

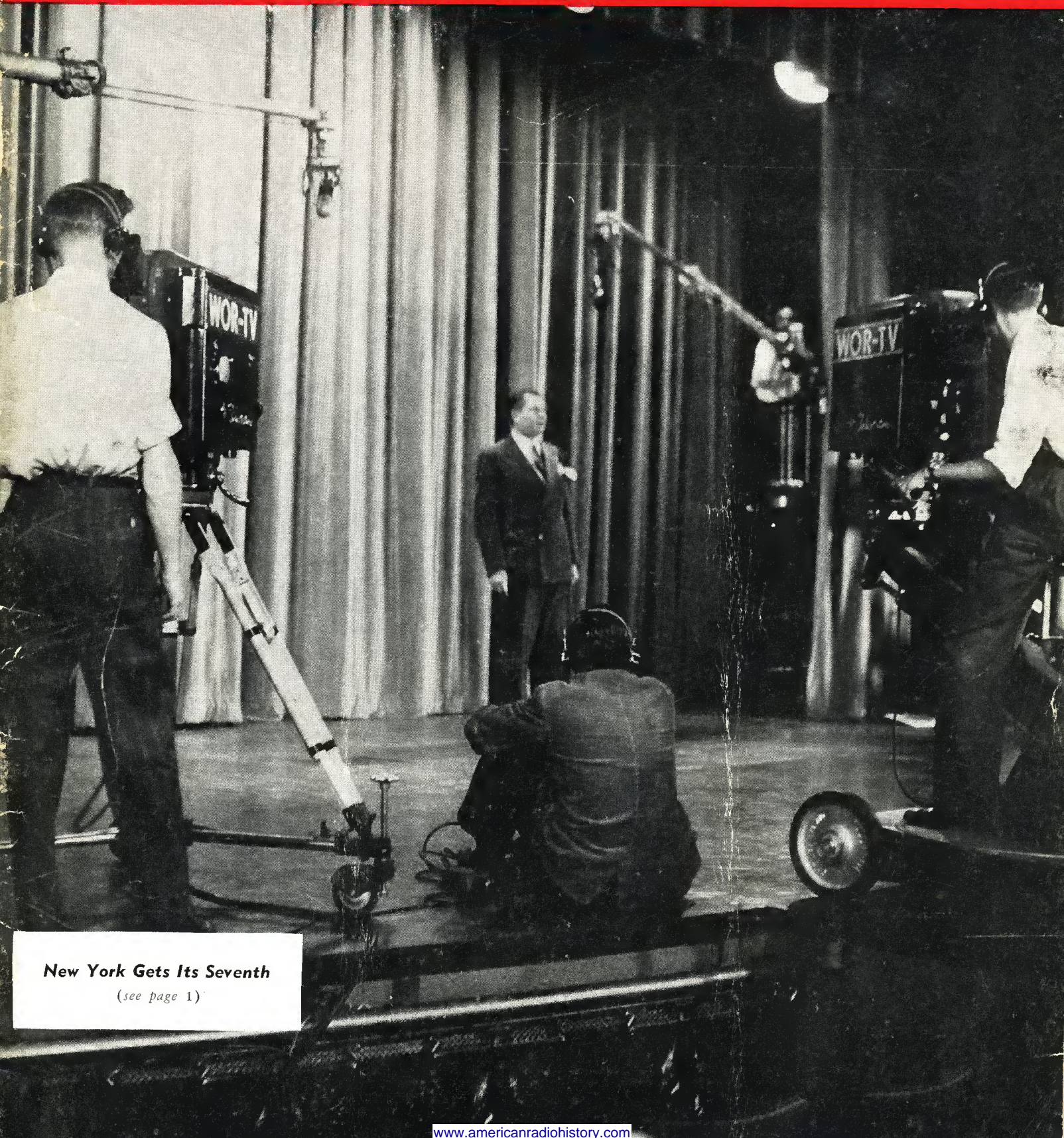
OCTOBER, 1949 • PUBLISHED MONTHLY • FIFTY CENTS

TELEVISER

IN THIS ISSUE

Evaluating Commercials
Spots Before Your Eyes
Research Organizations

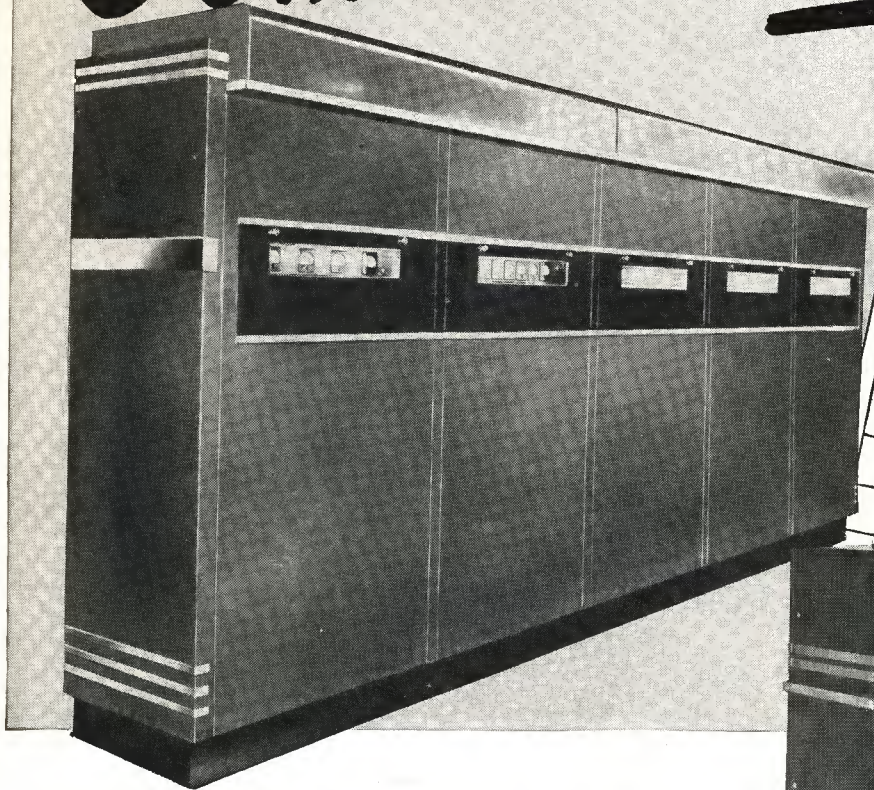
the journal of television



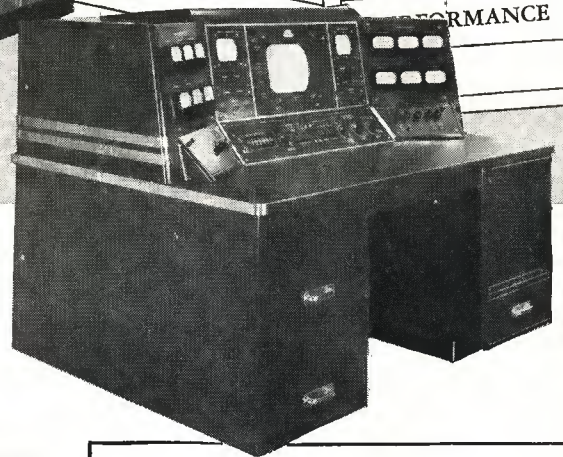
New York Gets Its Seventh

(see page 1)

COMPARE FACTS!



OPERATION COST	
DU MONT TRANSMITTER	
"A" TRANSMITTER	
"B" TRANSMITTER	
"C" TRANSMITTER	
	OPERATION COST
	TUBE LIFE
	DEPENDABILITY
	PERFORMANCE



DU MONT MASTER SERIES TV TRANSMITTERS

► Choose Du Mont transmitters for years of rugged, trouble-free performance at lower initial investment and lower operating costs.

Compare facts—not claims—compare transmitters on actual operating records. Check tube life, cost of tubes, performance, dependability.

Based on such facts, the Du Mont completely air-cooled transmitter leads in all factors that spell practical operation with the finest picture transmission.

► Detailed information on the Du Mont Master Series Transmitters, on request.

Savings of almost 50% of tube costs.

Up to four times the service from each set of tubes.

Convenience and ease of operation.

The advantages of the complete Du Mont Transmitter Control Console housing all control and monitoring equipment for the transmitter.

These advantages, along with countless others, offer you the finest in telecasting operation with a minimum of operating expense.

© ALLEN B. DU MONT LABORATORIES, INC.

DU MONT

First with the Finest in Television

DU MONT LABORATORIES, INC. • TELEVISION EQUIPMENT DIVISION, 42 HARDING AVE., CLIFTON, N. J. • DU MONT NETWORK AND WABD, 515 MADISON AVE., NEW YORK 22, N. Y. • DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, NEW YORK 3, N. Y. • WTTG, WASHINGTON, D. C. • STATION WDTV, PITTSBURGH, PA. • HOME OFFICES AND PLANTS, PASSAIC AND EAST PATERSON, N. J.

www.americanradiohistory.com

Televiser

THE JOURNAL OF TELEVISION

Television At A Glance	
News	2
People	6
Box Score	2
Receiver Distribution	16
Station Status	17
Evaluating Commercials	
Spots Before Your Eyes	11
Small Station Operation	13
British TV Is Different	19
Production Notes	
Use of Benday in Television	
Titlecards	21
Subjective Treatment—	
Dramasonics	22
The Teleprocess Background.....	23
Animation in Film Commercials.....	24
Additional Directories	
Advertising Agencies, Film Producers, Film Distributors, Live Show Packages, Station Reps.	27
Research Organizations	
(Directory)	31

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The Cover

THIS month's TELEVISER cover shows Theodore C. Streibert, president of WOR and WOR-TV, New York, taking part in the first official WOR-TV telecast night. Although the N. Y. station has been broadcasting experimentally since mid-August and covered the World Series, its formal opening came on October 11.

