits.

C. D. FORD, *Sales Research Director  
Photo Products Department  
E. I. DuPont De Nemours & Co.  
Wilmington, Delaware*

SIRS: I would like to say that I found the Second Television Institute a very stimulating and thought-provoking undertaking. Such events as the Institute, which enable leaders in the industry to exchange opinions on their activities, invariably prove to be of great value to the industry as a whole.

WILL BALTIN, *Sec'y-Treas.  
Television Broadcasters Assoc., Inc.  
New York 18, N. Y.*

(Cont'd on Next Page)

# Television Techniques

by HOYLAND BETTINGER  
Television Consultant

This is the first book to cover comprehensively all the operating phases of television production. Out of long, intimate experience with the development of new techniques in this field, the author has written a step-by-step reference manual which treats of equipment, composition of the picture, photography, special problems of script-writing, the direction and production of the play, and the special problems of lighting. Line drawings are used throughout the text to illustrate graphically the means and methods discussed. The book is directed to all who make use of the television medium: the sponsor and his aids, script and continuity writers, studio crews, control room personnel, remote pick-up units, actors and producers. But everyone interested in any phase of television production, from either professional or amateur point of view, will find this book indispensable as a guide to the best and newest methods in the field.

"I have made it a point of reading the other books that are available on the subject and I think your book is far in advance of anything that I have read."—Charles F. Prickett, General Manager, Pasadena Playhouse, Pasadena, Cal.

\$5.00

★

1947 Revised Edition

## THE FUTURE OF TELEVISION

by Orrin E. Dunlap, Jr.  
Executive Staff, R.C.A

The forward-looking theme of this book is to help chart the future of television, to spotlight what is ahead for the radio industry and to suggest the consequences of this upon the home, the theater, music, news, sports, business, and the commercial uses of a whole new medium. Revisions bring it abreast of the most recent changes in the field, and include extensive additions to the valuable historical appendix. \$3.00

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NEW YORK 16

## LETTERS TO THE TELEVISER (Continued)

SIRS: I assure you that attending the Television Institute was most pleasurable and instructive to me.

I found it very interesting that you were able to get the "television minded" from other cities to be present and I think the highlight of the entire affair was the luncheon on Tuesday when they expressed their hopes and plans for television in their locality. It was the first time that I, at least, had the feeling that television was no longer confined to the Middle Atlantic states and that people all over the country were beginning to look upon television as the next thing available for their entertainment and instruction.

I also enjoyed Mrs. Burke's speech immensely. She's the first outsider that has had anything optimistic to say about our future.

HELEN T. RHODES  
Supervisor of Production  
WRGB, Schenectady, N. Y.

SIRS: Although I was unable to attend all meetings, I was much impressed by the interest and general activity of everyone present.

It was particularly interesting to note that nearly every speaker agreed, that when all is said and done, showmanship in programming will tell the final story of Television. Consequently, if everyone in the industry is aware of this fact, we may be certain that this vital phase of entertainment will receive its proper share of attention in future planning.

MAX FLEISCHER  
Film Consultant  
New York City

SIRS: Any function, such as your recent "Television Institute," that brings together a group of business people sufficiently interested in television to set aside pressing duties and devote a few hours to the new medium is important.

The few people qualified to speak for television are cognizant of their obligation to the industry because today big business's opinion of television and its future is being crystallized by the public utterances of the new industry's spokesmen.

The nation's business men need to know the facts of television's growth and development, not a lot of crystal gazing and first person singularizing by its spokesmen.

LEE COOLEY  
Director of Television  
McCann-Erickson, Inc.  
New York City

SIRS: The gentleman who followed me on Tuesday made what I thought was one of the most intelligent presentations on television I have heard to date. Certainly it had a tremendous amount of helpful information in it. If 50% of the talks given were as good, I would say the Institute must have been a success.

C. J. DURBAN, Ass't Adv. Div.  
United States Rubber Co.  
New York, 20 N. Y.

ED. NOTE: The speaker referred to is Chet Kulesza. Text of his talk is on page 16.

SIRS: At the Television Institute I noted one thing which impressed me very favorably as compared with the TBA Convention with which, as you may know, I was very closely connected last Fall. My job was to organize the panel meetings and select suitable subjects. We attempted to run four such panels simultaneously and I believe this was too great a subdivision of talent and audience. It seemed to me your idea of having two panels working simultaneously was far better.

I personally enjoyed taking part in your Station Management Panel and was appreciative of the opportunity.

P. G. CALDWELL,  
Sales Mgr., Television Equipm't  
General Electric Company  
Syracuse, N. Y.

SIRS: There is one thought concerning your meeting. Usually the business and program groups invite engineers to attend their meetings for the purpose of obtaining information from them on technical matters with which these groups are not very familiar. It is my thought that the engineer can benefit at least as much by contacts with such non-technical people because they afford him an insight into activities that are not only as important as his, but less amenable to quantitative analysis. I think it does an engineer good to realize that not all activities can be reduced to precise formulas and equations, and that people who are capable of obtaining successful results in spite of the vague and ill-defined nature of their problems are possibly even more brilliant than some of our mathematical and technical wizards.

I think you can appreciate from the above remarks that I thoroughly enjoyed my participation in your conference, and that I sincerely regret having had to return before its conclusion because of the pressure of some engineering business back at my office. Please accept my best wishes for the success of the forthcoming Television Institute meetings.

ALBERT PREISMAN  
V. P., Charge of Engineering  
Capitol Radio Engineering Inst.  
Washington 10, D. C.

### Under Separate Cover . . .

SIRS: Under separate cover I am mailing to you a copy of the "All Television" issue of the *AER Journal* (Journal of the Association for Education by Radio). This issue is worthy of note inasmuch as the entire copy is devoted to television in education. We believe some of your readers might be interested in having a copy and are therefore calling it to their attention while copies are still available.

You will be particularly interested in the inside back-cover page of this *Journal* listing the aims and objectives of the AER's TV Committee and setting forth our future plans for TV educational script exchange and survey of school video activities all over the country.

ELIZABETH E. MARSHALL  
Co-Chairman, AER-TV Committee  
Chicago, Ill.

THE TELEVISER



*Serving through Science*

---

## **"U.S." ENGINEERED RUBBER SERVES TELEVISION**

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**Two U. S. Rubber Co.  
Shows Now Regularly  
On Television**

**"Campus Hoopla"**

8:00 to 8:30 pm  
each Friday  
WNBT, New York

**"Music and Science"**

9:00 to 9:30 pm  
each Tuesday  
WABD, New York

Plus Special Events  
and News Casts

● Manufacturers of equipment—builders of stations—and owners of telecasting facilities—already use many U.S. Rubber Company products. When planning expansion and new designs we invite you to call on the experience and special "know how" of U.S. Rubber Scientists and Engineers for all problems and applications requiring rubber.



**UNITED STATES RUBBER COMPANY**

ROCKEFELLER CENTER



NEW YORK 20, N. Y.

# FOOTNOTES to television news . . .

## Worth Looking Into!

C. E. Hooper's suggestion, made at the Television Institute, that television call letters start with a "T" or "V" for easy identification, is a good idea but those call letters are assigned to some eleven countries under international agreements. Call letters "W" and "K" are assigned to the United States.

The FCC's recommendation that "TV" be added to radio station call letters for television, is the best method so far. However, the current session of the International Telecommunications Conference at Atlantic City may look into the Hooper suggestion.

## Television Receivers

Including estimated April production figures, there are 36,890 television receivers in the U. S. breakdown:

RMA Jan-Mar. output	18,329
Est'd RMA Apr. figure	7,000
RMA Dec. output	3,561
Viewtone (not RMA)	4,000
Prewar sets in use	4,000
<b>Total</b>	<b>36,890</b>

These receivers, both in homes and in dealers' stores, are estimated to be distributed in the following areas:

New York	22,890
Philadelphia	4,000
Chicago	3,000
Detroit	2,500
Los Angeles	2,500
Washington, D. C.	1,100
Schenectady	550
St. Louis	350
<b>Total</b>	<b>36,890</b>

## Receiver Cost

Prorated research and development charges bring the production cost of an RCA television receiver to approximately \$900 to \$1,000, according to Dan Halpin, father of T-Day.

RCA's new console, complete entertainment instrument (tele, AM and FM radio, Victrola phonograph), has a retail tag of \$795, plus tax and \$79 installation charge. Table models: \$264.30 (7-inch tube); \$397.60 (10-inch tube), plus tax and installation charges.

\* \* \*

WTTG, Washington, signed first commercial contract: Southern Venetian Blind Co. for 52 weeks. Show: Bob Wolff's Sports Clinic, Weds., 7:30 p.m.

## FCC, Eddy, Tele Links

Upon the heels of Capt. Bill Eddy's announcement that WBKB has quietly installed a series of VHF relay stations linking South Bend, Ind., home of Notre Dame Univ., and Michigan City with Chicago, the FCC has called an informal conference on common carriers for inter-city television networking, to be held in Washington, June 9. Television broadcasters, communications common carriers (AT&T especially), and equipment manufacturers are invited.

## Sponsor Activity

- U. S. Rubber Co.'s Charles J. Durban signed up the Joe Louis exhibition matches over KTLA, Los Angeles. He also snagged professional tennis matches at Forest Hills; is putting them on WCBS-TV.

- General Foods, experimenting with studio formats, signed-off *Birdseye Open House*, replacing the Thursday night WNBT spot with Allen Prescott for La France Blueing.

- Ford, which sponsors Brooklyn Dodgers and Madison Square Garden events, is shopping for an hour studio program for Fall for institutional advertising. Auto company expects to parcel out sports to video area dealers.

## Allied Stores Caravan

The RCA-Allied Stores television caravan is out to "sell" television to department stores and the public. Unit which opened at Pomeroy's in Reading, Pa., will visit 22 cities, giving 14 shows weekly (one week each city).

Equipment, carried in 5 new Chevrolets, is refurbished RCA image orthicon cameras (two) and gear used at Gimbel's (Phila.) demonstration, and includes film projector, lights, etc. Twelve 10-inch RCA receivers are used for people to see television at work.

Sponsors include: Hickok (belts), B.V.D., Koroseal Products, Sherwin Williams & Co., Hoover Mfg. Co., U. S. Rubber Co., *Charm, Pic, House Beautiful* and Westinghouse Electric Mfg. Co.

RCA gets billing for use of equipment. The 12-member staff is headed by Lou Sposa on the road. Allied is paying the bills.

## Fight for Tele Channel

Two applicants, WIP and Daily News Television Co. (Phila. News and Station WIBG) have filed for Philadelphia's remaining commercial tele channel. City with four channels has one operating station, WPTZ, and two CP holders, WPEN and WFIL.

\* \* \*

RCA demonstration unit, headed by Dick Hooper, will be flown to Milan, Italy, for participation in the Milan Fair on June 14-30, returning sometime in August.

## Profit and Loss

- Allen B. Du Mont Laboratories showed net loss of \$1,472,270 for 1946. Company lost \$1,553,463 on its television products business and \$704,051 on its video broadcasting operations, for which its income was \$71,184, according to a statement to stockholders.

\* \* \*

Don McClure, dir. of television, N. W. Ayer agency, is the new president of American Television Society, succeeding George Shupert, now on Bd. of Directors.

## Tip to Manufacturers

Logical solution to dept. store advertising on television is for manufacturers to make available filmed commercials of their products, according to Lawrence Foster, sales promotion director, Fair Store, Chicago.

Store televised *Going Hollywood*, sound film produced by Finders Mfg. Co. for its Hollywood electric table broiler on Fair's WBKB program, Apr. 25th.

Television and facsimile will be "built in" features of UN headquarters.

## Checking Figures

Back in January, Collier's made a reader survey on radios, phonograph and television. It showed that 76% of respondents has fixed notion that home tele sets are combination radio television receivers.

Most of people had no idea of a set's worth, but some figured about \$215. Survey showed that 16% are planning on buying a tele receiver, and that the desire to own a set rises significantly with income.

TELEVISER's Dealer Survey (page 9) shows that New York area customers are willing to pay \$500 for a combination receiver.

(Cont'd on Page 28)



Guests at El Borracho on 55th Street enjoy television on large-screen U. S. Television receiver. Note placement of set and bulletin.

## Results of Televiser's Tele Dealer Survey: Costs, Programs, Antennas, etc.

**A**N all-purpose receiver—including television AM and FM radio, and a phonograph—is the type of set most in demand, reported over 50 per cent of the New York area dealers responding to a TELEVISER questionnaire at the "Television Institute." But, the general public is, as the dealers see it, prepared to pay only \$500 for such a home entertainment unit instead of the present price range of \$800 upwards.

While the industry generally feels that a larger screen is necessary than that available today in the under \$500 class (*See industry survey, page 29*), more than one-third of the dealers reporting (37 per cent) indicated that the seven and 10-inch screens have found general acceptance with their customers. However, 8.9 per cent indicated that people did not care for the 7-inch screen sets at present prices, and 23.1 per cent reported that customers wanted screens at least 10-inches and larger for the home. Only 4.5 per cent of the dealers reported any demand at present price levels for large-screen sets although 24 per cent felt

that a larger screen at current prices would sell very rapidly.

When questioned as to the price range dealers thought would contribute most to a quick consumer acceptance of television, over 50 per cent said from \$200 to \$300 for a table model, and 47.8 per cent selected from \$500 to \$750 as a console range. The rest varied the price range from \$150 for a table model to not over \$1,000 for a console.

### Antenna Problem

Since most television today is an urban service and since the 134 dealers replying to the questionnaire are located in the Greater New York area, it is not surprising to discover that 29.1 per cent of the dealers look upon antennas and receiver installation as a major selling hurdle. More than half of them find that the refusal of apartment house owners to permit installations has resulted in the loss of sales. A little less than half the dealers link the present day price of antennas and receiver installation as a consumer deterrent.

Regarding manufacturers' continuing to install receivers, the dealers were fairly well divided with a slight margin in favor of manufacturers' continuing to operate as they do at present. For the record, 44 per cent were in favor of this, and 35 per cent against. 21 per cent were undecided.

### Programs and Set Sales

On the question of whether television is being sold today by its programs, it may amaze crepe-hangers to discover that over 57.5 per cent of the dealers reported that interest in television receivers is directly occasioned by specific programs. However, it will not surprise anyone to discover that these programs are remotes of sports—baseball, fights, etc. It must be remembered that dealers are reporting on customers buying sets for the first time and as one dealer puts it, "our customers are sports-minded."

Most dealers, over 73.1 per cent, reported that the absence of daytime programs make it difficult to sell home receivers. In this respect, dealers no doubt

will greet with open arms the NBC announcement that Swift & Company is sponsoring a daytime show each Friday, starting May 16, in the New York market, and the DuMont schedule of comprehensive afternoon telecasting.

The daytime hours during which dealers would prefer to have programs telecast are from 10 a.m. to 12 noon and from 2 p.m. to 5 p.m., although 33.6 per cent would be satisfied with afternoon programs. However, as many as 26.1 per cent of the dealers would prefer to have programs on the air continuously from 10 a.m. to 10 p.m. Only one dealer did not desire daytime telecasts because "most of selling is done in the evening."

On the question of evening programs, over 80 per cent of the dealers indicated that they would like programs between 6 and 8 o'clock rather than having shows start as they do today, for the most part, from 8 p.m. on. Some of the other 20 per cent stated that "prospects gather to wait until 8 p.m."—which is an indication that even in their case earlier schedules would be a help.

An indication as to who is buying television receivers today is given in the dealer reports on Cash vs. Time Payments. Over 30 per cent stated that their customers paid cash at time of purchase. An additional 23.9 per cent indicated that 90 per cent of their customers paid cash and 10 per cent requested time payments. 14.9 per cent of the dealers reported that as much as 50 per cent of their receiver business is done on time payments. The remaining dealers reported time payments from 15 per cent to as high as 75 per cent. All dealers agreed that the percentage of time-payment buyers would increase materially as the interest in television became more general. In fact, several indicated that consumer interest in time payments was increasing daily.

#### Questions Regarding Tele

An interesting index of the public's reaction to television today was given by the dealers in their response to the question: "What does the public want to know about television before buying a set?" Heading the list of responses was:

"The time programs are on the air," according to 17.1 per cent of the dealers. Right behind this, however, was a point that indicates the need for industry-consumer education, the customer question being, "Are sets perfected?" 15.7 per cent of the dealers reported that their customers ask that one.

Other consumer questions, in order of their reported interest are:

- Will color come out and how soon? ..... 11.9%
- What kind of programs are there? ..... 10.4%
- How many stations are there on the air?..... 9.0%
- What about set obsolescence? 4.5%

Additional consumer questions, reported by dealers are standard with most products today, such as: "What guarantees?"—"Delivery date?"—"Service and maintenance costs?"—"Will the set be good when I move?"

A cross-section of dealers—a total of 134—from the Metropolitan New York area, including Westchester, Connecticut and New Jersey, who visited the receiver display at the two-day meeting, responded to the TELEVISER questionnaire. No New York department store, however, was represented.

Of the 800 or more dealers who visited the "Institute" receiver display, 134 dealers replied to the questionnaire. The dealer replies are summarized below:

#### Survey Summary

1. Is There a Demand for an All-Purpose Entertainment Instrument, Or Are Customers Satisfied with Television Alone?

	% Dealers
*Combination Tele-Radio-Phonograph Console in demand..	55.2
Prefer combination but depends upon price .....	15.7
**Demand for both .....	11.2
Satisfied with tele alone.....	8.9
For the home, consoles; for taverns, television only .....	4.5
For large home, two units—an all-purpose and a tele only..	4.5
	100.0

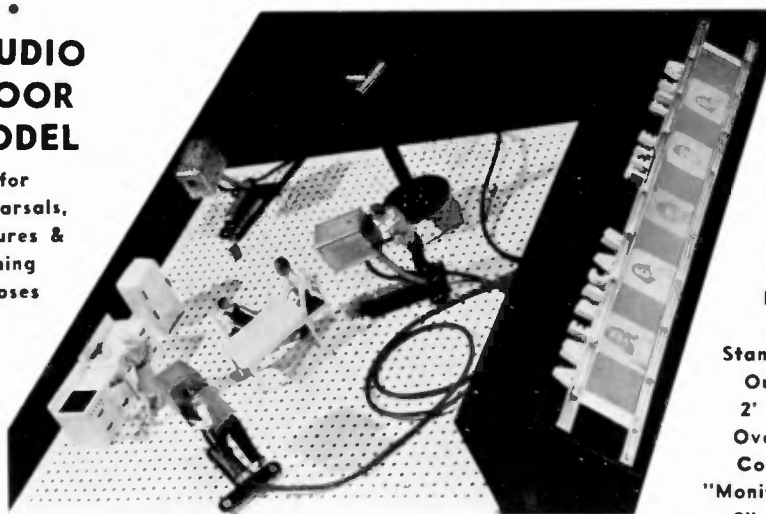
\* See replies to Question 3 on price.  
 \*\* When buying a console they want the works.

2. Do Customers Demand a Larger Screen in the Directview Set, or Are They Satisfied Generally With the Present 7-Inch and 10-Inch Tube Screens?

## A VALUABLE VIDEO AID!

### STUDIO FLOOR MODEL

for Rehearsals, Lectures & Training Purposes



Plugs into Standard Outlet; 2' x 3' Overall; Console "Monitors" 2" x 2"

Movable cameras light up simultaneously with corresponding console channel; Cameras provided with plug-in jacks; Flexible miniature actors—4½ inches high; Plastic furni-

ture for 3 rooms; Pegged floor holes scaled in ½ inch; Easy accessibility for replacing light bulbs; Carrying case provided.

## AMERICAN TELE - FILM CORP.

Package Television Shows

Original Film Spots

162 E. 86th Street, New York 28, N. Y.

	% Dealers
Satisfied with 7-inch & 10-inch screen .....	37.3
No volume sales with 10", 12" & 20" direct view consoles or projection sets till prices drop .....	23.9
Want screen at least 10-inch and preferably larger.....	23.1
Don't care for 7-inch screen....	8.9
Want larger screens at present prices .....	4.5
Larger screens for bars & grills .....	2.3
	100.0

3. What Do You Think The Proper Price Range of Tele Receivers Should Be, Based Upon What Customers Are Willing to Pay?

	Dealer		% Dealers
	Suggested Price		
Table Models	\$200 to 300 ....		51.5
	\$150 .....		38.8
	\$250 to 500 ....		9.7
			100.0
*Consoles	\$500 to 750 ....		47.8
	\$300 to 700 ....		24.3
	\$450 to \$1000*		27.9
			100.0

\* Not over \$1000.

4. What Are Your Major Problems in Connection with Selling Television Receivers?

	% Dealers
Problem of apartment house owner's permission for antenna installation .....	15.7
Price of antennas and receiver installation ..	13.4
Poor quality in programs and not enough broadcasts ....	13.4
Lack of daytime programs .....	11.9
Obtaining merchandise for deliveries .....	11.2
Price of receivers .....	9.7
Size of picture screen.....	6.0
*Miscellaneous .....	18.7
	100.0

\* Includes "Time for Set delivery," "Future price cuts," "Lack of set selection," "Color," "Obsolescence," "Clear reception," "Short term credit," and "Telecasting service."

5. Do You Believe That Television Receiver Installation Will Continue to Be Done by Manufacturer Service Branches?

	% Dealers
Yes .....	44.0
No .....	35.0
*Undecided .....	21.0
	100.0

\* Includes "Installation, No: service, Yes," "Questionable," "Don't Believe So," "Not Much Longer."

6. Do Your Customers Mention a Specific Program and Giving That—the Desire to See the Program—As the Reason for Buying a Set?

	% Dealers
*Yes .....	57.5
No .....	42.5
	100.0

\* Sports events, baseball, fights; some customers want more musical programs.

7. Do You Find It a Problem to Sell Television Receivers Without Daytime Programs for Demonstration Purposes?

	% Dealers
Yes .....	73.1
No .....	17.9
*Not at Present .....	9.0
	100.0

\* Not now with baseball being telecast.

8. What Hours Would You Want Daytime Programs?

Hours Programs Desired	% Dealers
10 a.m. to 12 noon & 2 p.m. to 5 p.m. ....	39.5
1 p.m. to 6 p.m.....	33.6
10 a.m. to 10 p.m.....	26.1
*No daytime programs.....	.8
	100.0

\* Most selling is done in the evening.

9. What Percentage of Customers Request Time Payment in Purchasing a Set and What Percentage Pay in Full at Time of Purchase?

Cash Payments	Time Payments	% Dealers
100% .....		30.6
*90% .....	10%	23.9
*85% to 70% .....	15% to 25%	20.9
50% .....	50%	14.9
25% .....	75%	9.7
		100.0

\* Most private owners pay cash.  
\*\* But expect up to 50% time payments; most dealers expect time payments to grow larger.

10. What Does the Public Want to Know About Television Before Buying a Set?

	% Dealers
What times are Programs on the air? .....	17.1
Are Sets Perfected?.....	15.7
Will Color Come Out and How Soon? .....	11.9
What Kinds of Programs Are There? .....	10.4
How Many Stations Are on the Air .....	9.0
What About Set Service and Maintenance Costs? .....	6.0
What About Set Obsolescence? .....	4.5
*Other Questions .....	25.4
	100.0

\* Includes "What does an antenna look like?"—"Will set prices drop?"—"Will there be new models soon?"—"Will set be adaptable for color?"—"If I move will set work?"—"Is radio-phonograph in set?"

Some of the dealers represented in the survey include Charles Bellette, Inc., Jamaica; Plaza Radio Shop, Brooklyn; Preferred Stores, Inc., Pelham, N. Y.; Jacobs Bros. Dept. Store, Harrison, N. J.; Lew Rose, Inc., New York City; Loewy's, Empire Radio, and Rosner's, all of Yonkers, N. Y.; Joseph Fischers, Inc., Metchew, N. J.; Forlenza's Home Appliance, Newark, N. J.; Budge Hardware Co., New York City; Staten Island Electrical Appliance Co., Staten Island; Eisler's, New Brunswick, N. J.; Shearn's Radio Store, New York City, and Gordon Jewelers, Inc., Mt. Vernon, N. Y.

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Studio Designs, General Management Problems

# 2nd "Television Institute" Provokes New Tele Activity

THE 2nd national "Television Institute"—which served as the springboard for renewed interest in black and white television—took place April 14-15 at the Hotel Commodore in New York City with top radio, advertising, and television executives in attendance from all parts of the United States and Canada.

As a result of the "Institute," or partially traceable to the two-day gathering (sponsored by THE TELEVISER), a number of stations have or are planning to re-apply for television frequencies, and some sponsors have put their video thinking on the dotted line.

Speaking for new stations, Robert Cochrane, program director of the Baltimore Sunpapers' video station now under construction, said that "the main problem facing television today is video networking." (See text of talk, page 33.)

Mr. Cochrane was one of 51 speakers who participated at the two luncheon sessions, seven panel meetings and four seminars. The luncheon sessions were under the co-chairmanship of Dr. Alfred N. Goldsmith, consulting engineer, and J. R. Poppele, president of Television Broadcasters Association.

Supplementing Mr. Cochrane's views, Harry Bannister, general manager of WWDT, Detroit, declared that "the one thing that has been holding back new stations from getting on the air is the inability to get equipment deliveries." He

said the station had been waiting for a transmitter since January. Mr. Bannister estimates that Detroit's present 2,000 television sets will be increased to 20,000 or 30,000 by the end of the year.

Other speakers reporting on television in their areas included William C. Eddy of WBKB, Chicago; Worthington Miner of WCBS-TV, New York City; Helen Rhodes of WRGB, Schenectady, N. Y.; Ernest Walling of WPTZ, Philadelphia; and Paul Mowrey, national director of television, American Broadcasting Company.

"Many broadcasters like to play house when it comes to television," Richard W. Hubbell, television consultant, told the management panel. He said that many of them "forgetting the sound principles on which they have operated in the past and titillated by the glamor of television, plunge in head-first." Not knowing where they are going, "they usually end by getting stuck in the mud." His advice was to "look before you leap."

For the first time, a typical housewife viewer spoke at an industry meeting, giving her reactions to television. Mrs. Clara A. Burke, a suburbanite, criticized present video commercials, characterizing them as "amusing or boring" and at times "revolting."

At the agency panel, Charles J. Durban, assistant advertising manager, United States Rubber Co., who has been sponsoring television shows since 1944, ascribed

the failure of many video commercials to a lack of agency and sponsor "know-how." He said agencies and sponsors must know their end of the business as well as cameramen and technicians know their equipment.

Other speakers at the agency panel included Chester Kulesza of BBD&O, Jose di Donato of Doherty, Clifford & Shenfield, and Ralph Austrian of RKO Television. Text of their talks appear elsewhere in this issue.

## Challenges Industry

Challenging the broadcasters and agencies, David P. Lewis, director of television for Caples advertising agency, declared that "while everything possible has been done to turn out new video sets, we've done far too little towards putting something good on the screens." He further declared that the only way agencies, who are to sell the sponsors, can get the video "know-how" is by working in control rooms and he called upon broadcasters to let down the bars.

Other speakers heard during the two-day meeting included: Max Fleischer, Rudy Bretz of WCBS-TV, C. E. Hooper, researcher, Harry Mackey of U. S. Rubber, Walter Lawrence of RCA who reported on field equipment; Philip G. Caldwell of General Electric; Richard Rawles of ABC Television; Albert Preisman of CREI; John Flory of Grant, Flory and Williams; Paul Knight, and Judy Dupuy, editor of *The Televiser*.

Panels were under the chairmanship of Thomas H. Hutchinson, Dr. Alfred N. Goldsmith, Lee Cooley of McCann-Erick-

(Cont'd on Page 16)



Industry leaders from all parts of U.S.A and Canada attended TELEVISER's second annual "Television Institute." Luncheon speakers and guests included: Dr. Alfred N. Goldsmith, Jack Poppele (not shown), J. B. Elliott, Dr. Allen B. DuMont, Mrs. Clara Burke, Paul Raibourn, others.

# Need for Industry Adjustment Stressed by David P. Lewis\*

TELEVISION faces a serious challenge today, and we can't afford to face it with indifference or complacency. But, there is one phase of our industry which is more of a challenge than any other—programs. I want to talk about television programming—from the viewpoint of an advertising man who wants to sell television to sponsors.

I think we ought to ask ourselves some searching questions about television programs. First: What are we prepared to offer those million new set owners, predicted for 1948, in the way of entertainment? And second: Will the public buy a million telesets in 1948 or any other year if we don't have more and better shows to offer? And third: Will the sponsor with products to sell do anything about it if we don't?

## Six Percent Drama

What about the programs we have today? Leaving out the free films and out-of-date "B" movies and other time-fillers—and leaving out sports and other remotes, which we will discuss later—the live studio schedule for this week (April 13) for three stations here in New York is only seven or eight hours. The maximum that any one set owner can receive is only about four hours of live studio programs. Dramatic programs—which ought to be our long suit—are running around six percent as against 26 percent for radio and much higher percentages for other entertainment media.

In view of television's youthfulness, this would not seem to be too serious a situation at the moment. But the point is that, on the whole, we are not prepared to offer anything radically different or measurably better, should we be called upon to do so.

Assuming that the number of receivers may increase shortly to a point demanding more programs, the viewers will get only an increased diet, for the most part, of what they've been getting for the past several years—and I think we can agree that too much of that hasn't been good enough.

We haven't, to date, been sufficiently

concerned with program departments. While we've been doing everything possible to turn out those millions of sets, we've done far too little towards putting something good on the screens. We have neglected studio programs in favor of remotes. We've allowed a false economy to cripple some of the studio programs we've had. We haven't trained nearly enough directors, and we've given experience in writing for television to almost no one.

There have been some notable exceptions to all of these generalizations. There are a number of good programs and well-trained directors. But the truth is that a handful of programmers have been carrying the ball. We cannot wait much longer to begin spending a better balance on writers and producers and talent—to give the public something it will want, instead of something it will merely accept.

## Good Programs, Receivers

Which brings us to the second big question: Will the public continue to buy receivers if we don't improve programs? We may find soon that the pioneer days of set-ownership are over, and that new set owners are going to demand more and better programs than we now have to offer for their four hundred million dollars. The day may soon be here when good programs and only good programs will move the sets.

I feel that we have a tendency to under-estimate the importance of programming in this connection. We are inclined to believe that the sets will sell on the basis of novelty alone, and that after enough sets have thus been sold, the rest will be easy. To prove this, we point to what happened in radio's early days, when people did buy sets with little or no regard for what they could get on them. But here's the difference: It was not the novelty of radio which propelled the broadcasting industry then—it was the novelty of home entertainment. With the possible exceptions of raspy gramophones and wheezy player pianos, radio found the field of home entertainment almost devoid of competition.

But—television is entering that field with a tough and experienced competitor already firmly established. Radio is there

DAVID P. LEWIS, *Tele Director*  
*Caples Company, New York City*



"... We've neglected studio programs for remotes; drama ought to be our long suit."

—and don't let carping critics mislead you—it's doing a good job. Television has got to offer more than novelty. It must offer as much or more than radio—and with only a few exceptions, television isn't proving that it can.

There are those who feel that sports programs alone can be depended upon to establish television. Granted that television may do a better job of sportscasting and granted, therefore, that a larger percentage of television time may be devoted to sports, we still have a programming job to do. Television must provide good entertainment not only in sports, but in all departments.

## Programming Responsibility

It is true that a number of surveys have been made which seem to indicate that people are ready to buy telesets at the \$400 figure on the basis of today's programs. But there's a big difference between saying you're going to buy something and actually buying it. The big selling—the big buying urge—will be developed as and when Joe Doakes sees television in action in his neighbor's home, and decided he's got to have one too. If the programs he sees there aren't so good—he may decide to wait.

We can't expect the sponsor to do anything really big in television until advertising agencies and stations have developed the programs necessary to develop the audience the sponsor has got to have. There have been notable exceptions here, too—a number of sponsors have gone into television, but too often as a purely precautionary measure. And meanwhile there have been some notable examples of sponsors pulling out of television, "to wait until the medium is more advanced." (Cont'd over)

\* Text of Talk at Luncheon, Television Institute, April 15, 1947.

Those of you who have tried to sell television to the average run-of-the-mill type of advertiser—the kind of advertiser who has to see something for his dollar, which is the kind of advertiser we will have to depend on in the long run to make television really big—those of you have had the experience of talking television to that kind of advertiser know what the situation really is. He is inclined to ask some rather penetrating questions about television. He is inclined to be interested only in a proven program format, and an established audience.

Let's begin with the broadcasters themselves. It is true that every time they turn around it costs them money—but that was to be expected from the beginning, and we can't hold the public nor the sponsor liable for it. The main responsibility for more and better programs still falls on the broadcasters.

If this means increased budgets, then budgets must be increased. If that's impossible, and the job can only be done by spending less for publicity and advertising, then let that money be saved and put into programming. But I believe that by all standards of showmanship, this industry has too small a percentage of its people working on shows.

### Open Studio Doors

Here's something else the broadcasters can do to help programming, and this is a delicate point because it's controversial. But I believe those broadcasters who haven't already done so, ought to open up studios to the outside world and let in some of the talent that wants to learn about television and wants to contribute something to it. Specifically, I am referring to the policy found in some quarters of prohibiting or limiting the advertising agency's participation in programming. Television isn't going to be a profitable advertising medium until the agencies are behind it solidly, making their various contributions, and aggressively selling it to their clients—which they aren't doing today.

Yet, we have the curious inconsistency of a television station criticising the agencies for their lack of interest, while denying any agency a genuine opportunity to get interested. It's true broadcasters say to us, "You can package a show and we will put it on the air for you." But how is the agency man going to know how to plan or package a show? How is he going to talk television intelligently to his

client in order to get a show packaged? Believe me you don't get the feel of television anywhere or any other way than by working in the studio and doing the work yourself. Then what better way is there to whet an agency's enthusiasm for television than to give agency men actual control room experience?

The policy of denying it to them seems to spring from the theory that the agencies have exercised too much control in radio, and that they shouldn't be allowed to do the same thing to television. But on the contrary—I believe that the agencies have helped radio become what it is today, and I firmly believe that television must have the active participation of advertising agencies, without crippling restrictions, if it's ever going to be what you and I want it to be.

### Agency Participation

Now here is how such an open door policy can help television programming, and this is where my suggestion to the advertising agency comes in. I believe it to be the responsibility of the agency to get and pay for its own experience in programming. It doesn't need to cost much. If the broadcasters will cooperate—and there are those who will—it can be done

for a fraction of a percent of your total annual billing. It will be a sound investment—charge it up to training, promotion, speculation—you'll get it back many times over. What better way could there be for an agency to insure its ability to provide decent television service to a client when the time comes—instead of blundering with the client's money?

The company I work for has done this. It's a moderate-sized agency—and certainly any agency as big or bigger can do as much or more. We did thirty-two half-hour broadcasts last year, covering a variety of program formats. As a result, we have acquired some know-how; we have a working knowledge of the medium, we've learned something about the economical production of commercial programs. We can give a client sane advice about television, and some real help in buying or planning a program. And we have developed a few valuable commercial properties. In short, we feel we are better equipped for the selling job we have now undertaken. At the same time, as evidenced by audience reaction, we've helped along the cause of programming, and thereby the cause of television.

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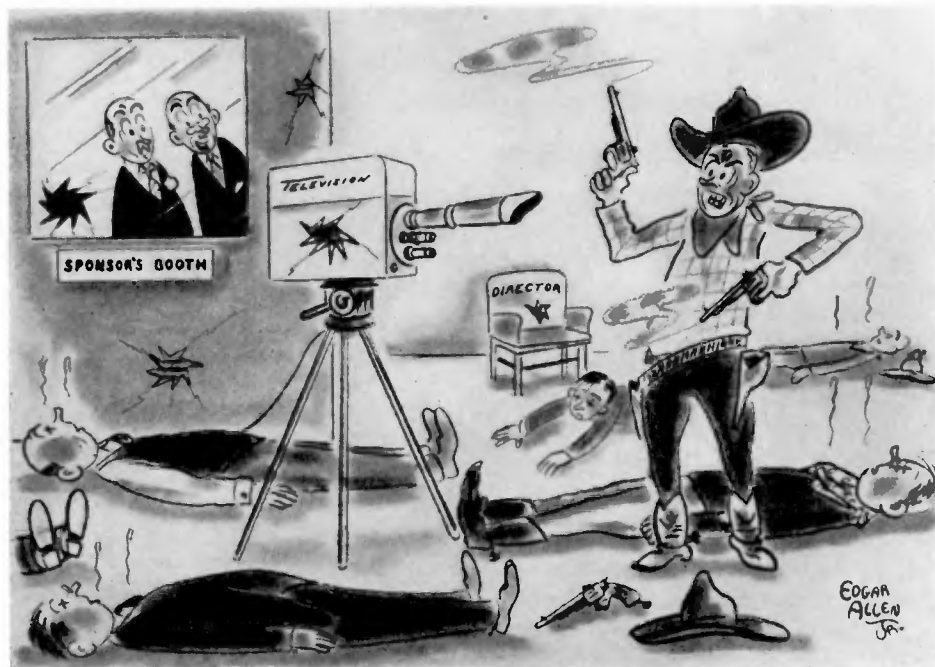
**THE TELEVISION WORKSHOP**

11 West Forty-Second Street

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# 1: SPONSOR & AGENCY ACTIVITY



"Hey, he got the cameraman today!"

## 30 Sponsors Now Using Video Medium

ALTHOUGH no television station to date is hanging out an SRO sign, more and more of its time segments are being sponsored, some in the afternoon. Already over 30 advertisers are using the visual medium. This past month saw Kraft, General Foods, Kelvinator, and Swift enter the television picture on large-scale use of the medium.

Kraft has taken over an hour segment on WNBT for its *Kraft Television Theater*, a heavy-budget show, for 35 weeks. The company is using television to sell a class product, MacLaren's Imperial Cheese, which is not being sold generally on radio, present-day mass medium.

General Foods currently sponsors, cooperatively with Ford, the Brooklyn Dodgers home baseball games on WCBS-TV and two studio shows, *Birdseye Open House* and *Juvenile Jury* (Gaines Dog Food) on WNBT. These shows are networked to Philadelphia and Schenectady.

Kelvinator Division of the Nash-Kelvinator Corp. is using television to display its refrigerator. The 15-minute cooking program, *In the Kelvinator Kitchen*,

set in a modern kitchen, uses a four-station network in the evening hours. It originates in New York (WNBT) and is re-telecast in Philadelphia, Schenectady and Washington, D. C. (WTTG).

Daytime shows are being explored by Swift and Company. It has selected a half-hour informal program with Jinx Falkenburg and Tex McCrary for glamor and its home economist for product demonstration. The Philadelphia Electric Company, in order to promote set sales and give dealers demonstration programs, is sponsoring a three-times a week hour show on WPTZ. Show includes fashions, food preparation and film.

### Pioneer Sponsors

Bristol-Myers, Gulf Oil, The Borden Company, Firestone, Standard Oil (Esso), RCA-Victor, United States Rubber Co., and Sears-Roebuck have been using television for the past year or more. These companies sponsor studio or film show, usually. However, the United States Rubber Co. has been underwriting sports and special feature shows on a one time

basis, both direct pick-up and film. Most recent deal is the Joe Louis exhibition bouts at KTLA, Los Angeles, scheduled for June. U. S. Rubber also holds options on Louis' exhibition bouts in Chicago and New York.

Spots—time signals and weather reports—have long been established on television. Sponsors of time signals include: Benrus (WNBT), Bulova, (both WNBT and WCBS-TV), Elgin on five stations, three in New York City and WBKB, Chicago, and KTLA, Los Angeles; Gruen (WCBS-TV) and Longines-Wittnauer (WABD).

### New to Tele

Botany weather reports are now on five stations, having just started on KSD-TV, St. Louis, and KTLA. Botany's woolie lamb, also being on WABD, WNBT and WBKB. Reid's Ice Cream has weather reports on WCBS-TV, and Sanka Coffee is scheduled to start a weather series on WABD this month.

New to television is financial news—Bache & Company, brokerage house, gives stock market reports daily at 1 p.m. via ticker tape on WABD.

With the return of Gimbel's of Philadelphia to WPTZ with a fifteen minute merchandising segment, *The Handy Man*, there are now three department stores utilizing television. The other two are The Fair Store of Chicago with a news and merchandising show, *Telechats*, and Wanamaker's of New York. Wanamaker's uses its half-hour on WABD for manufacturers' products in its store.

Sports, baseball and boxing, have the longest list of sponsors and probably will continue being the most attractive buy; however, not at the price quoted by the New York Yankees to one sponsor—\$155,000. With that money, the company could buy a radio network show with national coverage today.

Baseball games and sponsors are: Brooklyn Dodgers, Ford and General Foods (WCBS-TV); Chicago Cubs, Commonwealth Edison and Ford (WBKB); Philadelphia Athletics and Phillies, Philco Distributors, Inc., and Atlantic Refining Co. (WPTZ); and St. Louis Cardinals and Browns, Purity Bakeries (KSD-TV). New York Yankees and Giants are not sponsored.

Griesedieck Brothers Brewery is spon-

soring a fifteen-minute pre-game sports cast and a one-minute announcement following home games of the Cards. In addition, the Brewery has a half-hour sportscast on the St. Louis video station.

Sponsoring boxing and wrestling are Gillette Safety Razor Co. (boxing) on WNBT, American Stores (boxing on WABD), Hyde Park Breweries Assoc. (boxing, wrestling and sports) on KSD-TV.

Other companies utilizing television, on a one time basis, include Frigidaire, Westinghouse, and Armour Co. Chevrolet has an hour of film on WABD, the agency concentrating on the development of commercials.

Despite no help from Columbia Broadcasting System, sponsors continue to come into the television field, continue to experiment, continue to make sizable appropriations with the full knowledge that in addition to the necessity of acquiring an understanding of the medium and its display use, they are selling products.

## 2nd "Tele Institute" Provokes Tele Activity

(Cont'd from Page 12)

son, and Irwin A. Shane, publisher of *The Televiser* and director of the Television Workshop of New York.

In the exhibit section, receivers—RCA, DuMont, Telicon and United States Television—were on display. The televised baseball games brought in over 800 dealers during the afternoon sessions.

In addition, there were photographic displays of television shows, commercial and set designs; also displays of miniatures. The Borden miniature, Elsie the Cow and a model kitchen used on WNBT, drew considerable comment. Photographic displays were entered by Young & Rubicam, Doherty, Clifford & Shenfield, The Borden Company, WCBS-TV, WNBT, WBKB, WRGB, KTLA, Duane Jones, Television Advertising Productions, and The Fair Store of Chicago. Over 100 entries were on display.

### EDITOR'S NOTE

Due to lack of space, it is impossible to print all talks given at the "Television Institute." Those of Mrs. Clara A. Burke, housewife, J. R. Poppele, president, TBA, Charles J. Durban, ass't adv. mgr., U. S. Rubber Co. and Al Preisman, vice pres., Capitol Radio Engr. Inst., will appear in the July-August issue.

# Problems of Visual Selling on Television Today

By CHESTER W. KULESZA\*

Television Department, BBD&O, New York City

"... Tele directors must learn to visualize action. Best tele writing is result of teamwork collaboration of visual arts man and writer."