Seventh of the New York stations to go on the air, WOR-TV begins operations with a modest twenty-hour week, a low-cost program policy aimed at the small-budget advertisers.

Its tower, located across the Hudson River from Manhattan in North Bergen, N. J., is used for both fm and tv transmission. The new station is now using temporary studios in the New Amsterdam Roof Theatre, with regular facilities under construction in the Television Center, West 67th St.

This Issue

In addition to its new cover layout, TELEVISER this month also offers a new department, "Production Notes." It covers production and programming items of interest to all televisers with special stress on new techniques and inventions which will improve program quality and assist personnel.

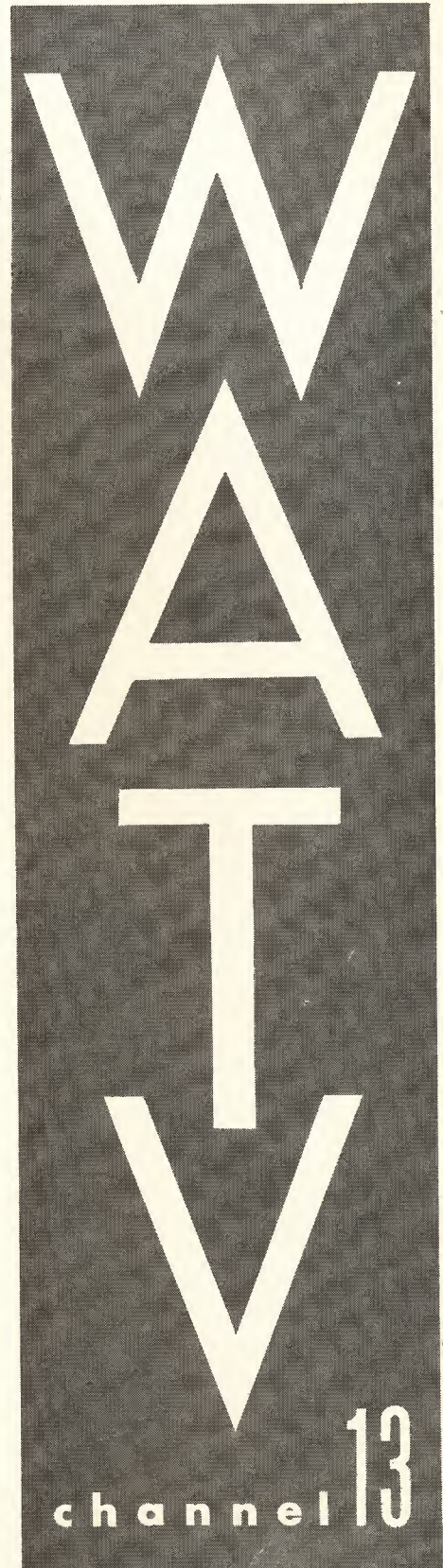
Mr. Jower of WPTZ, Philadelphia, has a few words on what he considers the mistaken emphasis by agencies on spot commercials, instead of on low-budget programs. His words will be answered in the next issue by a leading agency executive. The brief article on British tv by Irish dramatist Denis Johnston should be printed with the usual . . . "the opinions expressed here are those of Mr. Johnston and do not necessarily reflect those of this publication." These comments, too, lend themselves to an answer, which will be forth-coming.

On page 31 is a directory of research organizations presented in answer to numerous calls and letters for this information.

Next Issue

In addition to the articles mentioned above, the next issue will include a study of day-time programming in New York City, and other information on production, programming and advertising.

THE ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

SERIES AUDIENCE: With cable service to 27 cities, and an average of five viewers a set, the total audience that watched the World Series is set at more than 10,000,000. Sidelight on the tv coverage was the sell-out of all seats for all games, despite complete tv presentation. Television doesn't hurt the gate, apparently.

IN-SCHOOL TV: Programs originating in the studios of WBAL-TV are being used in Baltimore public schools as part of the regular curriculum. Thirty-six sets have been lent to the schools by a local Philco distributor.

CABLE RELAY: Instead of the micro-wave relay ordinarily used to transmit a program from a distant studio, a coaxial cable has been installed between the Gas Company building and the NBC building in Cleveland for relay of the weekly program "Through the Kitchen Window," sponsored on WNBK, Cleveland, by the Perfection Stove Company. A specially constructed studio has been completed in the Gas Company building for the broadcast.

NEW CABLE: A new Bell system coaxial cable carrying three additional television channels, has been opened between New York and Philadelphia. Two channels are equipped for N. Y. to Philadelphia traffic, one for reverse transmission.

Televiser

The Journal of Television

October, 1949

Vol. 6, No. 7

IRWIN A. SHANE, *Publisher*

Malcolm McGlasson, *Editor-in-Chief*

Staff: Robert E. Harris, *managing editor*; Harry Black, *associate editor*; Jack Singer, *editorial assistant*; John Hermansader, *art director*; George Webster, *advertising representative*.

John A. Bassett and Co.

West Coast Advertising Representative

101 McKinley Bldg., 3757 Wilshire Blvd.,

Los Angeles, California

Televiser New York Offices:

1780 Broadway, New York 19

Entered as second class matter, Oct. 13, 1944, Re-entered as 2nd class matter, at the post office, at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, \$5 Per Year (in the U. S. and territories, and Canada; \$6.00 elsewhere, payable in U. S. currency.) Advertising rates upon request. Published monthly by Television Publications, 1780 Broadway, New York 19, N. Y.

THIS MONTH'S BOX-SCORE

(As of October 15, 1949)

Stations-on-Air	87
Cities with TV Service.....	52
Construction Permits	24
Applications	351

BANK VIDEO: One of the earliest and most successful bank users of television, The Marine National Exchange Bank, Milwaukee, started its second year of sponsorship this month. Its thirty minute program, "Salute to Wisconsin," is devoted each week to a key Wisconsin industry, service or civic organization. Program is seen on WTMJ-TV, Milwaukee.

LOS ANGELES COMMITTEE: The Los Angeles Chamber of Commerce has organized a special Television Committee to promote the growth of the television business and development of the tv industry in the Los Angeles area. Richard W. Millar is chairman.

VOICE TV: The Department of State's "Voice of America" has completed installation of special tv equipment which will permit coordination of "Voice" overseas broadcasts with tv broadcasts of special events such as political conventions. Industrial Television, Inc., handled the installation.

NON-SET VIEWERS: Ninety-five percent of non-television owners have viewed tv according to a continuing study released by Marketscope Research, Newark, N. J. The survey has found that sporting events are the most popular programs in this group, with Milton Berle, Arthur Godfrey and Ed Sullivan next in order. Primary reason for non-purchase of sets is price; secondary, uncertainty about improvements or changes in existing sets. According to Marketscope, this survey was conducted in television set homes of relatives of the non-set viewers, and in taverns and other public places.

RATING SERVICE: Videodex, Chicago research company which releases special

information on audience composition, program preference and commercial acceptance, is expanding its research service to include the ten television markets on the Chicago to New York coaxial cable line. Previously only Chicago, New York and Los Angeles were covered.

NEW PHILCO PLANT: The Philco Corporation last month opened its new million-dollar plant in Sandusky, Ohio, bringing its total production capacity up to 18,000 receivers a week.

NEW MANUFACTURER: Sylvania Electric Products has entered the tv set manufacturing business with the introduction of eight new models ranging in price from \$199 to \$449.

COLLEGE TV FILMS: Cornell University has entered the tv film field through the establishment of Cornell Films, a new division of the university's radio-television activities. The new operation,

FOR

SMART

TELEVISION

COMMERCIALS

1  **RESPONSIBILITY**

2 **GET PRICES FROM VIDEO VARIETIES BEFORE YOU ORDER FILMS**



VIDEO VARIETIES CORPORATION

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL 8-1162

under the direction of Michael R. Hanna, general manager of Cornell's WHCU (am-fm) will produce 16mm sound films from one minute spots to full length documentaries for rent to stations and sponsors.

1950 TV CONFERENCE: Plans for the third annual Western Radio-Television Conference, Seattle, March 3 and 4, 1950, have been announced by the University of Washington.

RATE PRACTICES: To simplify tv time buying and selling by standardizing rate card formats and contract forms, NAB is studying and analyzing all phases of tv station and network time sales. Final outcome will be recommended rate card format to the industry.

NTFC ELECTS: Melvin L. Gold, director of advertising and publicity for the National Screen Service, has been re-elected for a second term as president of the National Television Film Council. New officers elected were: William A. Roach of the law firm of Weisman, Grant and Jaffee, vice-president; Sally Perle, Mesal, as secretary; and Ed Evans, WPIX, treasurer.