CHESTER W. KULESZA, Tele Dep't Batten, Barton, Durstine & Osborne

**A** KNOWLEDGE of the basic advertising appeals to which the public responds, together with a working knowledge of the vehicles used to carry these appeals, can be of great aid in preparing good commercials for television. Some of the mysteries of acceptable television programming have been discovered. But these successes are merely surface scratches that can point the way to a more definite and exciting success for television in the future.

The public rejects most of the programming today. Some of the more common complaints go like this:

"Why don't they use some imagination in those television commercials?"

"Why don't they put on some decent entertainment? We pay a small fortune for a tiny screen set and all we can tune in is a dull high school theatrical, ten year old movies, or some sports event."

"The other day I was watching the basket-ball finals, and smack in the middle, they slip in a slide on some product. I missed two crucial baskets . . . and boy, was I mad."

These comments are from a public that is fed up with poor showmanship.

### Video Problems

The problems facing us today are:

1. To find and supply the types of programs that the television audience likes best, as the vehicle for the sponsors commercial.

2. To force the producers, directors and writers of our television programs to become picture minded.

\*Text of Talk given at Advertising Panel, Television Institute, April 15, 1947.

3. To place and time the commercial carefully, guided by the program type and visual effects possible. And finally,

4. To continue to research the audience response to television commercials and to prove and improve their effectiveness.

The question, "Why are television programs and commercials so amateurish and non-professional today?" has several logical answers. Some of the people in charge of production of television shows are responsible. They have allowed a short-term association with television programming to turn them into "experts." The thrill of "experting" clouded, for a while, the real purpose of their programming experimentation. Some of the blame for poor programs can be pegged "lack of adequate budget," but the larger portion of blame can be attributed to lack of experience in visual showmanship, and to lack of common sense.

Television production, like any new, untested item, is undergoing the usual "trial-and-error" growing pains. The public must pay a handsome price for a television receiver, and has a right to expect good programs as a full return on that expenditure. But the production of good television programs results from experience in the other visual arts. Since television, in the broadest sense, is not a new medium, television producers, directors, and writers may draw from the experience of the theatre, the motion pictures, and from space advertising.

Radio is omitted purposely, because radio techniques have very little to offer television from the creative point of view. Any similarity between radio and television production is coincidental and should remain so. Unfortunately, many of today's television commercials are freak adaptations of radio commercials.

### Visual Thinking

Television producers, directors and writers must learn to visualize action for the eye. There is a vast difference between writing a script for television and writing one for radio. Radio depends entirely on words, sounds and timing. The lis-

tener paints mental pictures from radio sound impressions.

In television, the picture is already supplied for the viewer. However, the viewer tends to be more critical of what he sees; much more critical of what he sees than what he hears. Therefore, superfluous explanation is not necessary in television, since the picture content, in most cases, should explain the action.

In our experience at WRGB, Schenectady, N. Y. (two years) and at WABD, New York City, we found that television commercials should follow the same sound basic advertising concepts used in other media. We discovered that the audience tends to respond more favorably to the commercial when:

1. The information supplied is interesting.
2. The action provides the "sell" for the product.
3. The action demonstrates every important visual aspect about the product.

The home audience can see for itself. A television picture need not be supplemented with a thesaurus of extra description. But television commercials must be more than just demonstrations of the product or service. Even with elaborate settings, good acting, trick camera work and special effects, some commercials will flop if they do not have sustaining interest and continuity to hold viewer attention.

The nearest technique to good television commercials is the advertising minute movie, and this is so only because the movie is generally scripted by a writer who can visualize action pictorially.

### Preparing Commercials

In preparing television commercials, the following steps may serve as a helpful guide:

1. Open the commercial with a situation or title to arouse interest and set the mood.
2. Inject human interest by presenting a problem or situation with which the viewer can directly or indirectly identify himself.
3. Arouse a desire for the product by showing the need on the part of the consumer.
4. Tell him to buy it, where to buy it, and, perhaps, show it being purchased.
5. Offer a solution through the use of the product by quickly demonstrating the product in use.

6. Show visual proof of effectiveness of the product.

When these six basic steps are followed, the audience tends to respond more favorably to the commercial. Still, the handling of the commercial as just outlined, is only a partial solution. In search of the whole solution, we are continuing intensive research in all phases of television advertising.

We have found that the best television writing has been the result of team work collaboration of an experienced visual arts man with a writer. Continuity and picture interest were created and sustained throughout the programs. Working together, they injected a freshness of pictorial approach and written phrase that captured and held the audience. In most cases, team work scripting and production resulted in high-rating shows.

### Commercial Placement

The problem of placing the commercial in a tele show has been given considerable thought. If the show opens with a commercial, the viewer is apt to go fishing . . . for another station. If the continuity of the show is abruptly broken by placing the commercial in the middle, some of the audience may leave and take time out for a nap. How can we give the audience continuous entertainment and still get in the commercial?

We have tried various types of commercials, some with success and others with poor results. However, we found that two types were head and shoulders above all the others as far as audience reaction was concerned:

1. The integrated type that employs a generous dose of homespun humor, and
2. The power of suggestion type, where the product is shown in a natural, appealing, and consumer motivating situation.

How do you get the commercial into a sports broadcast without breaking into the action? If you overrun the commercial into part of a round and the fans miss the knock out, the fans feel cheated. Or, if you stick a studio slide on the screen while the basketball fans miss two crucial baskets, those fans grumble too.

Where would you place the commercial in a serious dramatic program that had as its setting a 16th or 17th century period?

While the program types that future television sponsors will choose as the vehicle for their commercial message will

vary, we believe that the subtly integrated commercial will be the solution to most requirements. In the case of sports events, continuous reminder by the commentator and carefully timed visual effects will be indicated. In serious drama, a combination of title credit, center break and closing commercials may be the solution.

### Live vs. Film Commercials

At face value, filmed commercials seem indicated for heavy use in the future. Film eliminates human errors which constantly threaten live productions. Film permits more action, unlimited treatment, better reproduction and reliable perfection. In addition, filmed commercials may be shipped for simultaneous broadcast.

You can readily see what may happen in live commercials with certain products . . . aspirins may not dissolve instantly . . . food may wilt under hot lights . . . dogs may eat the competitor's dog food . . . and the smoker may choke unexpectedly when lighting that mellow cigar.

Advertisers that have been using motion picture advertising playlets feel that they can also use these films as television commercials. Until recently, however, these theatrical spot movies were not designed for this dual purpose. Spot movies were prepared for large theatre screens and for mass psychology presentation.

### Plan First for Video

Television is both a close-up medium and an intimate medium. Spot movies lose their effectiveness when they are reduced to an 8" x 10" screen size, and when presented to a few persons in the average living room. When condensed into a small area, the long shots prepared for large theatre screens force the human eye and mind to strain in concentration. If movie shorts are to be used for a dual purpose, television and theatrical distribution, they must be made to conform with the simplicity required for television first, and for the theatre audiences last. If the advertiser can put over several strong points about the product so that the audience remembers, he has accomplished his purpose in both media.

<p><b>Radio-Television Electronics</b> Practical and Theoretical Course leads to opportunities in Industry, Broadcasting or own Business. Day and Eve. Sessions. Enroll now for new classes. Qualified Veterans Eligible. <b>RADIO-TELEVISION INSTITUTE</b> 480 Lexington Ave., N. Y. 17 (46th St.) PLaza 3-4585                      Licensed by N. Y. State</p>
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# Film's Value on Video Stressed for Advertisers

By RALPH AUSTRIAN\*  
President, RKO Television Corp.

**W**E, in the picture industry, know what a powerful job of selling has been done through films with never a mention of the product or even showing its name. Years ago when General Electric made its first home refrigerator, the one that had the distinctive monitor top, which no one else had, every kitchen scene in nearly every movie had one of those refrigerators in the picture and the results were miraculous—inquiries came in from all over the world. When the first pure white boudoir telephone set was shown, heretofore there had only been the conventional black ones, orders poured in for them. When Clark Gable once removed his outer shirt and revealed that he wore no undershirt, a great *unselling* campaign was started. All the would-be he-men left off wearing undershirts and the undershirt manufacturers went wild.

I for one do not now and never will believe that the American people are so dumb that the only way to sell them is to plaster the name of the product in every scene, to interrupt the story again and again to show an "acted out commercial." We are the most enlightened people in the world, why not give us a chance to show our appreciation for receiving high quality television programs without hitting us over the heads with sledgehammers?

## Equipment

Now I am going to deviate from the strict confines of the title of my talk and will refer to an editorial appearing in the March-April issue of *TELEVISER*.

"One of television's top sponsors recently dropped a bombshell in the industry! After months of being on the air with one of television's most widely known and discussed shows, the sponsors suddenly dropped it, together with 1½ hours of air time—this, after spending thousands of

dollars to experiment with the video medium.

The corporation dropped video because of budget but, according to reports, the sponsor left with a "bad taste," not for the medium itself (it is unhappy because it is losing its time option) but for today's limited and often very inadequate studio facilities. Producers of costly shows expect sound stages, multiple cameras, lights, special effects and rehearsal studios with equipment. They expect these facilities as a matter of course and television stations, particularly those in New York and Los Angeles, the talent and production centers, are going to have to face this demand by sponsors sooner or later. Today's handbox television studios have served their experimental purposes."

All of these facilities now exist in New York and Los Angeles in the movie studios which are presently operating. An investment such as is envisioned by this editorial will make live shows so expensive that only the biggest advertisers will be able to afford (I hope) to put on real finished, professional performances, and for a one time shot, too! I predict that high quality, high budget film shows will be shown from time to time in different cities, on different stations, just as movies are now shown in the theatres. First run, second run, and finally what we call subsequent run. Sooner or later the picture plays in nearly every theatre in every city. Why not? You can't look at more than one program at one time. Why miss a good show; why not have a chance to see it at another hour? I predict that if the public wants this video "convenience, need and necessity," it will get it, broadcasting chains notwithstanding.

You will find out one of these days that the picture companies will make their facilities available to television advertisers and when they do, they will produce shows for the same audience, mind you, that goes to the movie houses and who are *movie conditioned* and who expect real showmanship, movement, perfection,

lighting, focussing, and no errors in lines or blank screen or wrong camera switches. When it comes to manufactured entertainment—here I specifically exclude the reporting of events as they actually happen,—I claim that motion pictures can do a better job than live television.

Today television is going in a big way for quiz games, charades, identify this or that and get a prize. That phase will pass quickly. It's cheap; it gets time franchise; it affords a chance to get on the band wagon. But, television was not born to exist on that diet. Television will grow up and grow up rapidly, just as rapidly as our manufacturers can put out sets, at lower prices incidentally. I predict that film will be the backbone of television programming.

## Agency and Production

Now back to the editorial.

"Another cause of 'bad taste' for television according to advertising agency men working in the various studios, is the 'attitude' and 'we don't do that' edict of station directors who handle shows once they are brought into the studios. Stations who have set sights on retaining studio control of programs, are forcing a 'war of control' by the attitude of working staffs which reflect management, according to these same agency men. Many agency men have complained that they were told to go 'sit in the client's booth' while the station directors aired sponsors' shows.

The challenge of commercial television is here and stations must look first to the attitude and cooperation of their staffs . . . and second, to facilities."

When you send a reel of film to a



RALPH AUSTRIAN, Pres.  
RKO Television Corp.

\* Text of Talk at Advertising Panel, Television Institute, April 15, 1947.

television station, you don't have to "sit in the client's booth." Stations have a right to insist, that all programs, filmed or otherwise, comply with a reasonable and just code of ethics. That code can be adhered to by submitting a script or initial treatment to the station before the film is made. We do that in the movies today. But let no television station refuse to run a program that conforms to the coming code of ethics or it will find its competitor running the show and perhaps it will face a lifting of the eyebrows from down Washington way.

When you film programs, you *will* sit in the control room, but it will be in the film studio of your choice. You will be able to incorporate your own ideas into something you are spending your own or your client's money for. When it reaches the airwaves and the homes of America, it will be perfect. No one will knock out a light plug or drop a flat or a plate of

dishes. Any one of a score of things can happen during such a nerve wracking performance as putting on a television show with six cameras and thirty technicians, or more, pushing and shoving things around.

"What about Commercial Films?" They are here to stay. I've heard and I know you have heard many people say, "Television isn't radio, it isn't movies, it isn't theatre, it calls for a new technique." It needs instantaneity, spontaneity and a lot of other "eities." I don't believe it. What it needs is a new selling technique coupled with high grade professional showmanship. Movies today offer the lowest cost per hour visual entertainment in the world. You may give your video entertainment to the public free, but if it isn't top grade, professional, polished and competitive, you will find your public saying, "Let's turn this thing off and go to the movies."

## Interesting Figures About Video's Potential As Ad Medium

By EUGENE S. THOMAS\*

*Pres., Advertising Club of N. Y.*

**O**NE new selling tool, which each month is becoming more available to advertisers is television.

It is television's unique ability to appeal to the customer's eye, ear, and love of action simultaneously and at the same time give product demonstration to millions of homes, that has caused advertising masters to predict that this new medium will be from 3 to 10 times more effective than any other we know.

Already there are 11 television stations broadcasting every week, sending out programs to approximately 25,000 television receiving sets in the United States with about 200,000 people watching those sets. Three of these stations are in New York, two in Hollywood, and one each in Washington, Schenectady, Philadelphia, Detroit, St. Louis, and Chicago.

In addition to the 11 stations already broadcasting, the Federal Communications Commission has authorized operation of 53 more television stations in 28 additional cities ranging in size from Albu-

querque, New Mexico, and Ames, Iowa, to Boston and Dallas. Nine more organizations have applied for television licenses. This means that we have operating or applied for 73 stations in 38 cities, which can bring television to one-third of the nation's population.

Coast-to-coast television service should be a reality by 5 years from now.

The 25,000 television sets now in use in the United States should be increased to 400,000 by next Christmas; to 1,000,000 by that same time a year later and to 25,000,000 by 10 years from now—according to indications of surveys made by the FCC, television manufacturers, and trade papers.

If this growth seems rapid, recall that in 1922 there were 60,000 radios in homes; in 1923, 1,000,000; and in 1924, 2,500,000.

All of these estimates of set sales and television station construction, of course, depend upon the availability of labor and materials, which sometimes in the past have been missing from certain plants for months at a time.

You've heard and seen how television

programs are produced—or you have produced them yourselves—so let's pass the production side of television tonight and look briefly at the returns which television has been yielding to the pioneers of advertising who have tried it.

B. T. Babbitt and its advertising agency, Duane Jones, have been offering premiums for box tops and cash through all media for years and closely measuring results. When they offered a costume pin in the television version of "Ladies Be Seated" in exchange for a Bab-O label and 25 cents, more than 4% of the known television homes reached by that program sent in the label and coins. Robert Brenner, Babbitt advertising manager, said, "This is a greater percentage of returns that we have ever received from a one-time shot in any other medium."

Listen to this: A razor blade manufacturer offered a sample blade free to the radio audience immediately following the broadcast of a college football game. He made the same offer preceding the popular John B. Gambling radio program. These 2 offers pulled the greatest response per dollar spent that this advertiser had ever experienced in all the years that he had been making the offer by radio or newspapers.

Then, a similar offer was made in a television program. The response per thousand television homes was more than 10 times as great as was that previous record-breaking response.

These tests, made with an audience numbering only thousands instead of millions, are only primitive measures, I realize, but they do indicate that we are about to see and benefit from the rise of what easily may be the most powerful advertising medium ever known.

Television is not just a single new medium, it is a combination of at least two and sometimes four existing media.

Through television, you can picture your product to the customers just as you would through magazine or newspaper display advertising; you can deliver your personally-spoken sales message to him just as you would by radio; you can use action just as you would in a film or Times Square spectacle; and you can demonstrate your products in the prospect's homes—all at the same time.

When will television pay off for you?

Sometime in 1948 the television audience will total millions. Its numbers and its purchasing power will reward you then if you use television effectively.

\* *Text of Talk given at Motion Picture Advertisers' 30th Anniversary Dinner, April 22, 1947.*

# "One Agency's Experience With Television"

BY JOSE DI DONATO\*

Director of Television, Doherty, Clifford & Shenfield, Inc.

ADVERTISING is a form of communication whereby a product is brought to the attention of the mass consumer — a form of communication that has proven to be highly effective and efficient through the mediums of print, billboard, oral, motion pictures and radio. Recently a new medium was born to this field of communication — television, an electronic device whereby a fleeting picture can be transmitted to and seen in the home of the mass consumer.

What incentive does an advertising man need to be prompted into television? Last Spring, two of our clients—Bristol-Myers Company and Reid's Ice Cream—gave us the okay on television. Our clients' objectives were commercial and program experimentations so that we might arrive at the right type of show for them, to best suit their respective product tie-ins and, equally as important, obtain good time spots.

Taking our limited budget into consideration, we bought for Bristol-Myers:

1. A time spot. Using radio as a guide we chose the cream and that with the greatest competition—8:30 to 9:00 Sunday night.
2. The Hoff cartoon show for Ipana and a film sport series for Vitalis. We made this choice because we felt it was the best available suited to our plans and budget.

## Filmed Commercials

With time and shows signed, we turned to commercials. For Vitalis and the film show, we decided to keep the commercials in the same treatment and planned three separate film commercials to be used on a rotating schedule. For Ipana and the cartoon show we decided on integrated cartoon commercials to be sketched in the studio.

We made filmed signatures for the opening and the closing of both shows (each show was 15 minutes to fill the

half-hour, 8:30 to 9). Both signatures contained integrated product identification — massed revolving bottles, trick shots, etc., to give product appeal and movement.

For the main Vitalis commercial, we decided to shoot one film at a time to give each a trial so that the next one might be an improvement. Visual storyboards were made up for each proposed film segment. Then the film was put into production with more than ample time to guarantee delivery for the first show. However, headaches can begin after the shooting is over. Processing at labs can be quite a bottleneck, with strikes and holidays not respecting a deadline. The footage was shot on 35mm black and white fine grain and reduced to 16mm (without a sound track). A studio announcer was used for commentary.

Our experience taught us something about film for television. Everyone, client and agency, was happy with our first commercial footage but when that same film was projected through the television system, it lost a lot of brilliance.

Our problem was to achieve the desired hair texture on the Vitalis film. We ran every kind of a film test possible. Hundreds of feet of film were shot with every type and color hair in both 16mm Kodachrome and 35mm black and white. Each head was shot in high, low and medium light key; also, normal, over and under exposure, and finally a cinex test on the choice of footage. The test proved very successful but the developing laboratories thought our developing instructions were crazy. Projected on a picture screen, the picture had a slight washed-out effect, but on television, the balance was fine and the contrast good. We learned that television is an art in itself. Product reproduction on film was easier to control.

Our film commercials were used with the *Vitalis Sports Almanac*. This show featured Bob Edge, sportscaster, and ten-minutes of sports film. We found that sports footage was limited. However, we received considerable assistance from Bob

Edge who gave us the use of his private film collection.

For our cartoon show, *Shorty*, the commercials for Ipana were integrated with the story line. Here we used an opening and a closing commercial — each under one minute. Product reproduction on live shows became a problem. The art department was invaluable in designing and experimenting with all forms of artwork, from a portrait picture to a photostat. Black and white product reproduction gave the best results. Every product presents a different problem. In Ipana, we needed black and white sharpness; in Vitalis, liquid sparkle.

Up to this time we had not tried live commercials. At the beginning of the year Bristol-Myers signed up John Reed King's *Party Line*, a phone-in participation half-hour, instead of renewing the two fifteen-minute shows. Most of the commercials are devised from a show spot so that they integrate into the action and are part of the program. Sometimes, we use a series of blow-up pictures, flipped in sequence, which tell a story with announcer voice-over. Alternating the main commercial for products each week, we used a 45-second spot and a short plug (14 seconds) at the end of the show.

In conclusion I would like to say that the networks must make a greater contribution. The technical men are wonderful — engineers, cameramen, etc. They take great pride in their work and bend over backwards to do the best possible job; but much trouble lies elsewhere. Oftentimes the directors are too mechanic-conscious (buttons & switches). Not enough incentive and imagination is applied to directing.

What is needed most of all are audition facilities, so that valuable rehearsal time need not be wasted to find things out. In general, we nearly always had to learn the hard way by ourselves. A good technical liaison man is needed to shortcut the headaches of the client. I am referring in particular to the film problems we solved, only after cross-examining the engineers to find out what was needed.

## HOYLAND BETTINGER Consultant

Studio Design, Programming  
Personnel Training

595 Fifth Avenue PLaza 8-2000

\* Text of talk given at Advertising Panel, Television Institute, April 15, 1947.

## 2: PROGRAMMING AND PRODUCTION



RCA's large-screen color television projector as demonstrated at Franklin Institute, Phila. Note three special kinescopes which receive and project green, blue and red picture signals. Operator can control and mix colors. Unit, still in process of development, projected pictures on a 7½' x 10' screen. Also used for B. & W.

### More Sponsor-Built Shows on Air!

THE cry for more and better studio programs (dramatic and daytime shows particularly) is being met, surprisingly so, by sponsors, despite the recent closing-down of Columbia Broadcasting System's television live-studio. (CBS which had two sponsored studio shows is concentrating on remote pickups and film.)

Top dramatic shows are and have been receiving video attention. These include the recent production of Shakespeare's *Twelfth Night* for Borden's (See review, page 36); Kraft's new hour-long weekly series, *Kraft's Television Theater*, which opened with *Double Door*, a neurotic study, but promises better; WBKB's telecast of *Night Without End* from Chicago's Eighth Street Theater and the station's present schedule of studio plays—Oscar Wilde's *The Importance of Being Ernest*, Poe's *Telltale Heart*—in answer to viewer-request for more studio shows.

In addition, an informal studio program format is being established. Setting the trend are *At Home with Tex and Jinx* (Bristol-Myers) and *Birdseye Open House*, presently with Harriet Van Horne and James Beard but being replaced by a "woman's hour" show (General Foods). There is also the informal handling of

news, *Telechats*, by the Fair Store in Chicago.

Of the epidemic of quiz shows which attacked television last year, the survivor, John Reed King's *Party Line* which was sponsored by Bristol-Myers on WCBS-TV may move to WNBT, if the sponsor can iron out hindering details with NBC. The Gulf news show will probably remain on the CBS station if satisfactory newsreel format can be developed.

#### Daytime Programs

Television, as in the case of its older brother radio, is being forced into daytime programming by the receiver manufacturers and dealers who realize that they must have programs to demonstrate and sell sets. (See *Dealer Survey*, page 9).

Here, too, sponsored shows are supplying the answer. Swift and Company is just starting a 35 week series, *The Swift Home Service Club*, a mixture of afternoon tea and cooking, with Jinx Falkenburg and Tex McCrary as hosts and Swift's home economist Martha Logan as food authority. On WPTZ, the Philadelphia Electric Company has underwritten the hour-long *Television Matinee* (food-fashions-film) thrice weekly. These

programs, however, do not begin to fill the need of daytime shows for television areas. KSD-TV, the St. Louis station, started right out with afternoon shows but other areas have little to offer except baseball.

There are a number of afternoon-type programs now on some stations in the evenings. Most recent cooking show, *In The Kelvinator Kitchen*, is currently on at night over a four-station video network (WNBT, New York; WPTZ, Philadelphia; WTTG, Washington, D. C.; WRGB, Schenectady, N. Y.). Gimbel's new WPTZ show, *The Handy Man*, is also on at night.

Television, of course, is doing a job in special events pickups and sports coverage—long suits of the video medium. Such events as Mexican President Miguel Aleman's visit to Washington and New York City, the submerging of the submarine *The Trumpetfish*, and telecasting the United Nations General Assembly are events of far reaching international effect.

Sports, of course, is occupying the attention of all telecasters. Capt. Bill Eddy of WBKB has been quietly installing a relay station link connecting South Bend, Ind., home of Notre Dame University, through Michigan City to Chicago—thus, assuring Notre Dame football coverage next fall as well as special events coverage along the link route.

#### Demand for Studio Shows

However, entertainment-educated America wants "the stage" and "movies" also on their television screen. This was made evident by the recent WBKB survey of Chicago set owners which showed audience preference in this order: remote shows, including sports, 50% first choice; live shows, 30%; films, 20%. Shows, viewers thought, should be 30 minutes, except in the case of sports where they wanted to see the entire event.

The Chicago audience also wanted live music and feature films—two categories (Cont'd on Page 28)

# "We Take You To..." — Psychological Appeal of the Tele Remote

By WORTHINGTON C. MINER\*

Director of Television, WCBS-TV, New York City

IT should be apparent to anyone, who has followed the course of television programming over the last three years, that the closest approach to a mature medium has been achieved by mobile unit operations, as distinguished from studio operations. The keynote in mobile operations is the psychological appeal contained in the phrase, "We take you now to . . ." We may take you to Madison Square Garden, or Ebbets Field, or the Jamaica Track. We may take you to the opening of Congress, or to the United Nations, or to the Museum of Natural History. What this does psychologically to an audience is to give it the feeling that its television receiver is surrounded with an aura of privilege—the privilege of a free pass to the best seat in the house for the most exclusive event. Nothing, to my way of thinking, would seem so fully to justify the investment in a television receiver as the economic satisfaction of figuring what it would have cost to have taken the family to all the events television has covered in the course of any given year.

It is when television has consciously, or unconsciously, operated to emphasize this psychology that it has been most effective. In some cases it is even possible to control the pattern of events without destroying that sense of privilege. At best, some of these changes have heightened the impression. For example, when we first started to cover basketball, we found it very difficult satisfactorily to identify the players in advance of the start of the game. We, therefore, requested the various teams during pre-game warm-up to line up and take their practice shots in order. Each of the players was then introduced in close-up. Inevitably, the audience in the home, viewing this change of format, was aware that a special consideration was being shown to them; no similar consideration was being given even to those directly viewing the event. In no fundamental

way, however, has an effort been made to change the pattern of the sports event itself; the same is true of the Congress, the United Nations, etc. In such cases we merely act as a reporter, developing as acute a sensitivity as possible to the focal center of interest at every given moment.

## Retaining Spontaneity

Whenever a "sense of privilege" has been lost, mobile coverage has suffered. Its effectiveness has invariably been lessened. Where crowds are assembled, the size of the television screen imposes an obligation to move in close and to secure identifying shots of the people. The story of a crowd can only be told on television through an accumulation of selected individuals. In segregating these individuals from their surroundings, however, control has frequently been exercised over the free movement, the spontaneous actions of the crowd as a whole. Roping off any area peopled by a crowd, and creating the pattern of phony motivation for pre-arranged interviews, violates the fundamental integrity upon which good television reporting is based.

There is another source of danger. On one occasion in Madison Square Garden, a fashion show was staged during an interval between games. Due to no good planning on our part, it so happened that the show was well arranged for our cameras to pick up. The lighting happened to be right, the girls looked attractive, and the result was good. A few weeks later, however, we went out to Halloran Hospital to pick up an on-the-spot variety entertainment. The camera locations available to us were awkward; the angles were unattractive and inflexible; lighting was at its worst. As a result, we learned a lesson; we learned something about the caution that has to be taken in order to do an attractive, as well as a spontaneous, job of reporting.

In the main, however, mobile operations based upon the "We take you now . . ." psychology have been the closest approach to adult television operations that have so far been achieved.

One of the things that has caused the greatest amount of fumbling and discouragement in studio operations is the fact that, of necessity, a very great percentage of these events have been governed by the psychology of "We bring you . . .". In the case of the studio, many of the problems presented are based upon a psychology of bringing talent, and action, into the home. In order to do this, it is essential to bring into the home something that the home wants, something that fits the home, something that is at once interesting and smoothly produced, and at the same time informal and friendly. More important still is the need for the viewer in the home to have a sense of personal identification—emotional identification—with one or more of the people appearing on the screen.

## Size-of-Screen Hurdle

I shall here make a didactic statement: It is impossible to achieve a sense of emotional identification with a creature one-inch high. At best, we become interested; we are not emotionally involved. Only when we move in to a full close-up, or to a very tight 2-shot, is it possible to approach the necessary sense of identification. It is for this reason that I believe the size of screen must be listed as the most severe handicap under which television operates at the present time. It is for this reason that the least rewarding results have been achieved in the dramatic field.

In variety entertainment this has also been a hurdle, perhaps slightly less embarrassing than in the dramatic form, but severe, none the less. Variety, being closely associated with either a theatre or a nightclub, creates an automatic demand in the audience's mind to be taken somewhere—not to have something brought to it. It would be comparatively easy to contribute a sense of privilege, if we were

WORTHINGTON C. MINER  
Director of Television  
WCBS-TV, N. Y. C.

" . . . Conflict between 'we take you' and 'we bring you' psychology is fundamental challenge of television programming."



\* Text of Talk at Luncheon, Television Institute, April 15, 1947.



able to secure a ringside table at an exclusive nightclub. It is more difficult to achieve the "We bring you . . ." psychology when the individual acts are so little suited to the atmosphere of the home. Suddenly seeing a comic's face appear out of limbo, pendant in space, does not help to build the feeling in an audience either that it has seen the artist's work, or that the artist has been a guest for dinner.

### Successful Studio Approach

It is for that reason, I believe, that we have achieved better results in creating at least a semblance of a nightclub background within the studio. We have been rather more successful with our fashion shows and dancing programs. We have attempted to create an orientation that, in part at least, gives the people in the home a sense of privilege, some vague shadow of the "We take you . . ." psychology.

But it is the studio programs, which lend themselves best to the "We bring you . . ." approach, which have proven, in fact, to be the best. Two examples are the Bristol-Myers' *Party Line*, and *Come Into The Kitchen*. In both cases the focus is automatically on one person, or, at most, two persons, at a time. The use of the telephone, in the case of the John Reed King program, clearly establishes an intimacy between the M.C. and the viewers. In the kitchen show, Mrs. Broeg emanates the informal, and yet admirable quality of a capable housewife. When, therefore, it is possible to "bring to" the audience someone it would like to have as a visitor in the home, the chances of success are enormously heightened.

This conflict between the "We take you . . ." and the "We bring you . . ." psychology is the fundamental challenge of television programming. It is, I believe, a clear signpost in the direction of future development.

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# Cues for the Television Writer

By PETER STRAND\*

A Television Workshop Writer-Producer

Mr. Strand wrote and directed "Playwright," telecast at WRGB on April 8, for TW-NY

THE principles of practical television production were followed in the writing and staging of *The Playwright*, a half-hour drama, presented by the Television Workshop of New York over WRGB, Schenectady. I say practical production techniques because new writers and directors entering the medium invariably disregard the practicalities of writing or directing for television. Their ambitions to become Cecil B. DeMilles of television keep them in a constant state of suspension. I maintain that a general and thorough study of all phases of television programming and production is essential for the writer and director.

I would like to highlight briefly some of the elements of television writing and production.

Descriptive dialogue so necessary in radio is dispensed with in television. In television, we rely on visual action, with a minimum of dialogue, to develop our story. Visual action can't be emphasized enough because visual action is the keynote of the playable television script.

Until the writer becomes familiar with actual studio operation and thoroughly understands the make-up and use of cameras and other equipment, it is advisable to leave script VIDEO column blank. The director's job is to interpret the script pictorially, utilizing the two or three cameras at his disposal to effectively and coherently convey the spirit and meaning of the writer's work. The practice today is for the director to decide whether a character or effect is to be picked up in close-up, medium or long shot. Once writers have a working knowledge of the medium and its equipment, I see no reason why camera shots should not be indicated. Perhaps this will lead to the writer directing his own work, a la Preston Sturges, Dudley Nichols, John Huston, Billy Wilder and Orson Welles.

All costume and scene changes are important and present a problem to the writer. He must plan for these changes. A character who is expected to be dressed

in street clothes in one scene and then in full dress in the scene immediately following, must be given ample time to change. These quick-change scenes are sometimes necessary for story development, but, as a rule, should be avoided.

A character's change from Set No. 1 to Set No. 2, when a locale transition is necessary, must also be well planned. Film is one of several ways of doing this. (Many stations maintain film stock shot libraries, or rent film clips from outside sources.) But film, whether shot especially for a sequence or rented, jacks up the cost of the production. Writers, on being told about the pictorial value of film clips or special effect miniature models, naively write them into the script, without considering production costs.

Film for locale transitions, or miniature effects specially constructed, have seldom been used in dramatic shows during the past several months, despite their obvious value. Budget expenses for dramatic shows have been cut to a minimum. And it's because of this tightening of the budget purse where live programming is concerned that studio productions suffer in comparison with the lavish attention given remotes. This is not to deny the extreme effectiveness of remotes.

And now for some do's and don'ts which television itself has evolved. Costs should be kept small. Stage sets kept to a minimum (no more than 3 or 4, preferably 1). The average studio set measures about 10' x 8' (10' back wall, 8' side walls).

In planning movement and business, visualize the characters in relation to the furniture on the set and their relative distance from each other. It is advisable not to have more than four plot characters on the set at the same time. Working areas are limited and unless the characters are grouped in conveniently tight positions, camera movement will be curtailed.

In long scenes characters should be grouped near each other instead of at opposite ends of the room. This eliminates frequent camera cutting from one to the other. Too much cutting intrudes on viewers' sustained interest. Camera flexibility can be put to better use.

\*Text of Talk at Production Demonstration Panel, Television Institute, April 15, 1947.

# Television's Need of Showmen

By MAX FLEISCHER\*  
Veteran Film Producer

TELEVISION, which is aiming for a program of unlimited variety—spot news, special events, live shows and motion picture telecasts—not only recognizes its shortcomings, but is well aware of the corrective steps necessary. However, the industry has not made up its mind to undergo a major and costly operation.

If television were to be employed strictly as a news gathering device, and also for the transmission of special events, most of its present problems would vanish because in this type program television would merely pick up and telecast ready-made incidents. Theatrical skill would not be one of its major requirements. But no, television is entering show business and, in so doing, must take upon itself all the responsibilities relating to theatrical selection, theatrical production and presentation.

When television steps into show business, we are in competition with the world's greatest showmen—both radio and motion pictures—and that is a challenge. There can be no half-way victory in this contest. Television must make good all the way or be counted out of the show medium.

## Tele Theatrical Standards

From the point of view of theatrical entertainment, television cannot begin where motion pictures began some thirty years ago. While the public is, at present, exercising patience with television's mechanical imperfections, it is displaying no patience whatsoever with inferior theatrical presentations. Technical imperfections will be tolerated in the beginning but television must make its theatrical debut with entertainment standards equal to the theatre, radio and motion pictures. Nothing less will be tolerated. If you believe I'm mistaken about this, talk television to the man who owns a receiver—speak to him like you do to Uncle Charley—and

\* Text of address before the Production Panel, Television Institute, April 14, 1947.

he'll tell us where to get off.

The motion picture industry has learned long ago that there is no such thing as a minor defect in presentations. All defects, no matter how slight, are serious. It has been made aware of the fact that the slightest miscalculation, even of one second, or a split-second, may result in the total destruction of a scene, or sequence, if not the entire performance.

The motion picture industry has learned that the creation of theatrical illusions require talent and skill, and that such illusions, at best, are extremely delicate, as delicate as soap bubbles. A thoughtless touch at the wrong time or in the wrong place may result in a complete collapse of illusion.

## Lessons of Film & Radio

In the early days of motion pictures, the public flocked to see "pictures that moved." But that novelty was short-lived. It wasn't long before the public interest waned and fell off in great big chunks. The problem of recapturing public interest was not solved until showmen entered the field—men who knew how to attract and maintain public interest. That requirement still holds. The movies would go out of existence in short order without that type of constant attention. Capturing public interest is not too difficult; maintaining it calls for unceasing, specialized effort.

At this point it may be appropriate to mention that I have been very close to television—not for the past few years but for the past fourteen years. Back in 1933, under supervision of Major Firth of the BBC, I presented the first cartoon ever to be televised from Madison Square Garden. Since that time I have been following television developments with interest.

My personal observations convince me that the knowledge of showmanship, of soap bubble delicacy, is almost completely ignored in many television presentations.

Is it any wonder then that radio, which we consider as "limited to sound alone," should prove itself so powerful a com-

petitor against television which boasts of "a combination of both sound and picture"? No, the addition of pictures to sound has not resulted in advantage over sound alone. And, for very good reasons.

Contrary to popular belief, radio is not limited to sound alone, if we regard the medium from its psychological viewpoint. By sheer necessity, radio has mastered the technique of forming, or painting, word-pictures and sound-pictures—imaginary pictures which are conjured up in the mind of the listener. This technique is masterfully applied today.

Are such imaginary pictures effective? The truth is that no picture can be as powerful, as effective, or as gripping as those which spring up in the imagination. I am quite certain that every one of us has, at some time, experienced disappointment in illustrations found in books simply because our own imaginative conception proved to be superior to, or more fitting, than the artist's portrayal.

## Television's Pictures

If we have led ourselves to believe that the problem of presenting real pictures is simpler than the problem of creating imaginary pictures, we are laboring under a very serious delusion. The exact opposite happens to be true.

Now we have our finger on television's most troublesome problem from the viewpoint of presentation. The successful transmission of imaginary pictures via radio must be equalled by television in actual pictures, if the industry is really serious in its bid for an important position in the theatrical field. The telecasting of actual pictures for purposes of entertainment will not prove to be an asset until we come to the full realization that real pictures can be terribly disappointing and depressing if serious expert attention is



MAX FLEISCHER, Film Cartoon Pioneer

not a continuous part of television's production operations.

Can television pictures be made to compare favorably with motion pictures?

We know that audiences remain in emotional sympathy with performers only so long as it is possible to observe the performers' facial expressions. In the motion picture, emotional transmission from performer to observer is clearly transmitted across the full length of an average room (in a long shot). Accordingly, full interest is retained by the motion picture.

### **Facial Expressions**

In television, facial expressions rapidly wash out, or fade away, as the performer increases his distance from the camera lens—sometimes before he reaches half-way across the room. The result—a corresponding loss in audience response since emotional transmission vanishes with the loss of facial expression.

What happens when we telecast a film, or motion picture, assumed to be satisfactory? The televised motion picture also loses facial expression in the long shots, with a corresponding loss in audience response. Again, emotional transmission has virtually been wiped out. Our film has lost something in the process of telecasting.

Then how about a larger screen? An enlarged viewing screen for television will not solve this problem. Nor will improvement be found in any system of enlarging lenses or mirrors. If there is nothing left in long-shot facial composition, any attempt to enlarge the portrait will result in a larger—nothing.

If you are experimentally minded, look at a television picture screen through a reducing glass, not a magnifying glass. You will find the picture more brilliant and apparently sharper. But what is more important, you will find the picture more effective—simply because of the fact that through the reducing glass, the picture seems to have gained in definition, though the field has been reduced.

This is not intended as a suggestion to reduce present screen sizes. It is merely part of a search in any direction for a clue to satisfactory theatrical results.

At present the method employed in attempts to retain facial expression is abundant close-ups. This is not the answer by any means. A continuous close-up performance merely means submission to mechanical limitations at the expense of expert showmanship. This is strictly a

mechanical problem which requires solution by engineers. They must be impressed with the fact that quality theatrical performance is not obtainable under present technical limitations.

Perfect definition in long-shots is television's crying need.

If technical limitations are to remain—the television industry will, in my opinion, find itself limited to spot news and the like. It will not be in a position to compete in the theatrical field.

While I believe this lack of satisfactory definition to be television's most serious theatrical problem, I also feel that in other types of telecasting, sports events and the like, lack of detail will not prove to be a serious handicap.

It is not difficult to understand why boxing and other athletic events are infinitely more effective on television than nearly all theatrical offerings if we bear in mind that these are events in which bodily motion is of principal interest. Therefore, since facial expression is merely a secondary element, not much is lost by expressional fade-out. The little that is lost is amply compensated for by the realization that the performers are actually alive. This is television's most thrilling aspect.

But in sports, too, showmanship can enhance the presentation. Does that infer that we can improve upon life in action? No, but we can avoid the dull moments and concentrate on moments of interest and variety.

### **Showmanship in Sports**

We hear the gong during a boxing contest. The round has come to an end. A very capable narrator holds our interest between rounds by giving us a little history of the contestants or of visiting ringside guests. This pattern can be extended logically for a few more rounds. Then what? Between-round moments must eventually sag in interest. That's true at ringside, too, but interest in the screen should be maintained by any logical device conceivable to the showman.

For example: If television would switch us to the dressing rooms of the boxers scheduled for the main bout; if we could see and hear these boys being prepared by their handlers for the stellar event, I know you will agree that television will have materially increased interest in the show. The television fan will realize he could not possibly see as well or as much at ringside as he can at home

on his television screen. Television audiences would experience the pleasure of invited guests, with undreamed of special privileges.

This, you may say, would involve additional cameras, more cable and an enlarged crew. So what? Either we have something or we haven't. Do you suppose for one instance that Hollywood would hesitate to throw a half dozen new automobiles over a cliff if it helped to make a picture? You're darned tootin' they'd fling 'em over—with the passengers. That's show business. Whether or not behind-the-scene events can be practically worked out is not important. I merely suggest the kind of thinking television needs.

### **Touch of the Showman**

As stated before, present technical defects need not concern us too much. Engineers will eventually clear out every bug in the system.

However, the touch of the showman must make itself felt in every camera manipulation. The camera itself is merely a machine. It knows nothing of choice or selection. It knows nothing of timing, picture interest or interest expiration. Cameras must be provided with ingenious guidance.

Daily programs must be arranged for variety and balance. Comedy should be spotted for relief between the more serious presentations. Interviews should be timed in accordance with public interest in the subject as well as in the person interviewed. Not too long; not too short.

Dead spots, silent spots, confusing spots, hesitations and all other presentation defects must be wiped from the screens. Program changes must flow smoothly from one to the other. The end of any given performance must not appear to be the end of the entire program. The change-over interval, the linking interval, between shows, short as it may be, is not only part of the show, but it is the vital spot in all continuous performances.

I repeat the presentations and performances must have the earmarks of the showman's art during every second, every split second, of their existence. The show is a world in itself. Experienced writers, performers, artists and directors must be induced to look in on television and come, not as visitors, but come to live in this new field.

This is the road television must now take.

# Uses of Film in Programming Gets Video Attention\*

By JOHN FLORY, *Vice Pres.*  
*Grant, Flory & Williams, Inc.*

SOME enthusiasts for live talent video shows err in criticizing use of films as entailing loss of "spontaneity." They ignore the fact that television itself, like the motion picture, lacks that personal magnetism of the living theatre where spectators and actors are face to face. Hollywood has proved that if the show is good enough, people don't mind its being canned in advance.

Likewise, the motion picture camera surpasses the television camera in depth of field—makes it easier to keep actors and objects in focus.

And until satisfactory television lighting units have been developed, a more artistically lit composition can be obtained on the receiver screen by preparing the video material on film at the outset.

## Film & Video Networks

Film is the most practical way of achieving a national network. It overcomes cost and technical difficulties and will be especially important in tying together small and remotely situated stations during early stages of the industry. Indications are that films will be cheaper than coaxial cables or relay stations.

If television is to click, it needs a mass audience and in a hurry. Otherwise advertisers won't pay the freight of fine programs. Building hundreds of stations and making them profitable in short order will necessitate much use of film. New stations, obliged to start out modestly, must rely upon motion picture programs for the bulk of material they put on the air.

Prefilming a program means a lot to the sponsor footing the bill. He knows in advance exactly what he's buying.