Stations and Networks

WAAM REP: WAAM-TV, Baltimore, has appointed Harrington, Righter and Parsons as its exclusive representative effective Nov. 1.

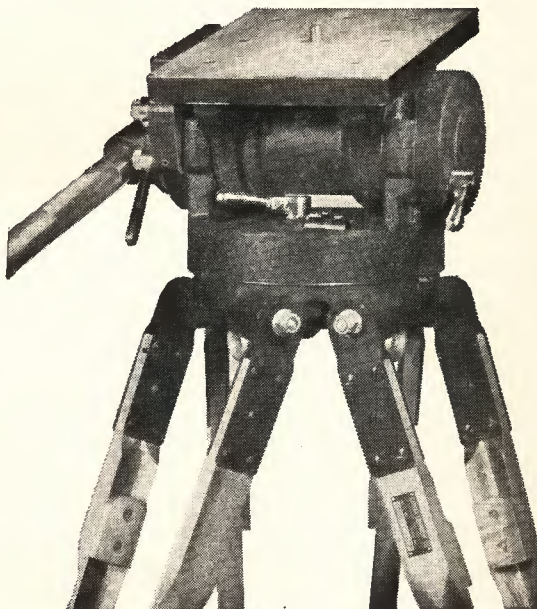
CROSLY CHANGE: WLW-T, Cincinnati, WLW-D, Dayton, and WLW-C, Columbus, all Crosley Broadcasting Co. tv stations, have put all daytime programs on a participating basis. All full sponsorship has been withdrawn and replaced by participating spots.

WJAC-TV REP: WJAC-TV, Johnstown, Pa., affiliated with NBC, CBS, ABC and DuMont, has appointed Headley-Reed Co. as its exclusive national representative. Station started regular programming on September 15.

(Continued on page 6)

Floating Action!

for all TV Cameras



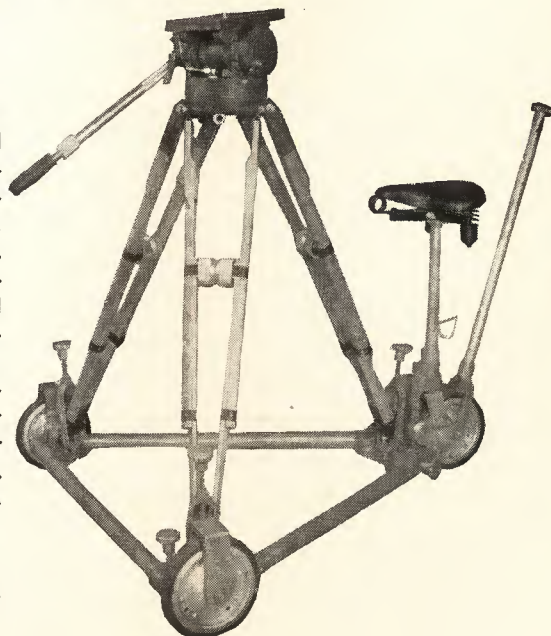
"BALANCED" TV TRIPOD

This tripod was engineered and designed expressly to meet all video camera requirements.

Previous concepts of gyro and friction type design have been discarded to achieve absolute balance, effortless operation, super-smooth tilt and pan action, dependability, ruggedness & efficiency.

3 wheel portable dolly with balanced TV tripod mounted.

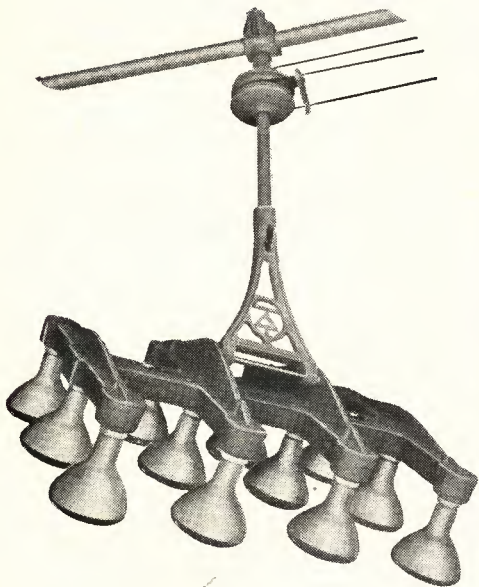
Complete 360° pan without ragged or jerky movement is accomplished with effortless control. It is impossible to get anything but perfectly smooth pan and tilt action with the "BALANCED" TV Tripod. Quick-release pan handle adjustment locks into position desired by operator with no "play" between pan handle and tripod head. Tripod head mechanism is rust-proof, completely enclosed, never requires adjustments, cleaning or lubrication. Built-in spirit level. Telescoping extension pan handle.



Write for further particulars

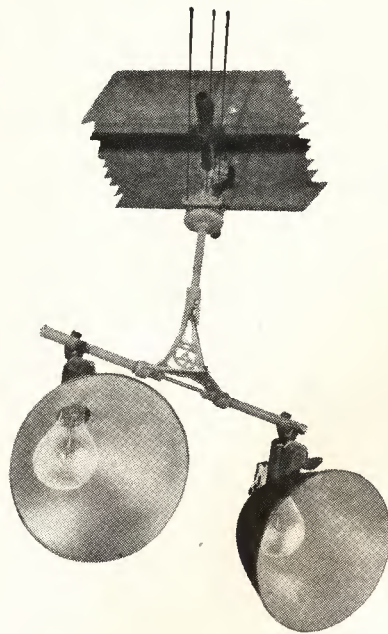
CAMERA EQUIPMENT CO.
FRANK C. ZUCKER
1600 BROADWAY NEW YORK CITY

EVERYTHING IN LIGHTING.



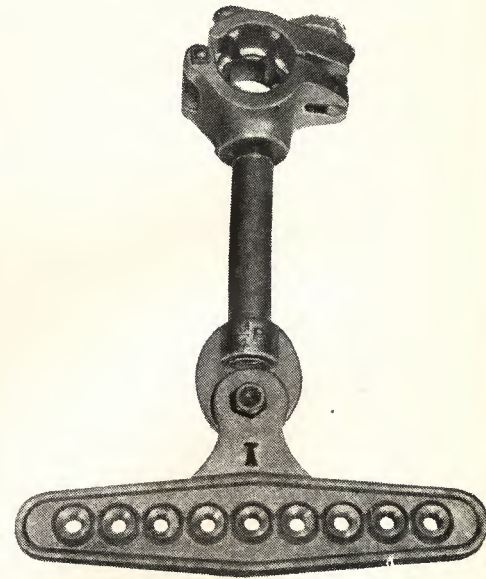
Incandescent Lamp Bank, Type TL-5A

The standard 12-lamp light source for normal studio operation. Ideal for slow fades. Provides equal light distribution on "douses." Maximum load per circuit, 3 kw; Per unit, 6 kw. Single cast aluminum-grille construction. Rotates 360 degrees. Tilts 170 degrees. Noiseless controls.



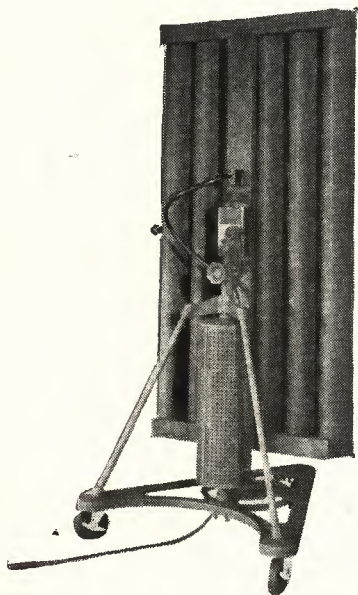
Rotatable Lamp Mount, Type TL-15A

With extension bars for mounting individual or multiple flood lamps. Control spindle can rotate 360 degrees—tilt 170 degrees about the point of support.



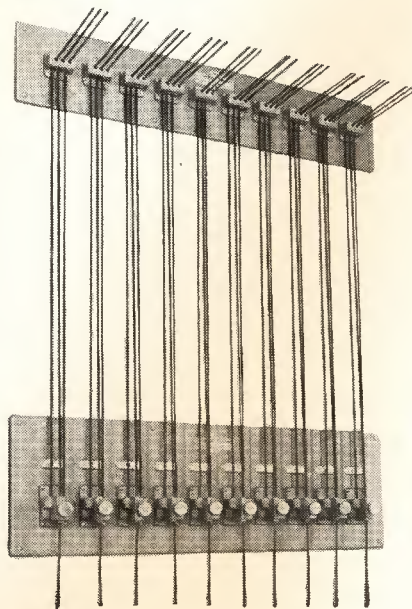
Fairleads, Type TL-32A

A practical way to guide mechanical control lines to control board without noise. 170-degree tilt and 360-degree angle of rotation around its point of support provides maximum flexibility for mounting anywhere. Equipped with quick-release gridiron clamp. Nine chromed bushings reduce control-line friction.



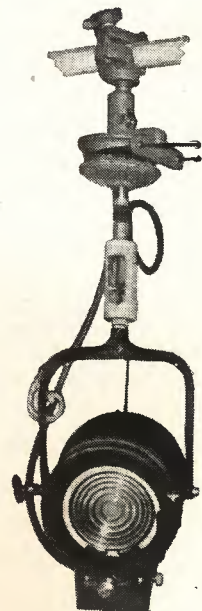
High-Intensity Light Dolly, Type TL-26A

The ideal mobile floor unit that puts high-intensity side illumination where you want it. Uses the TL-1A High-Intensity Fluorescent Bank. Rotates the bank from horizontal to vertical position; tilts it through 90 degrees. No high-voltage floor cables, because lamp ballast is right on the dolly.



Light-Control Panel, Type TL-31A

Includes ten headlocks and ten rope locks for controlling ten light banks. Available in single units or on ready-to-operate panels, as illustrated.



Spot-Light Fixtures, Type TL-10A—TL-11A

Standard control spindle for use with a Mole-Richardson or Oleson 2-kw Solar Spot, or a 750-watt Baby Spot. Rotates 360 degrees. Tilts 170 degrees about its point of support.

FOR TV STUDIOS...

New silent-control lighting equipment enables you to "tailor" the lighting system to fit your studio—correctly, without expensive experimenting.

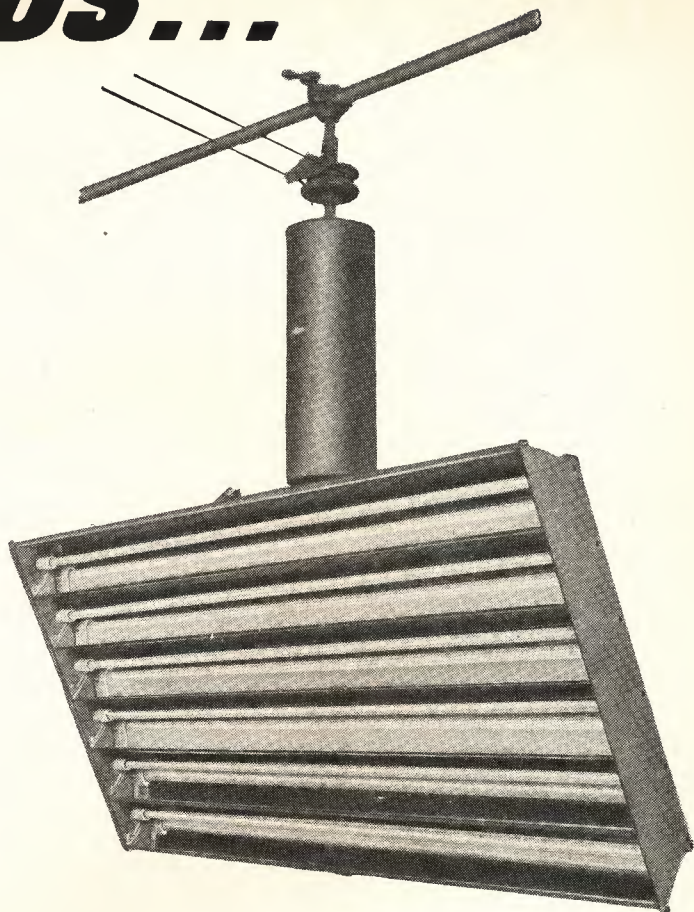
AVAILABLE for the first time—a complete line of studio-tested lighting equipment from a single manufacturer. Available for the first time—packaged studio lighting systems to match the response curves of modern studio cameras.

Combining high-intensity fluorescent banks, high-intensity spots, and incandescent banks for handling any studio set-up, RCA lighting systems are capable of delivering more than 200 foot candles of light energy. All lights can be rotated 360 degrees horizontally and 170 degrees vertically. All lights are designed for pyramid-mounting on studio ceilings. All lights are mechanically controlled through silent-operating fairleads that terminate in a central control board.

With this lighting equipment you can swing each light for basic work, modeling, or back lighting. You can direct each light to more than one acting area. You can "dim" by tilting, rotating, or cutting off half banks—and without upsetting light distribution. All equipment and wiring is off the floor. No ladder hazards or expensive catwalk installations. No danger of burning artists or technicians.

Here is the system that delivers correct illumination with as little as two-thirds to one-half the usual amount of equipment—and with proportionate savings in power. No more experimenting for the individual studio. No more junking of extensive lighting installations.

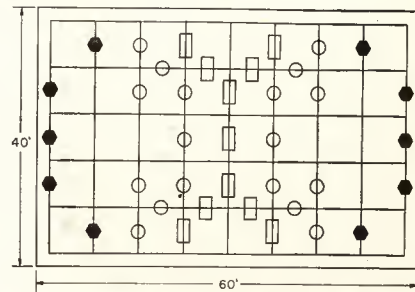
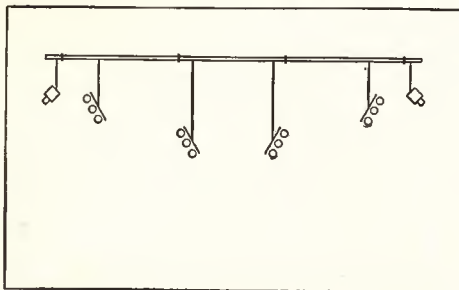
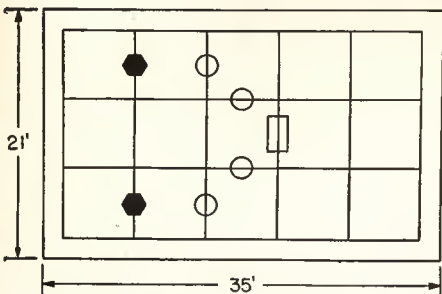
For help in planning your studio lighting—correctly—simply call your RCA Broadcast Sales Engineer. Or write Dept. 89J, RCA Engineering Products, Camden, N. J.



High-Intensity Fluorescent Bank, Type TL-1A

Assures optimum light response from TV studio Image Orthicon cameras. Uses six 3500-4500 Kelvin slim-line tubes. Only 600 watts connected load. Includes noise-free, double-rubber cushioned, built-in ballast units; heavy-duty jumper cord connections; instant start high-voltage striking circuit. Uses pre-focused individual alzac parabolas. Rotates 360 degrees. Tilts 170 degrees. Noiseless controls.

TYPICAL TV STUDIO-PROVED FLOOR PLANS AND CEILING ARRANGEMENT FOR RCA LIGHTING SYSTEMS



For a small inter-n-type studio, 21 feet x 35 feet. This plan more than meets the minimum lighting requirements of 200 foot candles and a contrast range of 2-to-1.

Cross-sectional view of a TV studio, showing RCA's inverted pyramid-type of lighting. This system delivers unobstructed light to every point in the studio.

For the average-size studio, 40 feet x 60 feet. This plan more than meets the minimum lighting requirements of 200 foot candles and a contrast range of 2-to-1.

NO. REQD.	SYMBOL
1 HI-INTENSITY FLUORESCENT BANK	□
4 INCANDESCENT FLOOD-LITES	○
2 CONTROLLABLE SPOT-LITES	●

NO. REQD.	SYMBOL
11 HI-INTENSITY FLUORESCENT BANKS	□
18 INCANDESCENT FLOOD-LITES	○
10 CONTROLLABLE SPOT-LITES	●



TELEVISION BROADCAST EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

www.americanradiohistory.com



BETTER TV BACKGROUNDS

THE Trans-Lux TELEPROCESS rear projection screen provides the ideal background for added pictorial effects in the television studio.

The projected picture photographs perfectly . . . and the background becomes an integral part of the production being televised. Because of this principle of rear projection (pioneered by Trans-lux)—there is no interference with the actors in the story, as the projection equipment is back of the screen.

A simple change of negative provides a new background, pronto! Thus by using Trans-Lux TELEPROCESS your costs will be but a fraction of that of constructed scenery.

Trans-Lux TELEPROCESS screens are made in sizes to suit your professional requirements.

For further information write to

Trans-Lux Corporation

Teleprocess Division
1270 SIXTH AVE., RADIO CITY
NEW YORK 20, N. Y.

WTVN PLANS: WTVN, Columbus, which is now televising its test pattern and will start regular operation immediately, has appointed Headley-Reed as its exclusive national representative. Station is owned and operated by Edward Lamb who also operates WICU, Erie, Pa.

WDAF-TV OPENING: WDAF-TV, Kansas City, Mo., will begin regular commercial operations on Oct. 16. Schedule of four hours, seven nights a week is set, with kinescoped recordings from all four networks. Regular test pattern operations began in September.

WGN-TV RATES: For the first time since its opening in April, 1948, WGN-TV, Chicago, has raised its time and announcement charges. New rate card does not affect the basic rate structure, however.

NEW CBS ANTENNA: WCBS-TV, New York, has installed a new four-layer, 16-element dipole antenna on top of the Chrysler Building.

WCAU-TV INCREASES SHOWS: WCAU-TV, Philadelphia, has increased its operating schedule to include daytime programming. Station is on the air now from 2 p.m. to 11 p.m., seven days a week.

WOAI-TV PRE-OPENING MEET: As part of its pre-opening activity, WOAI-TV, San Antonio, Texas, held a meeting with 17 television distributors to assist in stimulation of retail set sales in the Southwest area.

WSAZ-TV SET FOR NOV.: WSAZ-TV, Huntington, W. Va., will begin operations by November 15.