In present-day radio broadcasting, differences in time—such as exist between New York and California—frequently mean that an advertiser wanting national coverage for a network show, is saddled with the expense of a repeat perform-

ance. Such repeats will be a far more serious matter in television network operation, in view of the greater original cost of video programming. Film would seem to be the solution.

It is not too much to expect that technical advances will permit elaborate live talent shows to be transcribed on film from the station's monitor screen or even from a receiver. These film transcriptions can later be telecast from other stations—thereby effecting all-around saving.

For reference purposes in future programming, or as a lasting legal record of what went out on the air, such films may prove invaluable.

Portability of motion picture equipment is another advantage of film when a television station, attempting to operate with a small personnel, must secure remote pickups and location scenes. Many news events do not occur at a time when there is a maximum television audience tuned in. By filming these events when they occur, the record can be telecast to take advantage of the greatest number of set watchers. Likewise, film does away with awkward mobile units, lets a station take advantage of talent where and when available.

## Actors and Film

Unlike ordinary radio, television requires actors to memorize lines and action. Any sudden illness or absence of a key actor, therefore, becomes a crucial problem in pinch-hitting. Prefilming of telecasts will avoid this and secure continuity.

Actors find that film has the advantage over live telecasts in permitting a more polished performance. "Blow-ups," "fluffs," and poorly paced scenes can be discarded and redone in the movies; not so, when a video show goes out live on the air.

Imagine the consternation in a live television demonstration were a crucial zipper to get stuck, or a particular brand of jiffy suds to fail at the vital moment to look impressively cleansing.

The minute movie type of film transcription offers an economical way of getting spot advertising.

A whole new field is opened to television through the use of animated motion picture cartoons. Many points can be made more effectively by this technique than by live action. That may prove especially true in solving the creative problem of devising commercial plugs which entertain. Animated cartoons are often the ideal way of illustrating a complicated machine, process, or concept. And because they are stylized, they lend themselves to fantasy and humor in the handling of difficult topics.

## Some Video Uses of Film

Films also permit the use of stop-motion and three-dimensional animation—for example, a pair of shoes that do a dance as if by magic without strings.

All of Hollywood's miraculous tricks of the trade—rear-screen projection, miniatures, matte shots, slow motion and accelerated action, optical tricks and "wipes," etc.—are either hard to or impossible to do in live telecasts, but can be accomplished easily on film.

Dramatic programs, in particular, benefit by the flexibility and scope which pre-filming affords. It has often been said that a fundamental of television, as in the motion picture, is constant scene change and camera movement. Despite multiple cameras, rapid changes of costume and scenery, it is a heartbreaking job to give a live telecast interesting camera angles and enough movement.

And it will be expensive, too, for it entails large crews of actors, production people and engineers and the tying up of stages for live show rehearsals. Hence, film may be the cheaper and easier way of preparing many programs. As one authority points out, if satisfactory motion pictures can be produced at reasonable prices, the overhead of a small station (in the early stages of the industry) can be reduced—through a projector pickup iconoscope camera—to two engineers and a projectionist.

Local stations are going to be obliged to amass film libraries of stock shots dealing with local people and backgrounds. Much of this material may be silent footage intended for telecasting in conjunction with a live announcer's voice.

Prefilmed television programs also have this advantage: they can be "dubbed"

\* Text of talk given at Film Panel, Television Institute, April 15, 1947.

into foreign languages. That means potential world-wide television coverage at reasonable program cost.

### Use of 16mm in Television

To what extent Hollywood's stake in theatres and real estate will cause its product to be withheld from television distribution, only the future will tell. Some years hence it may not be surprising to find television broadcasting stations organizing their own newsreel companies.

Many authorities feel that the improved fine grain emulsions and professional 16mm camera equipment, which have been a result of the war, will ultimately make 16mm film more practical and economical than 35mm film for television programming purposes.

Certainly, 16mm production does not entail large film studio investments and is one way of materially increasing the volume of film available to television without too great an initial outlay. Numerous radio programs today cost an average of from \$300 to \$600 per minute. That is not out of line with current 16mm film production costs.

A motion picture negative of a sporting event can be developed on location and put on the air with as little as a minute's delay by means of a mobile film processing unit. The spontaneity bugaboo is also disproved by the candid camera type of film interview which was so successful in a prewar California state election campaign.

Undoubtedly, there will be by-product revenue from some films originally produced for television. In re-edited versions these reels may find a considerable market in the rapidly expanding school, adult education, and home movie projector fields.

### Motion Pictures for Tele

Documentary motion pictures, some of them feature length, have proved popular with television audiences. An official of one television organization points out that films such as "The Adventures of Chico," "The Wave," "The Edge of the World," "The River," "The City," and war films such as "Desert Victory" got fine reactions from video audiences.

A big potential source of television film exists in the vast quantity of 16mm movies shot by amateurs all over the world. Analysis of some of this footage reveals that the previously mentioned

criticism that films defeat television's spontaneity need not prevail.

Likewise, certain scenes photographed from real life in documentary films, such as "The City," prove that the motion picture camera is capable of a high degree of "immediacy." Certainly the method and techniques which have proved so successful in documentary film production deserve close study by all individuals engaged in television programming.

Stations should investigate and experiment with the possibility of combining documentary film sequences with specially acted live studio scenes. Such a procedure will give to television from the outset a scope and mobility which mobile television pickup units cannot yet impart.

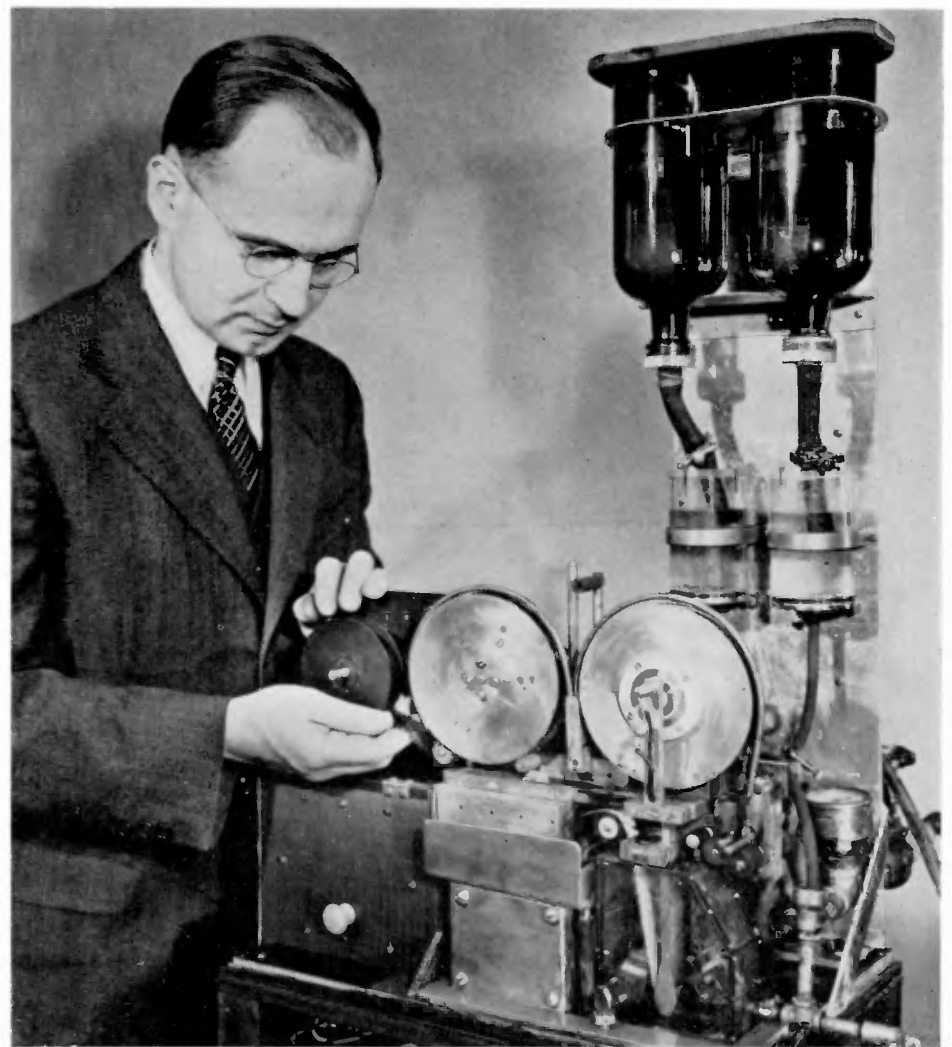
In producing motion pictures for television use, a new technique will have to be evolved to suit the limitations and

capabilities of the television system. Among factors which must be kept in mind are: (1) Lighting, (2) Colors, (3) Need for closeups, (4) Length of shot.

Films intended for inclusion on a television program should be previewed not in a crowded theater, but in the company of only a few other spectators. They should be inspected on a screen no larger than that of the average television receiver—for the small size of a television screen, in contrast to the mammoth one in a movie theatre, means that more close shots and closeups are needed to tell a story in television.

In enumerating the advantages of film, it should be made clear that they only prevail when the film itself can be obtained at relatively low cost from the producing company.

## KODAK PROCESSING DEVICE . . .



Rapid film processing unit for television use demonstrated by Charles Kunz, Kodak Research Laboratories Unit, develops, fixes, dries film at rate of 45 secs. per 16mm frame. Is portable.

## FOOTNOTES to tele news

(Cont'd from Page 8)

### Tele Station Notes

• KFI-TV, Los Angeles, plans to use KFI's radio studios when it goes on the air, instead of building now. Station has image orthicons (closed circuit use); expects studio and transmitter equipment by August.

• Klaus Landsberg has signed up Olympic Stadium fights and wrestling for KTLA, Los Angeles. Other video interests (not on the air) claimed to have had events sewed up. Telecasts expected to hypo receiver sales.

• NBC and Soviet Union have film deal giving network tele rights to newsreels and special feature films made abroad.

• WBKB has contract to televise Chicago Rockets football games from Soldier's Field, Chicago. Season extends from Aug. 29 to Nov. 21.

### London Theater Tele

J. Arthur Rank, British film magnate, is planning theater television on a "central studio" basis to feed a chain of theaters, reported to be over 500. He has filed for a permit with the BBC.

Hoyland Bettinger's *Television Techniques* now on the stands, released by Harper & Brothers (\$5); also *The Future of Television* by Orrin E. Dunlap.

Louis A. Sposa's *Television Primer on Production* is being released by McGraw-Hill in June.

Reviews of all three books will appear in July-Aug. issue of TELEVISER.

\* \* \*

*Over 90% of bars and grills never turn on their tele sets except when sports are being televised, according to a U. S. Television survey made by J. Van Aernam.*

\* \* \*

### Telegenic GOP

Philadelphia, home of WPTZ and located on Washington-New York coaxial cable, was selected for Republican Party 1948 national convention "because of television."

\* \* \*

*J. Walter Thompson agency is looking for suitable scripts for "Kraft Television Theater," hour-long dramatic series.*

\* \* \*

Rumor has it that CBS is looking around for larger studio space, when it returns to live show production.

## More Sponsor-Built Shows

(Cont'd from Page 21)

of programming not readily available to television today. There is the matter of Petrillo and the major motion picture companies to be settled first.

Television today is aware of its major hurdle—the lack of talent, writers particularly, for studio programs. Advertising agency, J. Walter Thompson which is handling the *Kraft Television Theater*, has issued a call for suitable dramatic scripts for the hour-long show. It was thought at first that Broadway plays could be adapted and that there would be sufficient selection to give a balanced schedule of drama and comedy.

Television is weak in children's shows. Except for Bob Emery's *Small Fry Club*, cartoons and film shorts with appropriate commentary (WABD), there is nothing special for small children now on the air. For the teen-age group, there is *Campus Hoopla* (U. S. Rubber Co.) and there was the *Junior High Quiz*, an all-city contest on WCBS-TV. This series was to have terminated in a couple of weeks, too. *Juvenile Jury* (General Foods) cannot be termed a children's program since it is slanted at adult viewing.

# TELEVISION ADVERTISING PRODUCTIONS

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# 3: OPERATION AND MANAGEMENT



Engineer demonstrating ease of installing new power tube unit, 8D21, heart of RCA 5 KW transmitter. New transmitter is installed at WNBW, Washington, D.C., video station. Tube permits operation on all 13 tele channels.

## Results of Televiser's Survey of Tele Industry Executives

WHILE dealers report that a high percentage of consumer interest in buying television sets is traceable to current programs (See *dealer survey*, page 9), the industry itself, as represented by a cross-section which attended TELEVISER'S "Television Institute" in New York City, indicated a complete dissatisfaction with video programs today.

A majority, actually 57.2 per cent, of the respondents rated programming from "poor" to "bad" in answer to the question: "What is your opinion of programs offered?" Dramatic and variety shows were labeled as "terrible." Only sports and news programs were rated "satisfactory."

Over one-third of the respondents, 33.7 per cent, felt that better and more programs was the quickest way to accelerate public acceptance of the medium. However, more than this number, 37 per cent, felt that the production of sets at a popular price was even more important than present quality of programs—indicating, as a number of those surveyed stated, that the novelty of television can

carry even the low standard of programming that they feel exists today.

Represented in the survey are advertising agencies, sponsors, manufacturing companies (not set manufacturers), station representatives, and new television stations—each expressing his particular point of view.

Questioned as to what they were doing to further the development of television, the agency section stated that several were doing program research, recommending television to clients, bringing television authorities to their towns and, in a number of cases, operating a television department on a full time basis (some with shows on the air).

Manufacturers represented in this survey indicated that they were doing research both in optical systems and in the development of glass for television tubes. Station representatives indicated that they were keeping their outlets advised on television progress (that's why they had attended the Institute).

The sponsors answering the survey questionnaire felt that they were helping the industry by actually putting shows

on the air and at the same time helping themselves by intense experimentation in visual commercials. The station management indicated that a number of them were rushing through their building schedules so as to be on the air as soon as possible.

Industry questions to which most respondents would like answers are: Set production figures, both current and potential, and audience measurements.

On the question of program costs, 91.6 per cent indicated they were worried about costs and that these costs were most disturbing when viewed on a local scale outside of New York for local advertisers.

When they considered the question: "What could be done to permit facsimile, television and FM to grow up together without becoming competitors for the industry and public dollar?"—most of them felt that nothing could be done, that "they're natural competitors." However, there were suggestions such as, "discontinue production of FM and facsimile, and concentrate on television" and "establish an inter-industry code of fair business practice." A segment of the panel, ignoring the general question, stated that television could handle competition by a two-fold activity: 1) Bringing new advertisers to the air, and 2) Keeping costs low enough to permit wide-scale sponsorship.

Answering the query: "What is holding back television in areas not being served at present?"—the out-of-town members of the panel indicated that slow delivery of equipment and lack of sets represented 57 per cent of the problem. Building restrictions and costs were some of the other reasons given.

In general, the industry cross-section of Institute attendees indicated an unusual interest in the field without too great an understanding of what can be done at this stage to further television. They all admitted the need of an aggressive trade press to keep them informed and to ride herd on the industry.

# Problems of Equipping A Station Today

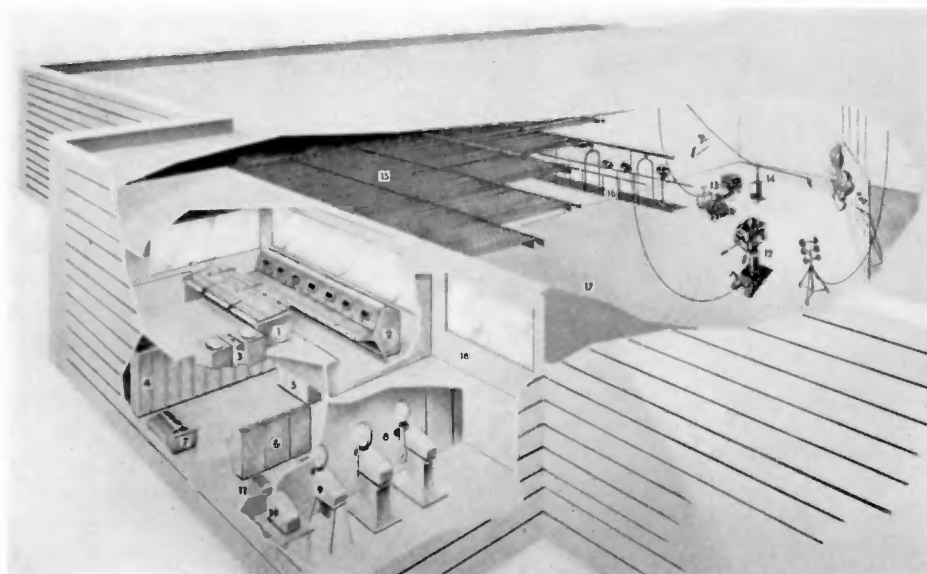


Figure 1. Sketch of a typical studio, complete with film projection room and master control.

By P. G. CALDWELL\*

*Sales Mgr., Transmitter Division, General Electric Co.*

THE problem of equipping a television station has a new and very timely interest to many people. The sale of television receivers is creating a demand for stations which will be built in many metropolitan areas during the next several years.

As in radio, the heart of television broadcasting is the show itself. It, therefore, seems logical to start with the program sources that are available—the outside pickup, the live studio, and film. An outside mobile or pickup unit, or units, is absolutely necessary. Such equipment consists basically of portable cameras and sound equipment which are capable of operating under a wide variety of conditions. The advent of the new sensitive image orthicon camera tube has simplified the pickup problem immensely as contrasted with prewar experience with less sensitive cameras.

Also, it will be necessary for most television stations to supplement remote programming with a live program source because in many cities there are a limited number of outside features which are of general interest to the public, and also because of competition between stations.

\* Text of Talk given at Station Operation Panel Television Institute, April 14, 1947.

Figure 1 is a sketch showing a typical studio complete with projection room and a master control position. The studio in this case is provided with two cameras, a microphone boom or booms, and suitable lighting. It is anywhere from 15 by 25 feet to 40 by 80 feet in size.

A conveniently located control room on the second floor of the building is available for this studio. In this case, complete monitoring facilities are provided for each of the cameras. In addition, the film cameras in the projection room can be monitored at this position. An operator sits at this desk to control picture quality.

Located above the monitors is what we, at GE, call a Program Console, and it is here that the show from the studio is produced. The console has complete switching facilities for both audio and video as well as inter-communication equipment with the utmost flexibility. A director is able to sit at this console and watch the show both on the monitors and through the control room window into the studio itself. He can talk via telephone or talk-back equipment to all parts of the studio, including cameramen. This greatly facilitates the production of shows, and is a "must" for rehearsals.

The idea of incorporating film camera monitoring in this control room is considered by most people to be an important, though not necessary feature, in that it allows a combination of film and live sequences in a given show.

Three people are required to man the Program Console. These are the program director, technical director, and audio operator. The latter handles the "mikes" and also two transcription machines. The technical director does the picture switching and handles all fades and lap dissolves.

## Master Control

This particular studio with its monitoring equipment and program console may be considered as a single but very important source of programming, which is available to the station's transmitter. The output from this studio is fed to the transmitter via master control. The Master Control Desk consists essentially of what we call a Distribution Console and Master Monitors. There are two of the latter—one shows the outgoing picture at all times, the second the picture coming next. We thus have both a line and a preview monitor. The Distribution Console in master control is provided with complete audio and video switching between network, outside pickup and various studios. This switching is coordinated so that the operator may switch with ease and with complete assurance that the entire audio and video program will be delivered correctly to the transmitter.

In the arrangement illustrated in Figure 1 all the audio and video equipment racks for this particular studio are also located in the master control room.

## Film, Remote, Network Shows

A second program source which may be fed to master control is from film cameras operating independently of the studio live shows. These cameras may be fed at will either to the studio control room, as mentioned previously, or directly to master control. In the latter case, this frees the studio completely for rehearsal purposes.

The other classification of programming previously mentioned (outside



pickup events) should generally be fed through and switched at master control since this gives the greatest flexibility in operating the station. In some cases it may be necessary to send outside pickup events directly by relay to the transmitter site since the location of the show may be out of line of sight of the studio itself. In this case the transmitter control equipment must be flexible enough to handle the switching of such a relay.

So far I have not mentioned programming that may be available to a station via a network. Such programming may be originated at a distant point by any of the three types of program sources described earlier. But in this case the local station has nothing to do other than to correctly feed the network to the transmitter. Again it is highly desirable, as in the case of radio broadcasting, to feed such shows through master control. The distribution console has complete facilities for switching such network programs. In fact this console can also fade

and lap-dissolve multiple studio shows that are carried by a station. For large installations this is a great advantage.

### Key Lighting—Fluorescent

A necessary part of every studio is adequate lighting. In the early days of television, extremely high light levels were required so that satisfactory pictures could be produced with the iconoscope type of camera tube. In fact, such light levels are still used in several of the established television stations. In the future, it is probable that most studios will be equipped with cameras employing a sensitive camera tube of the image orthicon type. This means that much lower light levels can be employed. Very little experience has actually been had to date by anyone in the use of such cameras. Consequently lighting recommendations are still necessarily tentative. However, it appears that key lighting in a studio of the order of 100 to 200 foot candles will probably be adequate. This, of

course, must be supplemented by spot-lighting.

Key lighting from 100 to 200 foot candles can readily be provided with fluorescent fixtures. These are desirable since they provide the maximum amount of light output per watt of input. Also fluorescent tubes are available having different color characteristics.

Much work remains to be done on the subject of studio lighting. It is probable that within a year to two many of the answers and much of the "know how" for good television will be available.

### Transmitters

Transmitting equipment is shown diagrammatically along with the studio gear in Figure 2. In the lower right hand corner you see the transmitter, the control console for monitoring and controlling the transmitter, the multiplex filter which allows both picture and sound to be sent to the antenna and finally the

*(Continued on Page 32)*

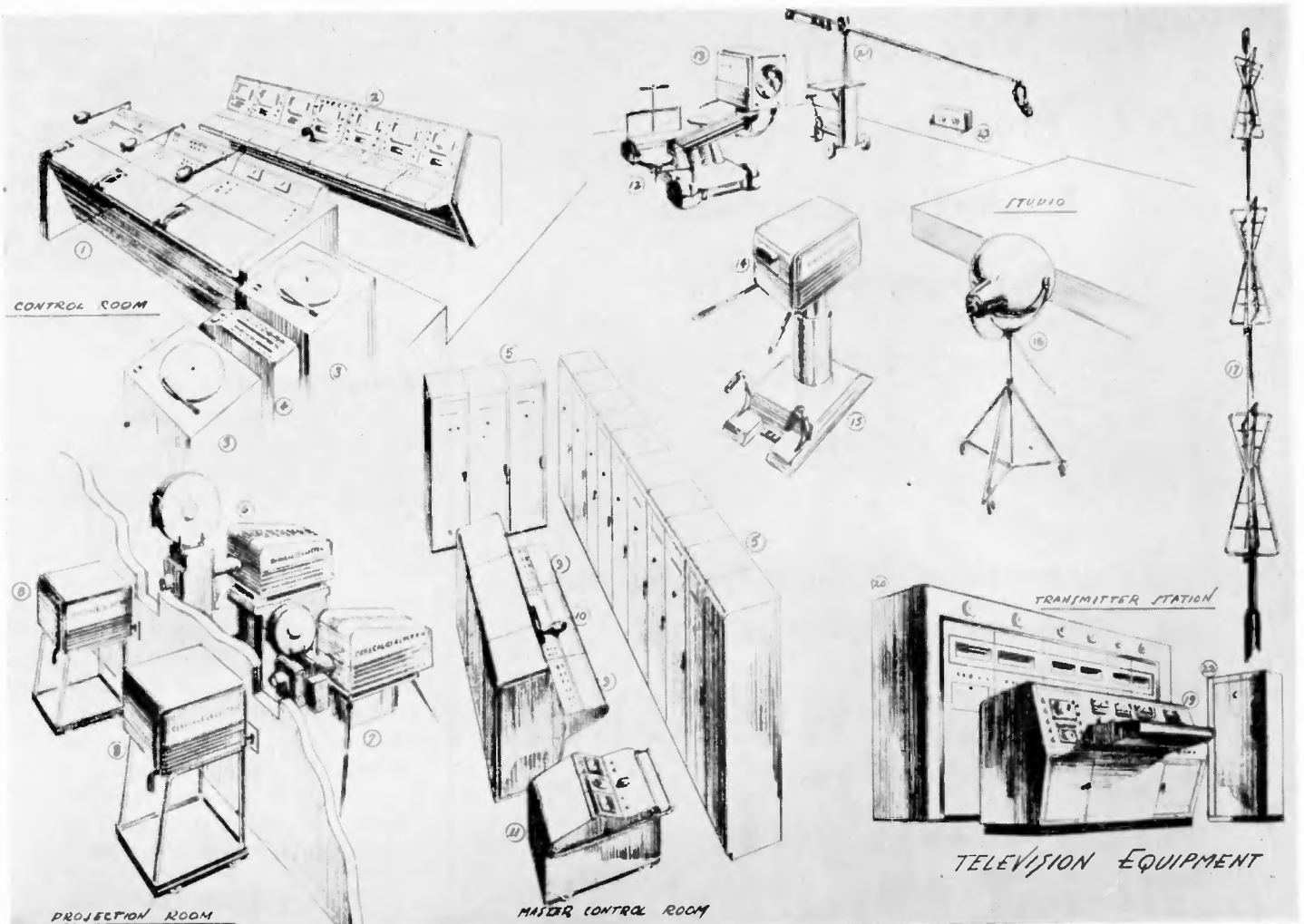


Figure 2. Sketches of television equipment for control room, film projection room, master control, studio gear, transmitter room and antenna.

# Scores of Workshop Trained Persons are Now Available For Vacancies Anywhere in the U. S. A.

*including:*

Script Editors

Television Writers

Program Directors

Production Assistants

Program Managers

Film Men

Actors

•

*For Full Information About Training and Experience, Write or Wire the*

## TELEVISION WORKSHOP

(TRAINING DIV.)

11 W. Forty-Second Street  
New York City

antenna itself. The transmitter is shown alone in Figure 3. In this case, we are illustrating a 5-kw set complete with the 2½ kw aural FM transmitter. There are three basic cubicles in this GE transmitter—two produce the picture, the third the sound.

The control console and the rack illustrated (Fig. 2, lower corner) provide all the monitoring facilities necessary to meet the FCC Standards of Good Engineering Practice for Television. The operator is able to watch picture quality on a standard picture tube. He also can watch pedestal levels plus horizontal and vertical waveforms on a CR tube. Frequency monitors are provided for both transmitters and finally a modulation monitor for the FM sound transmitter.

### **Equipment Essential**

The preceding discussion is a bird's-eye view of the basic equipment needed for a television station. A question which must be answered by the broadcaster is how we will combine this equipment in his particular station and how much or how little of these facilities he will provide. There is a feeling in some quarters that television can be started with a comparatively small amount of programming equipment, particularly if a fairly large number of outside pickup events are available. In some cases this may be true at least for a while. However, it is my opinion that the basic elements described above will be found necessary in any successful television station that is built today.

### **Overall Budget**

In fact, in the over-all budget necessary to build and operate a station, the programming is such a large part of the expenditure that it seems improbable that any real saving can be made by minimizing the equipment investment beyond a certain point. Obviously, I am not recommending that every station constructed be provided immediately with several studios on a scale comparable to a major network radio station as we know it today. A good compromise seems to be a combination of at least one studio, one or more film channels, an outside pickup or mobile unit, a master control position capable of switching these program sources, plus network when available.

**Renew Your Televiser  
Subscription Today**

# Report on Baltimore Video

By ROBERT B. COCHRANE\*

Program Director, A. S. Abell Co., Baltimore

**I**N Baltimore, three channels have been allocated to television. All three of these channels have been granted to applicants and construction permits issued.

Channel 2 is assigned to the Sunpapers of Baltimore, which I represent. Channel 11 is held by Hearst Radio, which now operates WBAL, 50,000-watt NBC affiliate. Channel 13 is held by Radio-Television of Baltimore, Inc., which, like the Sunpapers, is new to broadcasting.

The Sunpapers hold, also, an FM construction permit, and is an applicant for an AM grant. WBAL is an applicant for FM, and Radio-Television is an applicant for AM and FM.

No one in Baltimore quite dares to predict an actual date for starting television operations. WBAL will move shortly into a new studio building, now under construction, and studios for the other CP holders are now in the planning stage.

I should like to mention transmitter locations—or, rather, one such location. Our own television (and FM) transmitters will be at the top of the O'Sullivan Building, 500 feet above the street, in almost the precise center of the city. It places our radiating point in fortunate juxtaposition of signal strength to high noise-level area.

## Program Plans

Eventual network service—on any network—we understand, will depend as much upon member stations as upon a metropolitan center. We in Baltimore have much to offer: We have four great race-courses, including Pimlico, which is within the city limits. We have three or four Naval Academy football games in Baltimore every fall, and the Academy's whole athletic program at Annapolis—20-odd miles away—is available. We have Class AAA baseball, the Baltimore Orioles; a pro-football team, and half a dozen colleges, including the University of Maryland, with all their varied and

extensive programs of special events and athletics.

We are going to farm the Baltimore community intensively. We are going to take our viewers not only to the athletic fields of our major institutions, but into the classrooms, the laboratories, and into student and faculty activities.

And we come to our main interest—news. We are naturally news conscious. In 110 years of publication and public service we have built up a tradition of news coverage designed especially for Baltimore and vicinity. We hope to translate this tradition to television. In fact, we are beginning already. We have developed a magazine distributed with *The Sunday Sun* devoted to People—odd, unique, interesting, homey people. It has been sensationally successful. So we have decided to use it for television. We are beginning to illustrate the stories in the magazine by means of a 16mm camera crew which will devote its time to this in the months to come, giving us pictorial material for future telecasting.

By the time our station hits the air, we

expect to have a considerable library of films about Baltimore scenes and Baltimore people. We have been investigating quick-processing devices for motion picture film, by which to cover spot news too remote or too ephemeral for live pickup. We are working on new techniques for televising news programs, and hope to perform an unusual service in this respect.

## Network Problems

We had felt fortunate—rather naively, I fear—in our situation in Baltimore, on the direct route from New York to Washington. The coaxial cables, we heard, would provide instant and constant service. But we found that with six cables actually in the ground, we cannot use any of them because of a little matter of terminal equipment. We are promised one set of such equipment this year, but the soberest, soundest estimates available to us indicate that full network service—that is, simultaneous service southward from New York for each of five potential customers—is five years, perhaps ten years, away if we wait for the cables. So we have begun investigating relay links and other means of obtaining programs. We think this is one of the great problems facing the television industry and we recommend that it receive the earnest attention of the entire industry.

## NEW ZOOMAR LENS . . .



The 26 inch long telescopic affair is the new Zoomar lens developed for television with image orthicon cameras by Dr. Frank G. Back, in association with Jerry Fairbanks, film producer. Multiple lens system permits smooth change from closeup to long shot, controlled by lever motion from rear of camera. Fairbanks plans to rent lens to telecasters. Lens, 2 1/2-inches in diameter, fits on turret mounting; promises to become standard item for outdoor, possibly studio, pickups.

\* Text of Talk at Luncheon, Television Institute, April 15, 1947.

# SALE- URANIUM

Most Valuable Commodity in Television Today is the  
**VERSATILE  
SHOWMAN**  
(With a  
Capital "S")

## RUSSEL WERNEKEN

will be available at a sensible figure to the Station wanting to do the job BETTER.

—An Appointment Today Will Save You Grief Tomorrow

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C/o Televiser, 11 W. 42nd St.  
New York 18, N. Y.

### FILM COVERAGE

Anything - Anywhere - Anytime  
35mm - 16mm - Sound - Silent

### EMERSON YORKE STUDIO

35 W. 45th St., N. Y. C.  
Phones: BRyant 9-9080, 9-9091

### CLASSIFIED ADVERTISEMENTS

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

TELEVISION PRODUCTION ASS'T. Position desired by theatrical director with six years of experience in direction and production; now completing study which bridges gap between theatre and television mediums. Position with advertising agency or television studio as production ass't. or ass't director or floor manager desired. Box POB, c/o Televiser, 11 W. 42 Street, N.Y.C.

ELECTRONIC COLOR TELEVISION. Private experimenter now professionally engaged in radio broadcasting field seeks position with research organization engaged in electronic color development. Completely familiar diffraction, interference, photoelasticity, magneto-optics, polarized light. Some ideas at patentable stage. Young, energetic, personable, clear-thinking. Married, children, homeowner. Background radio, writing, promotion, guided missile research. Submit best of references. New York and suburbs only. Box ALW, c/o Televiser, 11 W. 42 Street, N.Y.C.

TV DEVELOPMENT ENG. With new ideas for receiver design in RF, video optical systems, seeks connection to exploit ideas profitably. Box NC, c/o Televiser, 11 W. 42 Street, N.Y.C.

# A Plea for Daytime Shows

By JOSEPH B. ELLIOTT\*

Vice President, RCA-Victor, Home Instruments

NO one element contributing to an advertising or entertainment medium can compare in importance to the audience—who become the customers. While it is true that certain media are more effective than others in stimulating audiences to any given reaction, the ratio of reaction from any cross section of the people is consistently in proportion to the number of people reached by a medium.

Elementary as this seems, it is the springboard from which the thinking of many a broadcaster, sponsor, and advertising agency must stem.

The audience per television set is unusually large when compared to other broadcast services, and its response to the appeal of television is encouragingly enthusiastic. The average viewer per instrument or set is six; in public places, 50. By the end of the year, there will be approximately three million televiewers.

### Quality Receivers

Television receivers today are designed in conformance with the highest engineering standards, strengthened by many of the finest technical developments this medium has attained. The quality of receivers now being made by established manufacturers cannot be debated by those who have seen them in operation in the homes of consumers.

Retailers are doing the quality job necessary to the building and—more important—holding of a large, attentive television audience. In almost every case, the distributors have granted franchises for the better-known brands of television receivers only to those dealers who have agreed to make demonstration installations of sets in their stores. Intensive training classes, sponsored by manufacturers and distributors are equipping more and more sales people with a thorough knowledge of the receivers they are selling, so that they may answer customers' questions with intelligence.

Production lines are rolling and sets are being produced by the tens of thousands. How many will be made by all the manufacturers in the country is anybody's

guess, but predictions made by everybody who claims to have any authority are consistent in putting the figure in the hundreds of thousands.

As far as the quality, supply, and promotion of receivers can make it so, you may rest assured that television audiences will spring up rapidly and steadily from here on in to the saturation point. Television receivers are now being distributed to the New York, Chicago, Philadelphia, Los Angeles, St. Louis, Washington and surrounding areas.

### Programming Required

But no matter how efficient the receiver manufacturers and distributors may be in doing their job, their efforts could be effectively checkmated if programming should fail in meeting its correlated responsibilities. I don't speak of quality here. Although it is true that many television broadcasts have been somewhat short of excellence, everybody, including the television audience, is prepared to be tolerant of this, at least for a while. All concerned seem to recognize the fact that experience is necessary, is being attained, and is evidencing itself in gradually improved program quality.

More critical is the matter of program hours. A minimum number of hours has been made the rule in many areas. Programming seems jammed into the evening hours, when Dad is home and Mom has finished the dishes, and the family is relaxed with guests in front of the television receiver. No one can overestimate the importance of having excellent evening programs and letting the television audience—always our best salesmen—convince friends of how much fun it is to watch the various programs. Yet, only a small percentage of the prospective television audience can be reached during these hours.

Retailers are only human. They can be expected to close their shops when other merchandisers do, and go home to enjoy the evenings with their families. But how can you sell television without demonstrating it? Its appeal is visual. It is when people see the quality of television reception that they give up their last shreds of doubt as to whether television is a present-day attainment.

\*Text of Talk at Luncheon, Television Institute, April 14, 1947.



"Wanta taste of Lady Borden's ice cream?"

## "National Boys Week"

*Style:* Public service; half-hour with the Gramercy Park Boys Club  
*Producer:* Garth Montgomery (agency)  
*Director:* Fred Coe (station)  
*Technical Director:* Al Protzman  
*Setting:* Bob Wade  
*Sponsor:* The Borden Co.  
*Agency:* Kenyon and Eckhardt  
*Station:* WNBT-NBC, N. Y.; 8:30 p.m.  
*Reviewed:* April 14, 1947

Public service program can be entertaining and good viewing. This was proved by Garth Montgomery's production and Fred Coe's direction of the Gramercy Park Boys Club and the story of Boys Clubs of America, Inc.

Incorporating specially-shot film, stock film and live studio pick-up with in-action commercials, set a format for other special event shows to shoot at.

Due credit must be given to Ed Herlihy who kept the show moving, and set the pace for the boys. The boys, ranging in age from nine to sixteen, put spirit and lustiness into their singing. Even, the flyweight bout held moments of drama. To show the boys' activities, sound film was made by NBC of a Boston group camping out on the roof of the New York headquarters building. Also used, as a closing, was a film showing the scope of Boys Club membership.

The commercials—a billboard on a fence, pint containers of Lady Borden's Ice Cream being eaten by the boys, and a carton being packed—were integrated with the action in a flowing sequence. There was no pause for "selling." The one criticism is that there was just a little too much ice cream.

### Production Details

☐ Bob Wade's set, a fence, set the mood and pace of the show, and the poster of Elsie, the cow, led right into "Borden Presents."

☐ The sound film was shot by NBC's camera crew.

☐ Story of Boys Club of America film was edited for the climax of the half-hour. Hurlihey paced the "Boys Week" copy to the film.

☐ Rehearsals: six hours; preparation: most of a week. Cost: ice cream for 20 boys.

## "At Home with Tex and Jinx"

*Style:* Film and live interviews, half-hour with Tex McCrary and Jinx Falkenburg, husband-wife team  
*Producer:* Tex McCrary; Ed Downe for the agency, Young & Rubicam  
*Director:* Roger Muir (station)  
*Technical Director:* Stan Peck (studio)  
*Sponsor:* Bristol-Myers for Minut-Rub  
*Station:* WNBT-NBC, N. Y.; 8 p.m., Suns.  
*Reviewed:* April 27, May 4, 1947

This Tex and Jinx show is setting a stride for the television interview program and evidences all the elements of a top-draw informal show—with added production handling.

Show, which is in the top money brackets, an essential factor to good production, is beginning to get into stride. However, the personalities of Tex and Jinx, their handling of their guests "at home" and the film accounts of their activities must jell into real visits with viewers. At present, viewers are given a glimpse of the lives of this radio-video team. They should be made part of the fun.

The show opens on a wrong note. Film sequence of the door, supposedly of the Tex-Jinx home, dollies back from a close-up of the knocker. Jinx walks out of the door to greet viewers—and the next thing is a shot of the studio with Tex and Jinx talking to guests. The viewer never really gets inside the room. He's left outside looking in.

The film commercials were unusually bad, lacking conviction. In one case, the sequence showed Tex mowing the lawn, complaining of his back. Jinx applied Minut-Rub to his arm. Such a sequence could be edited.

### Production Details

☐ Studio sequence is set in a "room," not identified, with guests sitting around on wall benches, with Tex and Jinx on either side of a movie projector.

☐ Some six or more specially-shot silent film clips of various Tex-Jinx activities of the week are shown with Tex or Jinx explaining the action and event.

☐ Film was run, cutting from one clip to another, without cutting back to the studio.

☐ At the end of the Tex-Jinx highlights, the guests are interviewed.

☐ Program is static, Jinx being the only one who moves about. Others, for the most part, remain seated. Pace depends upon camera cuts.

☐ Production-wise, they have a lot to learn. For instance, the Columbia crew interviewed on the show, April 27th, were never shown in close-up.

☐ Tex, too, lacks warmth. He speaks to his guests in the studio; not, on the shows caught, to his guests in the home—even when signing off.



Bootsie, dog guest of the week, poses.

## "Juvenile Jury"

*Style:* Half-hour radio kid forum (WOR-Mutual), for General Foods, with Jack Barry as moderator and quiz master  
*Producer:* Herb Leder (agency)  
*Director:* Edward Sobol (station)  
*Technical Director:* Stan Peck  
*Sponsor:* General Foods for Gaines Dog Food  
*Agency:* Benton & Bowles  
*Station:* WNBT-NBC, N. Y., 8 p.m., Thurs.

Surprisingly enough the kid radio show, *Juvenile Jury*, without change of format, makes good viewing. The children, aged five years to eleven, not too "precious" and precocious, are lively and real, making many an adult laugh at their apt answers—apt from their child-observing world. Even Robin, pink bow and prettiness, contributes a refreshing naiveness that is logical and penetrating.

Quizmaster and moderator Jack Barry is satisfactory for the most part. However, he misses a basic element—he fails, in many instances to bring out the reasoning back of a child's answer. This may be due to a lack of understanding of child psychology.

Commercials, particularly the dog guest of the week spot, although interesting, run too long. Commercials consist of announcer-voice over film at the opening, guest dog (middle), and opening and closing signatures.

Camera coverage on the whole is good. Ed Sobol is learning how to handle off-the-cuff productions.

### Production Details

☐ Show, for the most part, is unrehearsed. Children do not know questions being asked, or problems being submitted for their solution.

☐ All questions concern children. Two children appear personally on each show to plead their cases.

☐ Sample of questions asked: My allowance is 70 cents a week, I want \$1.00; my mother wants me to do my homework after supper; I'm too sleepy to do it then. I want to go to the movies every day; my mother will let me go only once a week. I want to earn some money, but the only job my mother will let me take is baby sitting.

☐ On the opening program, Jack Barry was obviously reading from script. Even when

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he took up a "letter" he was obviously reading from script. This was corrected in later show.

¶ A group of twelve children is available for the panel, six being used on each program.

¶ On the opening program, Sobol fluffed a film cue, causing agency upheaval. The sponsor, however, did not make much ado over the production mishap.

### Shakespeare's "Twelfth Night"

*Style:* Hour-long Drama, starring Anne Burr, with John Baragrey as the Duke.

*Director:* Fred Coe (station)

*Costumes:* Elwell

*Settings:* Bob Wade

*Sponsor:* The Borden Co.

*Agency:* Kenyon & Eckhardt

*Reviewee:* WNBT-NBC, Apr. 27, 1947, 8:30 p.m.

In Fred Coe's production of *Twelfth Night*, television passed another milestone—a milestone which indicates the creative possibilities of the medium.

Unlike other directors, Coe did not approach his production with the idea of the medium's limitation. Too many of television's top flight directors still are conscious of the limitations and use that as an excuse for unfinished productions.

*Twelfth Night* was top drawer entertainment. If it was more entertainment than Shakespeare, mark that down to the play (which Coe adapted with minor changes). The cast, Bob Wade's settings and Elwell's costumes rate high praise. Anne Burr as Viola was a winsome lass and an attractive "boy." Performance honors go to Charlotte Keane as Olivia and to John Baragrey who spoke the Duke's lines with feeling and authority.

The weakness of the production lay in its comedy. Television, including producer Coe, has not yet learned how to handle comedy.

#### Production Details

¶ Over 40 hours of preliminary rehearsal time was put into the production, the final Saturday and Sunday being spent rehearsing in the studio.

¶ Costumes and sets were in preparation for over a month. Settings alone ran into a couple thousand dollars.

¶ Show had a cast of twelve.

¶ Total cost of the show is estimated at \$5,000. This is a top budget show as against the Boys Club low budget for a sponsor.