WFMY-TV OPENS: WFMY-TV, Greensboro, N. C., opened this month with a 7-9 p.m., Sunday through Friday schedule. Rapid expansion of the program schedule is planned. Affiliations are CBS, ABC, NBC and DuMont.

WENR-TV NEW STUDIO: WENR-TV, Chicago, has opened its new Studio A, 4,000 square feet on the 42nd floor of the Opera Building. Other two studios are the Civic Theatre, and the

Penthouse Theatre on the 44th floor of the Opera Building.

LONG DISTANCE: WLW-T, Cincinnati, reports reception of its wrestling program by a set in Coon Rapids, Iowa, 575 miles from Cincinnati. Picture was clear, sound good.

WJZ-TV ANTENNA: ABC has filed with the FCC for permission to transfer WJZ-TV's antenna from its present site atop the Hotel Pierre to the roof of the Empire State Building. If approval is granted, ABC will construct its transmitter and a specially ABC-RCA designed antenna on the 85th floor of the new location.

KTSL LENS: A variable focus lens of the "zoom" type has been developed by KTSL, Los Angeles. Lens was perfected by Joseph B. Walker in collaboration with Willet H. Brown, president of the Don Lee Broadcasting System.

People

KFI-TV: Kenneth Higgins, executive producer for KFI-TV, has been appointed program director to succeed Ronald C. Oxford who has resigned to devote his time to the development of program for network and kinescope release.

WGN-TV: Vince Lloyd named new sports announcer. Dawn Kelly appointed traffic manager.

KTSLA: Betty Mears named staff writer-producer.

ABC: Sylvia Freidlander named assistant producer of the "Boris Karloff" shows for ABC am and tv.

WBAL-TV: John T. Wilner, CBS-TV engineer in charge of transmitter research, named new engineering chief for WBAL and WBAL-TV.

WOR-TV: Roy Meredith, WCAU-TV production manager, joined WOR-TV as sports production director.

WSAZ-TV: Marshall Rosene, former station director of WSAZ, named general manager of WSAZ, Inc., firm that operates WSAZ-TV. Lawrence H. Rogers is tv station manager.

WPIX: Frank Mullen, former president of the Richards radio stations in Detroit, Cleveland and Hollywood, and previously executive vice-president and general manager of NBC, has been retained by WPIX as tv consultant.

WBKB: Bill Kusack promoted to chief engineer. He was project engineer and assistant chief engineer under A. H. Brolly.

WLW-D: Jane O. Flaherty appointed manager of promotion and publicity.

NBC: Charles Denny, formerly assistant buyer for R. H. Macy and Co., named assistant in NBC's sales promotion division to specialize in sales presentations for house packages.

WDTV: Harry G. Munson, named film director, and John J. Cole, sales service manager.

WLW-T: Ruth Lyons appointed program director to succeed Bernie Barth, who has been promoted to post of Coordinator of Television Program Activities for WLW-D, WLW-T, and WLW-C.

WOAI-TV: Fred Vance appointed tv sales executive.

WWJ-TV: William E. Lane appointed publicity manager to replace Richard S. Spencer, Jr., who has moved to the WWJ sales staff.

PARAMOUNT: Cris Rashbaum appointed eastern sales representative for Paramount's tv stations, KTLA and WBKB.

CBS: Paul C. Monroe signed as producer-director.

WWJ-TV: William E. Lane, former assistant stage manager named publicity manager.

NBC: Peter Herman Adler appointed director of opera for NBC-TV. Four opera presentations are planned between now and December 31 by NBC-TV. George C. Stevens appointed sales service and traffic manager of WNBC and WNBT. Carl M. Stanton appointed to tv production staff.

DUMONT: Chris J. Witting, who has served as assistant network director in charge of administration and operations, has been appointed executive assistant to Commander Mortimer Loewi, director of the DuMont net.

Witting will be in active charge of the entire organization.

YOUNG AND RUBICAM: Bob Schuler appointed head of central casting with responsibility for casting Y and R tv shows. Ralph Warren replaced Roland Gillett as producer-director of CBS-TV's "Fred Waring Show."

WEST HOOKER TELEFEATURES: Wayne Wirth joined company as vice-president and production coordinator.

CINEMART: L. Cameron Chaiet named sales representative and story board illustrator.

CAMPBELL-EWALD: Don Tompkins and John Coleman appointed to the New York tv staff.

EDWARD PETRY: Donald P. Campbell joined tv sales staff. He was with Mutual.

New Publications

Radio and Television Law by Harry P. Warner, Matthew Bender and Co., Albany, N. Y. \$35.

This is an indispensable reference volume for broadcasters and executives in the radio and television industries. It is a straight-forward law book, organized and written so that the non-legal mind can use it with ease.

In ten chapters Warner's book covers all of the pertinent FCC rules, regulations and rulings, and makes them understandable by explanations of the background and reasons for past FCC actions. The first five chapters are devoted to the practice and procedure rules of the FCC, how standard broadcasting works, program standards, network regulations, and transfer and assignment of licenses. Chapter VI, explains FM and its probable future development.

Chapter VII, covering television, traces the FCC's jurisdiction over tv, present allocation policies, and probable developments. For an understanding of the present FCC hearings, this is important reading. The last three chapters are on judicial review, which relates the courts to the FCC, the legislative basis of broadcast regulation,

and the probable amendments to the Communications Act. A chapter on facsimile is planned and will be added as soon as the commission's commercial standards are made public.

TV Picture Projection & Enlargment

by Allan Lytel, John F. Rider Publisher, Inc., New York, N. Y. \$3.30

This book by Allan Lytel, lecturer at Temple University, presents a thorough discussion of optical systems, the fundamentals of lights, and the principles of reflection, refraction and lenses. Proper methods of viewing the television picture and the various types of viewing screens are analyzed.

The complete Schmidt projection system is discussed in detail. Refractive projection systems and those receivers now in commercial production which make use of these systems are covered, as well as dark-trace projection systems. The final chapter deals with the present limitations and future of television and a comparison of tv and motion pictures.



A SIGHT AND SOUND DELIGHT

* * *

✓ A NEW IDEA in three-minute shorts.

- ✓ Splendid photography of well-known places at home and abroad, with beautiful symphonic PUBLIC DOMAIN music.
- ✓ ESPECIALLY PRODUCED FOR TELEVISION!
- ✓ No narration!
(They speak for themselves)
- ✓ Use full length or fade out at any time.
- ✓ Available on per-showing basis or lease with unlimited use.
- ✓ Those Film Directors who have seen the first set of "SCENICALS" have immediately incorporated them in their program.
- ✓ Request a set on approval, without obligation from—

D. P. M. PRODUCTIONS, INC.
55 West 45th Street, New York 19, N. Y.



FOR MUSIC IN
Television
 NOW AND IN
 THE FUTURE,
 IT'S **BMI**

For Appropriate Television Music

BRIDGES • MOODS • INTERLUDES

BMI has compiled a classified and cross-indexed reference book especially designed for television programming.

It is particularly helpful wherever descriptive mood music or background music is necessary.

You don't have to be a musical expert to make the most of this BMI service. For "Bridges, Moods, Interludes" is based on recorded music readily available to any telecaster.

Write to BMI for your copy and for regular monthly supplements.



THE BMI license with television stations—in effect since 1940 and for the next ten years—covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI-licensed compositions without special clearance headaches.

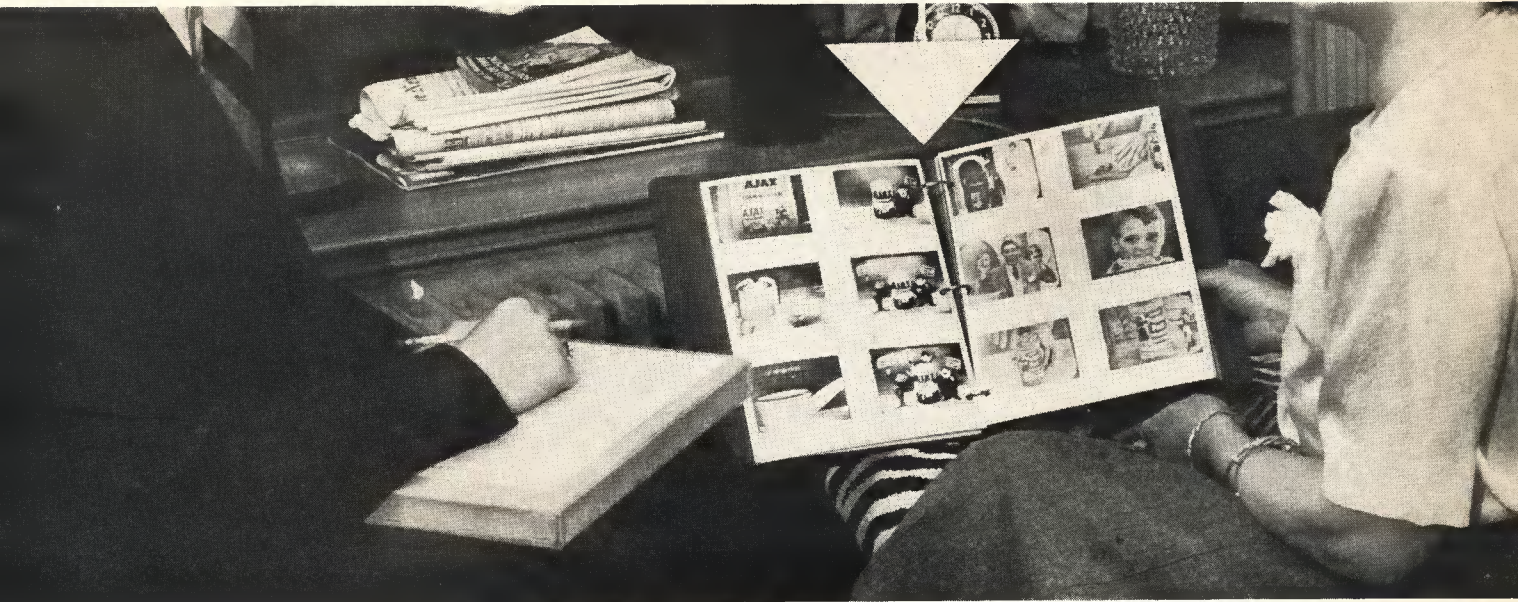
The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-bop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on films from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

BROADCAST MUSIC, Inc.
 580 FIFTH AVENUE, NEW YORK 19, N. Y.
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EVALUATING



"All surveys indicate that television in terms of (a) audience identification of sponsors, (b) remembrance of, and understanding of the sales point of the commercial, (c) sales results produced, has greater sales producing impact per person reached than any other advertising medium."