¶ The commercial was handled as a "radio" commercial, getting it over with by the announcer right at the start. Peculiar note: a Conover model was shown eating and enjoying ice cream. At the close of the show, the model was still eating ice cream.



"Tell me, Ilka, what's the dog's name?"

### "Birdseye Open House"

*Style:* Informal interviews with Harriet Van Horne, and cooking with James Beard; half-hour

*Producer:* Wesley McKee and Ed Downe for the agency, Young and Rubicam

*Director:* Roger Muir (station)

*Technical Director:* Stan Peck

*Sponsor:* General Foods (Birdseye Products)

*Station:* WNBT-NBC, N. Y.; 8:30 p.m., Thurs.

*Reviewed:* April 3 and 10, 1947

Informal programs—most assuredly a blend of living room and kitchen—require easy, casual handling, a warmth of welcome lacking in *Birdseye Open House*. Attractive Harriet Van Horne, radio editor of the New York *World Telegram*, should have made a charming hostess. Instead she sat and "tell-me-ed" the guests—guests people wanted to meet.

Most of the static handling of the show can be laid to direction and production. The attempt to blend the kitchen (James Beard) with the living room lacked plausibility.

Beard himself is good (TELEVISER, Jan.-Feb. 1947). Even handling commercials, he's good. He relishes food and the viewer enjoys its preparation with him—even to wondering what happened to the waffle he left in the iron.

Show opened and closed with a Birdseye package signature.

#### Production Details

¶ The basic idea of the informal Birdseye Open House is good; however it requires motivation, movement and a show.

¶ Sitting Miss Van Horne on a sofa in one corner and her guest in the other, in one instance Ilka Chase, doing needle point, and having them "girl talk" for ten minutes is poor showmanship. People, even in a home, get up and move about.

¶ Shooting Miss Van Horne's knees wasn't cheesecake. (She has pretty legs, but not from the wrong camera angle.)

¶ On the opening show, the Birdseye regular package washed out. Bringing in writer Sylvia Dowling who has had some video experience, to handle the commercial solved the problem—the answer being a black-and-white package which televised effectively.

¶ Live commercials, showing packages of the foods rather than foods themselves (difficult on television) were not too inspired but the agency is learning how to handle black-and-white live commercials.

### Kraft Tele Theater: "Double Door"

*Style:* Hour-long drama by Elizabeth McFadden, adapted for tele by Edmond Rice, featuring Eleanor Wilson

*Producer:* Stann Quinn (agency)

*Director:* Fred Coe (station)

*Technical Director:* Al Protzman

*Scenery:* Bob Wade

*Sponsor:* Kraft Foods Co.

*Agency:* J. Walter Thompson

*Station:* WNBT-NBC, N. Y.; 7:30 p.m., Weds.

*Reviewed:* May 7, 1947

Although J. Walter Thompson agency has not become an Alfred Hitchcock over night, its handling of the first hour-long (it ran actually 50 minutes) play of the *Kraft Tele Theater* indicated that it has learned plenty from its *Standard Brands' Hour* experience of the past year.

There was little feeling of the amateur in camera and cast movement in the presentation of *Double Door*, although there still was the illusion of a "master" moving his pawns—the actors). In other words, physical movement appeared to spring from the director's mind rather than from character motivation.

Victoria, the neurotic, domineering sister, was a tough part to play and Eleanor Wilson handled it adequately. Her performance would have been helped if she had been assisted by video tricks to heighten the drama. Production-wise Quinn didn't use anything that was television.

And, why put a commercial in the middle of a neurotic drama, going from high emotion to cheese?

The series is set for 35 weeks and by that time J. Walter Thompson may approach Hitchcock.

#### Production Details

¶ Weeks of preparation were put into the first drama of the Kraft series. The play, however, suffered from lack of direction—parts being high-schoolish. When Victoria told Sully to sit down, he sat down—obviously from direction and without motivation.

¶ The two girls, Ann and Caroline, were cut from the same cloth, both in casting and in playing. They were given no physical characterization that would make them distinct and different.

¶ John Baragrey, who had given a top performance as the Duke in *Twelfth Night*, was not convincing in his transformation of Rip from beneath the thumb of Victoria to a man who would stand up for his wife. Nothing in the scene justified his change. It was both underplayed and underwritten.

¶ Production-wise, the performance suffered too from slow fade outs when fast fades were indicated. Also, cameras were moved too frequently, being dollied in and out, being panned with performers. It gave viewers a feeling of being moved about.

¶ The commercials for MacLaren's Imperial Cheese were well handled but a commercial stuck between acts is disconcerting, particularly when it is a cooking lesson. This occurred between the second and third acts, following an emotional climax. It took some moments to orient oneself to a commercial.

## FILM EQUITIES CORP.

1600 BROADWAY  
New York City

# TELEVISION STATION DIRECTORY

(Operating & C.P.'s Granted)

Total Operating Stations, Commercial & Experimental—11  
(Commercial, 10—Experimental, 1)  
Total CPs Granted as of May 9th—55  
Commercial Applications on File—8  
Total Commercial Tele Stations and Commercial CPs—65

## PART TWO

### NEW JERSEY

#### NEWARK

(Sales Rank, 24—Pop., 429,760)

Call Letters Not Yet Assigned

Channel 13 (210-216 mc)

(Shares channels with New York City area)

CP Granted to: Bremer Broadcasting Corp.

11 Hill St., Newark, N. J.

Telephone: Mitchell 2-6400

CP Granted: April 15, 1947

Studio: To be located at Hotel Sheraton,

15 Hill St., Newark, N. J.

Transmitter: Site to be selected

Pres. & Gen. Mgr.: I. R. Rosenhaus

### NEW YORK

#### BUFFALO

(Sales Rank, 14—Pop., 857,719)

WBEN-TV, Channel 4 (66-72 mc)

Studio: Hotel Statler, Buffalo, N. Y.

Telephone: Cleveland 6400

Licensee: WBEN, Inc.

CP Granted: Aug. 15, 1946

Telecasting Date: Indefinite; requested extension of construction commencement and completion date

Affiliations: Radio Station WBEN; Buffalo Evening News

Studio: Location: Hotel Statler

Equipment promised August 1947, RCA

Completion Date: Late 1947 or 1948

Transmitter: Location: Hotel Statler

Completion Date: early 1948; delivery scheduled late Fall 1947

Power: 14.4 kw visual; 7.2 aural

Antenna Height: 578 ft.

Facilities: Remote none; Film: 16mm

Studio: One medium sized studio and one film studio

Vice-President: A. H. Kirckhofer

Station Director: C. Robert Thompson

Engineering Staff: R. J. Kingsley

#### NEW YORK CITY

(Sales Rank, 1—Pop., 11,690,520)

WABD, Channel 5 (76-82 mc)

Studios: John Wanamaker Dept. Store and 515 Madison Ave., New York City

Licensee: Allen B. DuMont Labs., Inc., Tele-

vision Broadcasting Division, 515 Madison Ave., New York 22, N. Y.

Telephone: PLaza 3-9800

On the air: Commercial license, June 28, 1942

Affiliations: Key Station of DuMont tele network; tele stations WTTG, CP for Pittsburgh; Paramount Pictures Inc.; DuMont Labs. (mfg.)

Transmitter—Location: 515 Madison Ave.

Construction Status: Completed

Type: DuMont

Power: Radiated power, 14.8 kw visual; 9.45 kw aural

Antenna Height: 689 ft. (RCA Batwing)

Facilities—Remote: 4 image orthicon cameras and 3 relays

Film: 2 16mm projectors and 2 35mm projectors

Studios: 4; 11 iconoscope cameras

Chief Engineer: S. R. Patremio; Chief Operating Engr.: Otis Freeman; Transmitter Engr.: E. K. McDowell

DuMont Network Management: Vice Pres.

Charge of Television Broadcasting: Leonard F. Cramer; Executive Ass't. to V.P.: Paul Eshleman; Licenses and Planning: Julian Armstrong

Station: V.P. Charge of Tele: Leonard F. Cramer; Program Dept. Mgr.: C. R. (Bob) Emery; Operations Coordinator: R. F. Jamieson; Film Dept. Mgr. and Production Coordinator: Edwin T. Woodruff; Studio Supt.: Richard Lockard; Mobile Operations: John Murphy; Art Director: Rudy Lucek

WCBS-TV, Channel 2 (54-60 mc)

Studio: 15 Vanderbilt Ave., New York 17

Telephone: MUrray Hill 6-6340

Licensee: Columbia Broadcasting System, 485 Madison Ave., New York 22, N. Y.

Telephone: Wickersham 2-2000

Affiliations: CBS network; U.H.F. color experimental tele station, W2XCS

On the Air: Commercial license, July 1, 1941 (Call letters originally, WCBW)

Transmitter: Location: Chrysler Tower

Type: Composite

Power: 1.72 kw visual and aural

Antenna Height: 965 ft. aural; 937 ft. visual

V.P. Charge of Tele: Lawrence W. Lowman

Director of Television: Worthington C. Miner

Ass't. Dir. of Television: Leonard Hole

Commercial Manager: George L. Moskovics

Mgr. Technical Operations: Paul Wittlig

Director of Operations: Merritt Coleman

Dir. News & Special Events: Robert Bendick

Film Editor: Edward R. Evans

Television Press Information: James Kane

Manager, Television Audience Research Institute: Dr. Donald Horton

WNBT, Channel 4 (66-72 mc)

Studio: NBC Studios, 30 Rockefeller Plaza

Licensee: National Broadcasting Company

30 Rockefeller Plaza, New York 20 N. Y.

Telephone: Circle 7-8300

Affiliations: NBC network; Tele CP's Washington, D. C., Cleveland, Chicago, Los Angeles; RCA

On the Air: Commercial licenses July 1941 (1st commercial tele station in U. S.)

Transmitter: Location: Empire State Building

Power: 7 kw visual; 5.75 kw aural

Antenna Height: 1280 ft.

Facilities: Remote: 2 2-camera chains RCA image orthicon

Film: 2 35 and 1 16mm projector; movieola, processing, screening room, etc.

Studio: 3-H; three iconoscope cameras. 8-G under construction; being used with image orthicon field cameras

President NBC: Niles Trammell

V. P. Charge of Television: John F. Royal

V. P. and Chief Engineer: O. B. Hanson

Manager, NBC Tele Dept.: Noran E. Kersta

Sales Manager: Reynold R. Kraft

Television Press Editor: Allan H. Kalmus

Advtg. and Promotion: Charlotte F. Stern

Business Mgr. Pgm. Dept.: C. G. Alexander

Executive Producer: Warren Wade

Mgr. Production Facilities: N. Ray Kelly

Call Letters Not Yet Assigned

Channel 7 (174-180 mc)

Studio: To be selected

CP Granted to: American Broadcasting Co.

Headquarters: 30 Rockefeller Plaza, New York 20, N. Y.

Telephone: Circle 7-5700

CP Granted: April 15, 1947

Affiliations: ABC Network; Tele CPs for Chicago, Detroit, Los Angeles, San Francisco. FM CP for New York

President, ABC Network: Mark Woods

V. P. Charge of Television: Adrian Samish

National Dir. of Television: Paul Mowrey

Call Letters Not Yet Assigned

Channel 9 (186-192 mc)

Studio: 1440 Broadway, temporarily. Final site to be selected

CP Granted to: Bamberger Broadcasting Service, Incorporated, 1440 Broadway, New York

Telephone: PEen 6-8600

CP Granted: April 15, 1947

Affiliations: Radio Station WOR, MBS Network; Tele CP for Washington, D.C.; WBAM, New York City FM station

Transmitter: Location: 444 Madison Avenue

(Cont'd on Next Page)

Power: Visual 31 kw; aural, 16 kw  
*Antenna Height:* 650 ft.  
*Facilities:* Remote: initially, two camera chain mobile unit. Film: Both 16mm and 35mm equipment, slide projector, and film booth. Studios: three studios—two large with four and three cameras, respectively; one small with two cameras and a receiver-monitor  
*President:* Theodore C. Streibert  
*Vice Pres. & Sec'y:* J. R. Poppele  
*Supr. of Engr'ng Planning:* Cyrus Samuelson  
*Ass't Chief Engr:* Charles H. Singer  
*Mgr. Program Operations:* Rodney Erickson  
*V.P., Sales:* R. C. Maddux  
*Sales Manager:* Eugene S. Thomas

\*, Channel 11 (198-204 mc)  
*CP Granted to:* News Syndicate Co.  
*Headquarters:* 220 East 42nd St., New York 17, N. Y.  
*Telephone:* MUrray Hill 2-1234  
*CP Granted:* April 15, 1947  
*Affiliations:* New York Daily News  
*Studio: Location:* 220 East 42nd St., N. Y. C.  
*Transmitter:* Location, 220 East 42nd St.  
*Antenna Height:* 610 ft.  
*Facilities:* Remote, film and two studios  
*Gen. Mgr., News Syndicate Co.:* S. M. Flynn  
*Handling tele plans:* Clifford Denton

**SCHENECTADY**  
(Sales Rank, 23—Pop., 431,575)

\*, \*  
WRGB, Channel 4 (66-72 mc)  
*Studio:* 60 Washington Ave., Schenectady 5  
*Headquarters:* 1 River Road, Schenectady 5  
*Telephone:* Schenectady 4-2211  
*Licensee:* General Electric Co.  
1 River Road, Schenectady 5, N. Y.  
*On the Air:* Experimental, Nov. 6, 1939  
Commercial license, Mar. 1, 1942  
*Studio Completion Date:* Nov. 6, 1939  
*Transmitter:* Location: New Scotland, N. Y.  
Type: G.E. Completed: Nov. 6, 1939  
Power: 40 kw visual; 21.3 kw aural  
*Antenna Height:* (located on mountain)  
*Facilities:* Remote: none (plans in the making)  
Film: 2 35mm sound and 1 16mm silent projectors  
Studio: 1 45' x 70'; 3 iconoscope cameras  
*V.P. Mgr. of Broadcasting:* Robert S. Peare  
*Ass't. Mgr. of Broadcasting:* B. J. Rowan  
*Station Manager:* G. Emerson Markham  
*Sales and Sales Promotion:* A. G. MacDonald  
*Supervisor of Production:* Helen Rhodes  
*Directors:* Larry Algeo, Pat Crafton, Clark Jones, Paul Krause, Art Weld, Robert B. Stone  
*Engineer, Broadcast Oper.:* W. J. Purcell  
*Ass't. to Engineer:* B. W. Cruger  
*Supervisor, Control Rooms:* Paul Adanti  
*Maintenance and Construction:* R. L. Smith

## OHIO

**CINCINNATI**  
(Sales Rank, 16—Pop., 789,309)

\*, \*  
WLWT, Channel 4 (66-72 mc)  
Experimental tele station, W8XCT  
*Studio:* Warner and Chickasaw Sts., Cinn.

*Headquarters:* 140 W. 9th St., Cincinnati 2  
*Telephone:* Cherry 1822  
*Licensee:* Crosley Broadcasting Corp.  
*CP Granted:* Nov. 21, 1946  
*Telecasting Date:* Estimated, June 1947  
*Affiliations:* Aviation Corp.; Tele CP for Columbus and Dayton, O.  
*Transmitter Location:* Warner & Chicksaw Sts.  
Construction Status: New equipment on order utilizing W8XCT experimental rig atop Carew Tower  
Power: 22 kw visual; 11 kw aural  
*Antenna Height:* 717 ft.  
*Facilities:* 2 studio cameras, RCA iconoscopes

**CLEVELAND**  
(Sales Rank, 9—Pop., 1,214,943)

\*, \*  
WEWS, Channel 5 (76-82 mc)  
*Studio:* 1816 East 13th St., Cleveland  
*Headquarters:* 195 E. Bridge St., Berea, Ohio  
*Licensee:* Scripps-Howard Radio Inc.  
1956 Union Commerce Bldg. (temporary)  
Cleveland, O.  
*Telephone:* Berea 7795 (Berea, Ohio)  
*CP Granted:* July 29, 1946  
*Telecasting Date:* Estimated, late Summer  
*Affiliations:* Scripps-Howard newspapers;  
*Studio Construction:* Completion date: Summer  
*Transmitter—Location:* Parma, Ohio  
Construction Status: Contracts for construction now being let; all technical equipment on order for early 1947 delivery (DuMont).  
Completion: Summer 1947  
Power: 40 kw visual; 37.4 kw aural  
*Antenna Height:* 540 ft.  
*Facilities:* Remote: 2 DuMont camera chains  
Film: 2 16mm projectors  
Studio: 2 DuMont camera chains  
*General Manager:* James C. Hanrahan, V.P.  
Scripps-Howard Radio, Inc. (Berea, Ohio, address)  
*Chief Engineer:* Joseph B. Epperson  
*Tele Executive:* J. Harrison (Jack) Hartley

### Call Letters Not Yet Assigned

WNBK, Channel 4 (66-72 mc)  
*Studio:* Planned only (WTAM Bldg.)  
815 Superior Ave., N.E., Cleveland, O.  
*Telephone:* CHerry 0942  
*Headquarters:* 30 Rockefeller Plaza, New York 20, N. Y.  
*Licensee:* National Broadcasting Company  
*CP Granted:* May 17, 1946  
*Telecasting Date:* Sometime in 1948  
*Affiliations:* Radio Station WTAM; NBC network  
*Transmitter:* Planned  
Power: 19 kw visual; 19.5 kw aural  
*Antenna Height:* 1280 ft.  
*V.P. Charge of NBC Tele:* John F. Royal  
*General Manager, WTAM:* Vernon H. Pribble

**COLUMBUS**  
(Sales Rank, 29—Pop., 365,796)

\*, \*  
WLWX, Channel 3 (60-66 mc)  
*Studio:* AIU Tower, Columbus, O.  
*Headquarters:* 140 W. Ninth St., Cincinnati

*Telephone:* Cherry 1822  
*Licensee:* Crosley Broadcasting Co.  
*CP Granted:* March, 1947  
*Telecasting Date:* Undetermined  
*Affiliations:* Tele CP for Cincinnati; Application for Dayton, O.; Aviation Corp.  
*Studio Construction:* Not started  
*Transmitter—Location:* AIU Tower  
Construction: Undetermined  
*V.P. Charge of Broadcasting:* James D. Shouse

**DAYTON**  
(Sales Rank, 44—Pop., 271,513)

### Call Letters Not Yet Assigned

\*, \*  
\_\_\_\_\_, Channel 5, (76-82 mc)  
*CP Holder:* Crosley Broadcasting Corp.  
*Headquarters:* Crosley Sq., 140 W. Ninth St., Cincinnati, Ohio  
*Telephone:* Cherry 1822  
*CP Granted:* April 11, 1947  
*Telecasting Date:* Indefinite  
*Affiliations:* Aviation Corp.; Tele CPs for Cincinnati and Columbus; Radio Stations WLW, WINS; Option to acquire 49% of KSTP, St. Paul, Minn., and its tele CP  
*Studio Location:* To be selected  
*Transmitter:* Location to be selected  
Power: Visual, 50kw; aural, 25 kw

**TOLEDO**  
(Sales Rank, 34—Pop., 341,663)

\*, \*  
WTVT, Channel 13 (210-216 mc)  
*Studio:* Location to be decided  
*Licensee:* The Fort Industry Co.  
*Headquarters:* Broadcast Building, 136 Huron St., Toledo & 1231—31st St., N.W., Washington, D. C.  
*CP Granted:* Jan. 20, 1947  
*Telecasting Service:* Date indefinite  
*Affiliations:* Tele application for Detroit; Radio Station WSPD; NBC network  
*Transmitter:* Location to be decided  
Power: 27.4 kw visual; 14.4 kw aural  
*Antenna Height:* 524 ft.  
*Director of Television:* John Koepf  
1231—31st St., N.W., Washington, D. C.  
*Managing Director (WSPD):* E. Y. Flannigan

## OREGON

**PORTLAND**  
(Sales Rank, 22 Pop., 406,406)

\*, \*  
KGWG, Channel 6 (82-88 mc)  
*Studio:* 1011 Sixth Avenue, Portland 5  
*Headquarters:* 537 S.W. Sixth Ave., Portland 5  
*Telephone:* BEacon 6364  
*Licensee:* Oregonian Publishing Co.  
*CP Granted:* May 17, 1946  
*Telecasting Date:* Undetermined at present  
*Affiliations:* Radio Station KGW  
*Studio:* 1011 S.W. Sixth Ave., (present AM studio)  
Completion Date: Probably late in 1947  
*Transmitter—Location:* 1000 ft. elevation near



Western city limits  
 Completion Date: Probably late in 1947  
 Power: 10 kw visual; 11.2 kw aural  
 Antenna Height: 984 ft.  
 Facilities—Remote: Not yet ordered  
 Film: Now investigating  
 Studio: Planning complete new studio  
 General Manager: H. Quentin Cox; Sales Manager: Jack Wassan; Public Relations Director: Frank Coffin; Program Director: Homer Welch; Chief Engineer: Harold Singleton; Production Mgr.: Tom Swafford; Asst. Prod. Mgr.: Hugh A. Smith; Farm Program Director: Wallace L. Kadderly; Educational Director: Evelyn Lampman; Musical Director: Abe Bercovitz; Choral Director: Robert Zimmerman

## PENNSYLVANIA

### JOHNSTOWN

(Sales Rank, 100—Pop., 151,781)

\* \* \*  
 Call Letters Not Yet Assigned

WJAC-TV, Channel 13 (210-216 mc)  
 Studio: Tribune Annex, Johnstown, Pa.  
 Telephone: 24-361  
 Licensee: WJAC, Incorporated  
 CP Granted: Aug. 29, 1946  
 Telecasting Service: Indefinite  
 Affiliations: Radio Station WJAC; Johnstown Tribune  
 Studio: Construction indefinite  
 Transmitter: Indefinite  
 Power: 9 kw visual; 6.8 aural  
 Antenna Height: 971 ft.  
 Pres. and Station Mgr.: J. C. Tully