THE above statement from a recent report by the U. S. Department of Commerce re-emphasizes the importance of research on viewer reaction to the television advertising message.

The construction of commercials, their frequency of use, their position in the program, and other questions relating to viewer reaction to the advertising message can no longer be decided by the personal judgment of the sponsor or agency execu-

tive. Several research companies, among them Daniel Starch and Staff, are now conducting direct viewer questioning in order to assist in the formulation of effective commercials and treatment.

It is obvious that a commercial that interrupts the show, even in the case of the so-called "integrated message," can lose its effectiveness if active displeasure is created. A commercial which has real entertainment value sells the product and builds inestimable good will. Beyond the point of the obvious, however, the only reasonably sound way to measure the quality of the advertising message is to test it among tv viewers.

In its first report, released this month, the Starch organization, which has been doing visual advertising research for 18 years, pointed up the relationship between remembrance and popularity. Starch's initial report ranks Lucky Strike, Bulova, Chesterfield and Admiral Refrig-

erator as the most easily remembered and as among the most popular.

The Starch report uses material compiled by the interview method with the use of story-boards. The visual material is a series of stills taken from the commercial, photographed directly from the tube. The cities covered in this first survey are New York, Chicago, Philadelphia and Boston.

When asked "Have you seen this commercial?", the cross section of set owners, in the four cities where interviewing was conducted, ranked the first ten among those checked as follows: Lucky Strike 92%, Bulova Watch 88%, Chesterfield 85%, Dumont Television 81%, Admiral Refrigerator 79%, Philco Radio 79%, Camels 69%, Auto-Lite Spark Plug 66%, Gulfpride Motor Oil 64%, Kaiser-Traveler 62%.

When the set owners were asked to give their reaction to the commercials

Where TELEVISION WORKSHOP Alumni Are Employed . . .

WAAM	Baltimore
WNBF-TV	Binghamton, N. Y.
WBEN-TV	Buffalo
WENR-TV	Chicago
WGN-TV	Chicago
WNBQ	Chicago
WCPO-TV	Cincinnati
WLWT	Cincinnati
WKRC-TV	Cincinnati
WBNS	Columbus
WLWC	Columbus
WEWS	Cleveland
WLW-D	Dayton
WJBK-TV	Detroit
WXYZ-TV	Detroit
WICU	Erie, Pa.
WFBM-TV	Indianapolis
WAVE-TV	Louisville
WTMJ-TV	Milwaukee
WABD	New York City
WCBS-TV	New York City
WJZ-TV	New York City
WOR-TV	New York City
WNBT	New York City
WPIX	New York City
WATV	Newark
WKY-TV	Oklahoma City
WFIL-TV	Philadelphia
WPTZ	Philadelphia
WJAR-TV	Providence
WHTM	Rochester
WJEL	Springfield, O.
WMAL-TV	Washington, D. C.
WNBW	Washington, D. C.
WOAI-TV	San Antonio
WGO-TV	San Francisco

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America's Television Training Center
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they had seen within five categories ranging from very favorable to very unfavorable, the leaders with the percentage on the favorable side were: B.V.D. Underwear 84%, Ajax Cleanser 81%, Lucky Strike 75%, Colgate 70%, Kool Cigarettes 69%, Oldsmobile 69%, Bulova Watches 67%, Peter Pan Peanut Butter 67%, Chesterfield 63%, Admiral Refrigerator 59%.

The stills were shown to the person being interviewed and responses were recorded according to what was remembered of the actual commercial when seen on the television set. A fact brought out was that many of the viewers tuned out the sound for the duration of any commercial they considered objectionable. The greatest single gripe from viewers, was against commercials that lapped over into or obscured action from a remote sports pick-up.

After the basic question, "Do you remember ever having seen this commercial?", is answered affirmatively, the respondent is then shown a card with five possible attitude statements.

1. I like it so much that I look forward to seeing it.
2. I enjoy it whenever I happen to see it.
3. I have no feeling one way or the other.
4. I don't particularly like to see it.
5. I definitely dislike it or object to it.

The person being interviewed is asked to pick out the statement which most closely approximates their feeling toward the commercial.

The interviews upon which the statistics in this article are based were divided equally among 400 men and women.

Comparison to Others

This report also shows the comparison of the television commercial to advertising in other media. During the interview, in fact before any questions were asked about the commercials, the respondent was shown a series of cards. Each card carried the brand name for one type of product (such as tires, toothpaste, etc.), and asked the question, "Which one would you buy?" The answers throughout the interview were then tabulated according to "viewers" and "non-viewers" of each commercial. The percentage of those who "would buy" is much higher among "viewers" and in some cases the difference is startling. This is particularly true of newer brands that have had a

relatively higher degree of television promotion compared to other media.

The Starch organization had to solve a number of mechanical problems incident to gathering basic data for the study. It has set up a television monitoring service, using several television sets, constantly tuned to the key outlets of the major networks. Each time a new commercial appears, the proper number of stills will be photographed with special camera equipment directly from the face of the tube, to supply the material for the "Story Boards" used in interviewing. In addition, a complete record will be kept of all commercials so that the report may include cumulative data on the number of times each has appeared. All interviewing will be conducted during the first seven days of each month covering commercials that have been on the air the previous month.

Models Available

Today the effectiveness of the television commercial can be measured by the methods set forth in this article. Some of the larger companies conduct their own surveys. However, the smaller ones must depend on services to which they can subscribe for study of their commercials.

For Starch, rates have been established on a tentative basis. The basic charge for this service, including full monthly reports on all commercials studied is \$100.00 per month. If subscribers desire to have their own commercials studied an additional \$50.00 per month for each commercial is charged. Where more than five of their own commercials are studied, all over five are given a 10% discount and all over nine are given a 20% discount. This is for continuing service cancelable on 60 days notice. In addition to this service, it is possible to have a "special study" made. A special check utilizing a partial sample costs \$.50 per interview, with a minimum charge of \$100.00. A study using an extending sample in one or more cities with special interviews costs \$2.50 per interview. The charges quoted for the "Special Studies" are for subscribers to a monthly service. For non-subscribers a special check on a commercial will be made at a cost of \$300.00. This check is not included in the service's monthly continuing reports.

Bernard I. Paulson
and Robert E. Harris



Spots before your eyes

by Robert L. Jawer, WPTZ, Philadelphia

"ARE you kidding? Why should I buy a half hour program or even a fifteen minute one once a week when I've got some pretty good spots placed on all stations during the entire week. No fuss, no trouble. And what's more, the client's happy." Quoth the agency.

That's the prevailing reaction of many local agencies when approached on the age old subject of spots versus programs. True, many local advertisers can't afford to foot the bill for shows, but many more who are buying spots, really should be on the programming side of the fence. It boils down to this. The local agency and its client are being lulled into complacency with their spot advertising campaign when a switch to programming would result in even greater sales results for them.

Agency Standpoint

From the agency standpoint, let's take a good look at the advantages and importance of programming over spot announcements.

1. *Greater Commercial Impact*—By its very nature, the association of a program with the sponsor's product or service is retained by the viewer to a much greater degree. Granted is the argument that such fine spots as BVD, Mounds and Bulova leave little to be desired in effective impressions, but what local advertiser can afford to produce this type of spot announcement. On the other hand, the local advertiser buying a

program will be rewarded for the slightly greater expenditure by far greater commercial impact and sponsor identification.

2. *More Commercial Time Allotment*—

The purchase of a fifteen minute show, for example, allows the sponsor at least two full minutes in which to show his product or service more fully, more completely. It allows him to approach his sales pitch from various angles.

3. *Flexibility in Commercials*—In the

case of a live studio production, the demonstration and integration of commercials can be effectively employed in addition to the use of commercial film clips.

4. *Greater Choice of Time Availabilities*—

The local agency is finding it increasingly difficult to buy good spot availabilities; it is competing for these spots not only with other local agencies, but with national ones as well. By the same token, there are excellent time segments preceding and following network shows in local guaranteed time. What client wouldn't want to follow such excellent shows as "Garroway at Large," "Studio One," or "Break the Bank"?

5. *Large Agency Billings*—From the

strictly selfish viewpoint, the agency will receive greater billings in buying the program it feels confident will do an effective sales job.



Robert L. Jawer, sales representative at WPTZ, Philadelphia, formerly headed his own organization, Jawer Productions, and was special representative for the Philadelphia Electric Company in the production of a series of hour long tv shows. He is a member of the teaching staff at the Theatre Arts Institute and of the Television Association of Philadelphia.

6. *Greater Opportunity to Measure Audience Response*—Through the use of such organizations as Pulse, Hooper, or Radox, the agency can get a fairly accurate trend of viewer response to its program. Moreover, the judicious use of premiums, offers, etc., can be a further measure of audience response.

7. *Word-of-Mouth Recognition*—A client may be "happy" with his agency for its handling of a spot campaign, but a client with a successful program on his hands will be walking on clouds. Here in Philadelphia, the XYZ Agency set up business not very long ago and soon produced a very effective program series for their client. Before long the XYZ Agency was being approached by other advertisers who had learned of the results. Yes, word of mouth recognition should not be sold short!

Program Selection

Now that we have explored the reasons for agencies encouraging the use of programming, let's make the "punishment fit the crime" and set up some guides for the selection of a successful low cost program:

1. *Personality Selection*—It certainly is not an easy matter to find a local television personality who compares to a Berle or Godfrey, but look around your own back yard more thoroughly and you may be delightfully surprised to find a person who just fits the bill. In the Philadelphia television area, viewers are probably just as familiar with Jack Creamer, the Gimbel's "Handy Man" or Lynne Barrett, "The Girl Next Door," as they are with the network celebrities.

2. *Uniqueness*—One of the fatal pitfalls that the local agency stumbles into is the selection of a program that can be done more professionally and with more money by the national account. Variety shows or dramatic programs should never be attempted on the local scene. The agency should ask itself this question: what kind of program can I select whose basic format is novel, different, unique, a format which effectively produced will not be compared with its big network brother?

3. *Package Programs*—While this is a debatable point, it has been our ex-

"You Can Quote Me"

"It is not surprising that some of our largest advertisers, with multi-million dollar budgets, who use and need mass media, have dipped extensively into television sponsorship, in both spot and programs. What is somewhat surprising is the number of new advertisers, of small advertisers who have found the way to use television advertising to make it pay, and to extend their programs.

"It is to be expected, of course, that the income of television stations will come very largely from the 150 largest advertisers, the corporations that depend primarily upon advertising to move their tens of millions and hundreds of millions of dollars of annual volume of production. But, it will be very interesting, if the present trend continues, to watch this substantial growth of new advertisers.

"Of course, it has always been so. Business history has shown us many examples where the industry found itself in a strait jacket. New companies found it difficult to get sufficient volume of sales to maintain themselves in business, the status quo remained the status quo, until one day a new medium appeared. The alert advertiser seized upon the new medium and found that in proportion as he could use it in limited geographical areas, he could compete on even terms with established advertisers.

"History will repeat itself in television. Successful advertisers are bound to turn to this new powerful medium to maintain their positions in their indus-

tried. Alert, new, young advertisers are going to find in it the opening they need to establish themselves in volume.

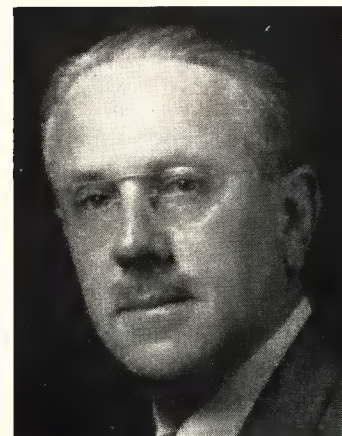
"Best of all, television is likely to increase the number of advertisers, and the total production and movement of goods within our own boundaries. There is enough evidence now to show that television commercials can be made friendly, entertaining, persuasive, charming. They can reach all the way from the manufacturer's mind to the purchase of the product by the consumer across the retail counter.

"The success of Spot television programs and announcement campaigns awakens the imagination. We are bound to see some startling results in the development of mass marketing methods."

perience that agencies, in producing its own programs not only tie-up several of its own people, but loses money in not correctly calculating production costs. Stations or experienced television packagers offer the most satisfactory answer to this problem. They submit commissionable prices for the shows and the burden of responsibility lies with them.

Program Trend

Recently there has been encouragement along the programming lines. Agencies are looking to participation programs as a means of "getting their client's feet wet." While participation programs are designed primarily to serve the one min-

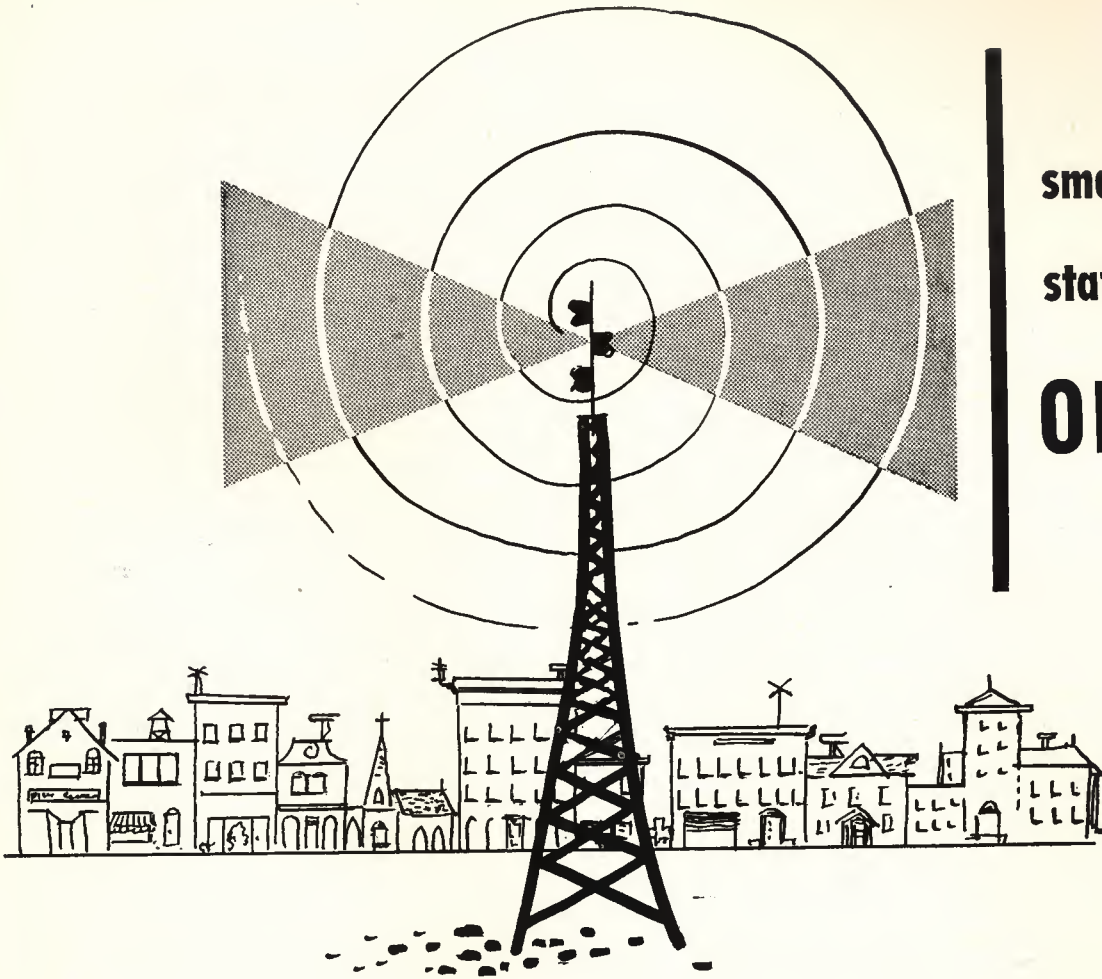


**T. F. Flanagan, managing director,
National Association of Radio
Station Representatives**

ute spot advertiser, it does unconsciously start them thinking of programs per se.

Then too, there is much encouragement to be had in the improved film programs, both in the technical quality and in their content. Local agencies who are program minded are constantly on the search for such films. Total costs are usually lower than live studio shows, due to lower station film rates and amortization of film costs distributed over the forty-odd television markets.

Yes, now is the time for agency people to put the pressure on the clients in a drive to stimulate their thinking along the lines of programming, not spots. "Are you kidding?", quoth the client. "Nevermore!"



small

station

OPERATION

by Bert Gold

RIDING the coaxial cable or depending on film recordings is no quick method of success for the small city station. The revenue that will make the big black marks in the ledger is local business, and the soundest way to get that is to roll up your sleeves, fill your studio with props and people—and produce.

This season, for the first time, we are able to see a fairly well-rounded picture of television as it is shaping up in the small cities. These “new” situations will largely define the future of the medium for an important part of the nation’s population.

Certainly we would prefer to report on the subject optimistically, but in truth cannot . . . at least, in the main. For every bright spot where management displayed vision and good judgement, there

are two dark shadows somewhere else: stations dominated by the feeling of smug success in AM radio, and fear of the unknown in the vastly different field of television.