### PHILADELPHIA

(Sales Rank, 4—Pop., 2,898,644)

\* \* \*  
 WPTZ, Channel 3 (60-66 mc)  
 Studio: 2400 Architects Bldg., 17th and Sansom Sts., Philadelphia 3  
 Headquarters: LOcust 7-7136  
 Licensee: Philco Television Broadcasting Corp.  
 On the Air: Commercial license; Sept. 1941  
 Affiliations: Philco Products, Inc. (Mfg. Co.)  
 Transmitter: 1300 E. Mermaid Ave., Wyndmoor, Philadelphia 18  
 Power: 2.69 kw visual; 2.76 kw aural  
 Antenna Height: 340 ft.  
 Facilities—Remote: 2 image orthicon camera chains and mobile unit truck  
 Film: 2 35mm projectors, 1 16mm projector and 1 combination opaque and transparent projector  
 Studio: 2 complete camera chains, titling equipment, sets and scenery construction  
 V.P. & General Manager: E. B. Loveman  
 Commercial Manager: James D. McLean  
 Program Manager: Ernest Walling; Dir. Special Events: Clarence Thoman; Art Director: W. Craig Smith; Chief Operations Engineer: Raymond J. Bowley; Transmitter Eng.: A. M. Hopwood; Studio Eng.: David Miller; Remote Eng.: John Roth

\*  
 WFIL-TV, Channel 6 (82-88 mc)  
 Studio: Widener Building, Philadelphia 7  
 Telephone: RIttenhouse 6-6900

MAY-JUNE, 1947

Licensee: The Philadelphia Inquirer, Division of Triangle Publications, Inc.  
 CP Granted: July 19, 1946  
 Telecasting Service: Fall 1947  
 Affiliations: Radio Station WFIL; Philadelphia Inquirer  
 Studio: Construction indefinite  
 Power: 18.1 kw visual; 9.3 kw aural  
 Antenna Height: 500 ft.  
 President: W. H. Annenberg  
 V. P. and Secretary: Joseph First  
 General Manager: Roger W. Clipp  
 Director of Television: Kenneth W. Stowman

\*  
 WPEN-TV, Channel 10 (192-198 mc)  
 Licensee: Wm. Penn Broadcasting Co.  
 1528 Walnut St., Philadelphia, Pa.  
 Philadelphia Bulletin, present owner of Wm. Penn Co. (radio station WPEN), is requesting FCC transfer of tele CP to the newspaper  
 Telephone: PENNypacker 5-9490  
 CP Granted: July 19, 1946  
 Telecasting Service: Indefinite  
 Affiliations: Radio Station WPEN; owned by the Bulletin Co., Philadelphia Bulletin, which through purchase of Philadelphia Record has acquired radio station WCAU. WPEN is being sold.  
 Studio and Transmitter: Indefinite  
 Power: 25 kw visual; 26.4 aural  
 Antenna Height: 6.76 ft.  
 General Manager: G. Bennett Larson

### PITTSBURGH

(Sales Rank, 8—Pop., 1,994,060)

\* \* \*  
 Call Letters Not Yet Assigned

Channel 3 (60-66 mc)  
 Studio: Being planned  
 Headquarters: 2 Main Ave., Passaic, N. J. & 515 Madison Ave., N. Y. 20, N. Y.  
 Licensee: Allen B. DuMont Labs., Inc.  
 Television Broadcasting Division  
 515 Madison Ave., New York 20, N. Y.  
 CP Granted: Jan. 16, 1947  
 Telecasting Service: Indefinite  
 Affiliations: Allen B. DuMont tele stations WABD, WTTG; Paramount Pictures, Inc.; Allen B. DuMont Labs. (mfg. co.)  
 Transmitter: On order  
 Power: 14.6 kw visual; 7.3 kw aural  
 Antenna Height: 818 ft.

## RHODE ISLAND

### PROVIDENCE

(Sales Rank, 18—Pop., 711,500)

\* \* \*  
 WJAR-TV, Channel 11 (198-204 mc)  
 Studio: 178 Waybosset St., Providence, R. I.  
 Telephone: Gaspee 7000  
 Licensee: The Outlet Company  
 178 Waybosset St., Providence, R. I.  
 CP Granted: May 17, 1946  
 Telecasting Service: Late 1947  
 Affiliations: Radio Station WJAR; The Outlet Dept. Store  
 Studio: Construction under way; completion date, Sept. 16, 1947  
 Transmitter: On order

Power: 50 kw aural and visual  
 Antenna Height: 420 ft.  
 President: Mortimer L. Burbank

## TEXAS

### DALLAS

(Sales Rank, 27—Pop., 376,548)

\* \* \*

Call Letters Not Yet Assigned

KRLD-TV, Channel 4 (66-72 mc)  
 Studio: Adolphus Hotel, Dallas  
 Licensee: KRLD Radio Corp.  
 (P.O. Times Herald Printing Co.)  
 Adolphus Hotel, Dallas  
 Telephone: 6811  
 CP Granted: Sept. 12, 1946  
 Service: No plans at the present time regarding television  
 Affiliations: Dallas Times-Herald, Radio Station KRLD; CBS network  
 Studio: Adolphus Hotel—Not planned yet  
 Transmitter: Not planned yet  
 Power: 46 kw visual; aural to be determined  
 Antenna Height: 519 ft.  
 Technical Supervisor: R. M. Flynn

### FORT WORTH

(Sales Rank, 51—Pop., 207,677)

\* \* \*

KCPN, Channel 5 (76-82 mc)  
 Studio: Meadowbrook Drive, East  
 Headquarters: 400 W. 7th Street, Fort Worth  
 Telephone: 3-2301  
 Licensee: Carter Publications, Inc.  
 CP Granted: June 20, 1946  
 Telecasting Date: Estimated, Fall 1947  
 Affiliations: Ft. Worth Star-Telegram; Radio Station WBAP  
 Studio Construction: Undecided  
 Completion Date: Oct. 1947  
 Transmitter—Location: Meadowbrook Drive, East  
 Construction Status: Being blue printed  
 Power: Visual, 16.35 kw; aural, 8.2 kw  
 Antenna Height: 500 ft.  
 Facilities—Remote: four cameras, Film: don't know; Studio: Complete equipment  
 President: Amon Carter; Director: Harold B. Hough; Manager of Station: George Cranston; Inside Programs: Ed Lally; Chief Engineer: R. C. Stinson

## UTAH

### SALT LAKE CITY

(Sales Rank, 58—Pop., 204,488)

\* \* \*

KDYL-TV, Channel 2 (54-60 mc)  
 W6XIS, Channel 2 (54-60 mc)  
 Studio: KDYL Radio Playhouse, 68 Regent St.  
 Headquarters: Tribune Bldg., Salt Lake City  
 Telephone: 5-2991  
 Licensee: Intermountain Broadcasting Corp.  
 CP Granted: (Commercial) May 17, 1946  
 Telecasting Service Date: Jan. 1, 1948  
 Studio Construction: Partially completed.  
 Equipment: RCA and composite  
 Transmitter: Walker Bank Bldg., 2nd South and Main St.  
 W6XIS: Completed and in operation  
 (Cont'd on Next Page)

KDYL-TV: Construction undetermined. FCC extension of completion date to Jan. 1, 1948

Power: 13.2 kw visual; 7.2 kw aural

Antenna Height: 542 ft.

Facilities: Remote: none; Film; yes; Studio: yes

Pres. and Gen. Mgr.: S. S. Fox; V. P., Engineering: John M. Baldwin; Television Engineer: Allan Gunderson

## VIRGINIA

### RICHMOND

(Sales Rank, 48—Pop., 245,674)

\* \*

WTVR, Channel 3 (60-66 mc)

[FCC application for Channel 6 (82-88 mc) on file]

Studio: 3301 W. Broad St. Richmond 20

Telephone: Richmond 5-8611

Licensee: Havens and Martin, Inc.

CP Granted: May 17, 1946

Telecasting Date: June or July 1947; (Requested extension of commencement and completion date)

Affiliations: Radio Station WMBG; Havens and Martin Department Store; NBC network

Studio—Completion Date: Indefinite

DuMont and RCA Equipment

Dual Chain—Live studio and film

Transmitter—Location: Staples Mill Road near Broad St.

RCA or DuMont (depending upon delivery)

Power: 12.2 kw visual; 6.4 aural

Completion Date: June 1947 (providing promised deliveries are met)

Antenna Height: 465 ft.

Facilities—Film: 2 channels; Studio: 2 channels; Remote: none

General Manager: Wilbur M. Havens; Chief Engineer: Wilfred H. Wood; Director of Programs: Allen J. Phaup; Music: Conrad Rhinehart; Photography: George U. Lyons; Art: Art Hyland

## WASHINGTON

### SEATTLE

(Sales Rank, 19—Pop., 452,639)

\* \*

KRSC-TV, Channel 5 (76-82 mc)

Studio: 2939 Fourth South, Seattle, Wash.

Telephone: Elliot 2480

Licensee: Radio Sales Corp.

CP Granted: Dec. 17, 1946

Telecasting Date: Estimated, Nov., 1947

Affiliation: Radio Station KRSC

Studio: Not built yet

Completion Date: July, 1947

Transmitter: 1418 3rd Ave. North

Not purchased yet. Antenna installed;

RCA type TF3A

Power: 18.95 kw visual; 9.79 kw aural

Completion Date: October or Nov. 1947

Antenna Height: 408 ft.

Facilities: Remote: Film; Studio

Program Plans: Primarily local special events and film.

General Manager: Robert E. Priebe; Program Director: Ted Bell; Chief Engineer: George A. Freeman

## WISCONSIN

### MILWAUKEE

(Retail Sales Rank, 15—Pop., 790,336)

\* \*

WTMJ-TV, Channel 3 (60-66 mc)

Studio: 333 West State St., Milwaukee, Wis.

Telephone: Marquette 8000

Licensee: The Journal Company (The Milwaukee Journal)

CP Granted: Jan. 20, 1947

Telecasting Service: To be determined

Affiliations: The Milwaukee Journal Radio Stations WTMJ & WTMJ-FM; Experimental UHF tele station; The Milwaukee Journal

Studio: To be constructed

Transmitter: Not purchased yet

Power: 16.1 kw visual; 17 kw aural

Antenna Height: 319 ft.

V.P. and General Manager: Walter J. Damm

Asst. Manager: L. W. Herzog

## APPLICATIONS PENDING FOR COMMERCIAL TELE LICENSES

### LOS ANGELES, CALIF.

Experimental Station: W6XAO (KTSI) Channel 2 (54-50 mc); Now on the air.

Applicant: Don Lee Broadcasting System  
3800 Mount Lee Drive, Hollywood 28

### SAN FRANCISCO, CALIF.

Channel 2 (54-60 mc)

Applicant: Don Lee Broadcasting System,  
100 Van Ness Ave., San Francisco  
3800 Mount Lee Drive, Hollywood 28

### BOSTON, MASS.

Channel 4 (66-72 mc)

Applicant: New England Theatres, Inc.

P.O. Scollay Square, Boston

Affiliation: Paramount Pictures, Inc.

### CINCINNATI, OHIO

Channel 2 (54-60 mc)

Applicant: Allen B. DuMont Labs., Inc.  
2 Main Ave., Passaic, N. J.

### CLEVELAND, OHIO

Channel 2 (54-60 mc)

Applicant: Allen B. DuMont Labs., Inc.  
2 Main Ave., Passaic, N. J.

### PHILADELPHIA, PENN.

Channel 12 (204-210 mc)

Applicant: Daily News Television Co., Philadelphia, Pa.

Affiliation: Seaboard Broadcasting Corp. (Radio Station WIBG) and Phila. Daily News

Channel 12 (204-210 mc)

Applicant: WIP - Pennsylvania Broadcasting Company, Inc., 35 South 9th St., Phila.

Pres. & Gen. Mgr.: Benedict Gimbel, Jr.

### DALLAS, TEXAS

Channel 2 (60-66 mc)

Applicant: Interstate Circuit, Inc.

Affiliation: Paramount Pictures, Inc.

## ADD CONSTRUCTION PERMITS TO PART I OF TELEVISER'S STATION DIRECTORY

(The following CPs were granted after Part I of The Directory was published in March-April issue. Add them to list.)

## FLORIDA

### MIAMI

(Sales Rank, 38—Pop., 250,537)

\* \*

Call Letters Not Yet Assigned

Channel 4 (66-72 mc)

CP Holder: Southern Radio & Television Equipment Co., 1301 Du Pont Building, Miami, Florida

Studio: Location to be selected

CP Granted: March 12, 1947

Telecasting Date: Depends upon construction

Transmitter: Location to be selected

General Manager: Robert G. Venn

Vice President: Edward N. Claughton

Sec'y-Treas.: Edward J. Nelson

## INDIANA

### BLOOMINGTON

(Sales Rank, S. of Indianapolis—Pop., 20,870)

\* \*

Call Letters Not Yet Assigned

Channel 10 (192-198 mc)

Studio: To be decided

CP Granted to: Sarkes and Mary Tarzian

CP Granted: May 8, 1947

Power: 1 kw unlimited

## MICHIGAN

### DETROIT

(Sales Rank, 6—Pop., 2,295,867)

\* \*

Call Letters Not Yet Assigned

Channel 2 (54-60 mc)

Studio: 6559 Hamilton Avenue (Studios of Radio Station WJBK)

Telephone: Trinity 2-2000

CP Holder: The Fort Industry Co.

CP Granted: March 12, 1947

Address: 506, New Center Building, Detroit, Mich.

Headquarters: 1231—31st Street, N.W., Washington, D. C.

Affiliations: Radio station WJBK (bought from James F. Hopkins, Inc.); Tele CP for Toledo; Fort Industry Radio Stations

Studio Construction: Site to be selected

Transmitter: Site to be selected

Power: Visual, 14.26 kw; aural, 7.51 kw

Antenna Height: 500 ft.

General Manager (Detroit): John Koepf

Director of Television: John Koepf

1231—31st St., N.W., Washington, D.C.

# Firms Present at Televiser's 2nd Annual "Television Institute" . . .

—an indication of the quality of leadership  
held by America's No. 1 video magazine

[All Addresses Are New York City  
Except As Noted]

- Augusta Broadcasting Co., *Augusta, Ga.*  
Associated Merchandising Corp.  
Associated Program Service  
A. S. Abell Co. (Baltimore Sun), *Balto.*  
American Television, Inc., *Chicago, Ill.*  
American Broadcasting Co.  
American Cyanamide Co.  
American Tele-Film Co.  
Amperex Electronic Corp., *Brooklyn*  
Beck School for Radio, *Minneapolis*  
Bendix Radio Division, *Towson, Md.*  
Bristol-Myers Co.  
Bruno-New York  
Bulova Watch Co.  
Canadian Broadcasting Co., *Montreal*  
Canadian School for Electricity, *Montreal*  
Capitol Radio Engineering Inst., *Washington, D. C.*  
Cliff Beach Studios, *Tacoma, Wash.*  
Columbia Broadcasting System  
Columbia Pictures Corp.  
Columbia University  
Conlan Electronic Corp., *Brooklyn, N. Y.*  
Corning Glass Works, *Corning, N. Y.*  
Crosley Division, *Cincinnati, Ohio*  
DuMont, Allen B., Labs, Inc., *Passaic*  
DuPont, E. I. Nemours, *Wilmington*  
Eastman Kodak Co., *Rochester, N. Y.*  
Espy Mfg. Co.  
Famous Players Canadian Corp., *Toronto*  
General Electric Co., *Schenectady, N. Y.*  
General Electric Co., *Syracuse, N. Y.*  
General Instrument Co., *Elizabeth, N. J.*  
Gimbel's, *Philadelphia, Pa.*  
Hutzler Bros., *Baltimore, Md.*  
Institute of Visual Training  
International Nickel Co.  
International Projectionist  
Jordan-Marsh Co., *Boston, Mass.*  
Leland Powers School, *Boston, Mass.*  
Moving Picture Operators Union, *Cleveland, Ohio*  
Katz Agency  
Krich-Radisco, Inc., *Newark, N. J.*  
McKinney, J. P. & Son  
Motion Picture Daily  
Motion Picture Herald  
Minnesota Broadcasting Corp., *Minn.*  
Namm's, Inc., *Brooklyn, N. Y.*  
National Association of Manufacturers  
National Broadcasting Co.
- Nejelski & Company  
New Britain Broadcasting Co., *Hartford*  
New York Post  
North American Phillips Co.  
Official Films, Inc.  
New York Times  
New York World-Telegram  
Paramount Pictures  
Picture Surveys, Inc.  
Press Association  
Radio Associates, *Trenton, N. J.*  
Radio Corporation of America  
Radio Daily  
RCA Institute  
RCA-Victor Division, *Camden, N. J.*  
Radio Inventions, Inc.  
RKO-Television Corporation  
Radio-Television Inc., *Baltimore, Md.*  
Rich's, *Atlanta, Ga.*  
Sackett-Prince Television Productions  
Southern Radio & Tele. Co., *Miami, Fla.*  
Spitaliny & Ashley  
Stamford Assoc., *Chicago, Ill.*  
Standard Oil Co. of N. J.  
Standard, The, *Montreal, Canada*  
W. L. Stenngaard & Associates  
Sylvania Electric Products, Inc., *Emporium, Pa.*  
Tele-Art Service, *Philadelphia, Pa.*  
Television Advertising Productions, *Chicago, Ill.*  
Telicon Corporation  
Television Repertory Theatre  
Temple Univ., *Philadelphia, Pa.*  
Tiffin Amusement Co., *Cleveland Heights, Ohio*  
Transfilm, Inc.  
Trenton Broad. Corp., *Trenton, N. J.*  
U.S. Television Corporation  
U.S. Treasury Dept. (Radio Dept.)  
Volkert Metal Stampings Co.  
Wanamaker's (New York and Phila.)  
West Coast Sound Studios  
Westinghouse Radio Stations, Inc., *Philadelphia, Pa.*  
Wolf Associates  
WABD, *New York City*  
WBAL, *Baltimore, Md.*  
WBEN—TV, *Buffalo, N. Y.*  
WBKB, *Chicago, Ill.*  
WBZ, *Boston, Mass.*  
WCBS—TV, *New York City*  
WEWS, *Cleveland, Ohio*
- WFIL, *Philadelphia, Pa.*  
WGN, *Chicago*  
WKNB, *New Britain, Conn.*  
WNBF, *Binghamton, N. Y.*  
WNBT, *New York City*  
WHIO, *Dayton, Ohio*  
WIOD, *Miami, Fla.*  
WRDW, *Augusta, Ga.*  
WSB, *Atlanta, Ga.*  
WPTZ, *Philadelphia, Pa.*  
WTCN, *Minneapolis, Minn.*  
WTTG, *Washington, D. C.*  
WTTM, *Trenton, N. J.*  
WRGB, *Schenectady, N.Y.*  
WVDT, *Detroit, Mich.*  
W6XAO, *Los Angeles, Calif.*  
KTLA, *Los Angeles, Calif.*  
WOR, *New York City*  
Yankee Network, *Boston, Mass.*

## Advertising Agencies

- Abbot Kimball Co.  
Aitkin-Kynett Co., *Philadelphia, Pa.*  
Alley & Richards, Inc.  
Atherton & Carrier, Inc.  
Batten, Barton, Durstine & Osborne  
*Minneapolis, Minn.*  
Leo Burnett Co., Inc.  
Becker Adv. Service  
Biow Co.  
Caples, The, Co.  
Dancer-Fitzgerald-Sample  
Day, Gordon M. Adv., *Boston, Mass.*  
Davis & Geck, Inc.  
Doherty, Clirord & Shenfield, Inc.  
Duane Jones Co.  
Wm. Esty Co.  
Fashion Advertising, Inc.  
Foote, Cone & Belding, Inc.  
Grey Advertising Co.  
H. B. Humphrey Co.  
Jasper, Lynch & Fishel  
Kenyon & Eckhardt, Inc.  
LaRoche & Ellis  
Marschalk & Pratt  
J. M. Mathes, Inc.  
Morse International, Inc.  
Pence & Co., *Johnson City, Tenn.*  
Smith, Taylor & Jenkins Adv.,  
*Pittsburgh, Pa.*  
Silberman, P. Inc., *Stanford, Conn.*  
Walker & Downing, *Pittsburgh, Pa.*  
Young & Rubicam



Television gives you a choice seat at the game.

## Television—a Season Pass to Baseball !

Every home game—day or night—played by the New York Giants, Yankees and Brooklyn Dodgers will be seen over television this season!

Owning a television receiver in the New York area will be like having a season pass for all three ball clubs. And in other cities, preparations for the future telecasting of baseball are being made.

When more than one home game is on the air, baseball fans can switch from one to the other—see the most exciting moments of each through television!

Those who own RCA Victor television receivers will enjoy *brighter, clearer, steadier* pictures through the exclusive RCA Victor Eye-Witness picture synchro-

nizer that “locks” the receiver in tune with the sending station.

To witness baseball or any other event in the ever-growing range of television programs—you’ll want the receiver that bears the most famous name in television today—RCA Victor.

When you buy an RCA Victor television receiver or radio, or Victrola radio-phonograph, or an RCA Victor record or a radio tube, you know you are getting one of the finest products of its kind science has achieved.

“Victrola” T.M. Reg. U.S. Pat. Off.

Radio Corporation of America, RCA Building, Radio City, New York 29. Listen to the RCA Victor Show, Sundays, 2:00 P.M., Eastern Standard Time over the NBC Network.



Several television cameras cover the baseball diamond to bring you a close-up of the action wherever it occurs. Here is a supersensitive RCA Image Orthicon television camera used by NBC's New York station WNBT in televising home games of the New York Giants.



**RADIO CORPORATION of AMERICA**