The “vastly different” is even more true than the entrepreneurs realize. As already indicated, successful television demands a type of showmanship quite new to most small-city radio management.

Perhaps realizing this, but scarcely admitting it even to themselves, they are trimming the risk element as short as possible in their own way, by operating television in the same manner as they successfully did their “ear alone” broadcasting. By the evidence already in, it won’t work too well.

Economy is a good thing to practice—in moderation. It must not be misplaced

or it can become blinding. If it’s really necessary to save money, it might be wiser to operate from a quonset hut rather than a beautiful new building . . . since the payoff is only on the picture that’s sent out. Programming is certainly the wrong element to skimp on.

With cable or kinescope taking the place of network in radio, and cheap or free films performing the function of transcriptions, it is possible to send out an excuse for a television schedule. Horrified by some of the losses in pioneer stations, new licensees are tending to grasp at this cheap means of trimming the flesh off the skeletal bones, and are planning very little, and in some cases *no* local production whatever. That this is a shortsighted course will soon be shown.

It is axiomatic that the smaller the city, the closer the citizen identifies himself with it—i.e., the greater the local

pride. Newspapers know this well, and would not dare to rely completely on syndicated material. Even the smallest dailies maintain their own staff of feature men to color up the local scene. A brief sampling of schedules reveals the happy fact that newspaper-owned stations have carried this thinking over into television. They generally strive to program locally wherever possible. To repeat, this is fundamental showmanship, for the closer a professional presentation of any kind is to its audience, the easier it can compete with names of national stature. As an example, you've seen the lowly featured players in movies billed above the stars in their home towns.

Commercial Aspect

Most important, however, is the commercial aspect of this thinking. It is commonly known that a station's most profitable source of revenue is its local advertisers. If the latter are good psychologists, as every good businessman should be, they will agree with the following. The shorter the gap to bridge between the subject customer's mental or imaginative stage (of the moment) and the physical facts around him, the easier to make a sale. Unless it's institutional, like public utilities which can sponsor newsreels or education programs, the local marketer generally wants you to come into his store tomorrow. He can do this more effectively by narrowing your imagination's perspective, and fixing your sub-

"The Fireside Chapel," presented on WICU, Erie, Pa., featured the clergymen and congregations of various local churches in religious programs with a minimum of sectarianism. Choirs of the different churches furnished the music.

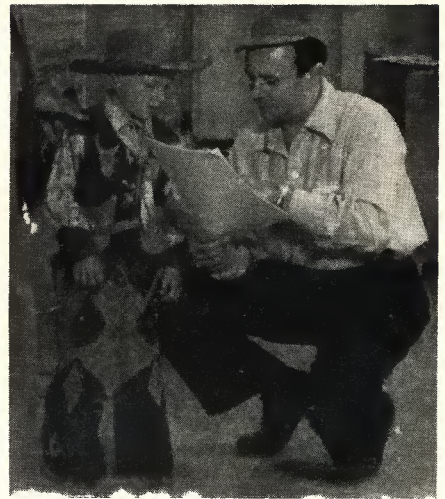
conscious attention onto something taking place *in the same city*.

And, of course, the point about video's value in demonstrating a product, with the buying source tied in directly, and displaying up-to-the-minute styles is too obvious to want discussion. It is as good a reason as any for television's being in existence at all.

While on the subject, it may be helpful to add that almost every city has at least one merchant who is enough of a showman to want to introduce himself on his own TV commercial, thereby making trading with him a very personal matter.

My experience includes meeting one merchant for whom I had very great respect. Under his management a chain variety store had become one of the big department stores in the community. Television appealed to him, and he went into it all the way—the right way. He didn't just buy time and sit back with a big cigar to see what happened, but took a firm personal hand in the production of his type of show. He hired a popular local western singing group that added a five-year-old kid playing a dummy violin as a visual attraction. It surely was an attraction, for in a few weeks "Corky" had a large fan following, so large that when he appeared in person at the store the ensuing stampede emptied the shelves of children's cowboy outfits. Hopalong Cassidy could not have done it more effectively.

On that show, the "Dude Ranch Party," integrated commercials were contrived for almost every type item the store was featuring at the time. Its appeal never lagged because the sponsor policed it carefully, and it did a consistently good job for the store. This would not have been possible had not studio facilities been available, and showwise



Bert Gold, former radio and advertising man, entered television through film commercial production. He opened WICU, Erie, Pa., as program director and was staff producer at WLW-T, Cincinnati. Here he coaches a performer, "Corky," for his part in a western show at WICU.

station personnel there to extend full cooperation.

The foregoing took place in one of the smallest television markets in the country, and is a good example of the importance of studio and local production facilities. In exceptionally small markets the original cost may seem excessive, but where management is endowed with vision and good judgment, it can pro-rate itself in time—and in many cases provide programming less expensive than film.

Two Camera Chains

Any market over 200,000 should have two studio camera chains. For the time being we'll be concerned with those under that, which should certainly have at least one. If a city can sustain TV at all, it should certainly have its own eyes.

The one-camera programming record of Erie's WICU in the opening month of



its operation is a bright mark in the industry's annals, primarily because it showed no operational loss. But from my own personal point of view as production and program director, because of the overwhelming response of local audiences and merchants, and the procedures we originated which already have or will soon become standard in the business.

Prior To Cable

Prior to cable time, some 18 live shows were being done weekly from the studio, utilizing as performers 40 to 70 people, professional and amateur, but all local. (The exception to the latter were the visiting celebrities in town, who were always snagged for an appearance.) For all this, the station's single sustaining talent cost was a union accompanist for the Tele-Auditions, a talent show.

The reason for mentioning this is that the station clearly fulfilled its declared intention of reflecting the city of Erie in television, and sold the people on it as their own station. Insofar as they were able, the people were made to participate.

The Fireside Chapel is a good example of this. With a minimizing of sectarianism, different churches in the city were invited to prepare their own programs of choir music and a sermon of universal nature. The choir memberships numbered as few as four, and as high as fifty. Showing faces in close-up called for high camera maneuverability but it was worth it. The speakers, representing all faiths, never failed to reflect the station in the best possible light, and generally spoke for about ten of the program's thirty minutes.

Example of Localism

Another example of localism on this station was the previewing Saturday night of the principal feature stories in the Sunday morning's paper, with the actual people involved bringing the stories to life in the studio. It was not only good exploitation for the paper, but a great credit to the paper in covering the local scene. By the way, this program took place on five different stages in the studio. They were not complicated sets, but did call for very careful planning and direction. Two commentators were used in addition to the subject people, as well as film, balop cards, slides, and transcriptions. As in others, this show was a credit to the man operating the single studio camera, and called for the invention of a good many novel production techniques.

New DuMont Plant



Capable of producing one tv receiver every 22 seconds, the Allen B. DuMont Laboratories new television assembly plant opened last month in East Paterson, N. J. This shows the north end of two main television chassis assembly lines. The plant, located on the site of the former Wright Aeronautical Factory, was purchased from the War Assets Administration for

\$1,350,000, with an additional \$750,000 spent in conversion to tv operations. The largest tv plant of its type in the world, this building contains three 465 foot chassis assembly lines. In addition to the Television Receiver Manufacturing Division of the Allen B. DuMont Laboratories, the plant will house the Television Receiver Sales and Electronics Parts divisions of the company.

But the shows need not be elaborate or complex to be effective. We can paraphrase Shakespeare at this point and say that in television, and especially in small cities, the people are the thing. In this same market, a local dealer in children's shoes had developed the custom of giving birthday gifts to his regular customers; lolly pops, dolls, teddy bears, etc. He was one of the first time sponsors on WICU when it opened, with the more modern embellishment of holding his little birthday parties on television. What started as a five-minute commercial was renewed as a fifteen minute show, still almost all commercial, but very popular since it showed the children at their cutest. It goes without saying his business increased proportionately.

There are many other fine examples in the rapidly growing field that point the way to its prosperous future through the cooperation of progressive businessmen and farsighted station operators.

Meanwhile, though it's conclusive that operation of a studio is vital, buying a camera chain or two is not enough. It's

the proper people who will put it over. At least one person with old-time showman's blood ought to be on the payroll, and in a position of authority. He might be a man whose past experience has been in radio, but he might just as well not be. Under certain circumstances that can be a disadvantage: when it will interfere with a purely television approach to every programming problem. (To call it "radio with pictures" is almost sinful.)

Few New Stations

If the few new stations that have gone on the air without plans for studio originations are setting any pattern for the future, it is not a good outlook for (a) the industry, whose programming will tend toward becoming completely mechanical, for (b) the local set buyers, who will be deprived of the pleasure of seeing their regionalism being reflected over the air, and (c) the station operators themselves, for, by virtue of (a) and (b), they'll be cheating themselves out of a great deal of business.

TELEVISION

(Stat

receiver distribution

(AS OF SEPTEMBER 1, 1949)

AREA	Installed	— DISTRIBUTION OF RECEIVERS —		
		Homes	Public Pls.	Families In 40-Mile Service Area‡
Albuquerque.....	1,100	850	250	22,000
Atlanta.....	17,500	17,300	200	233,000
Baltimore.....	76,059	73,509	2,550	732,000
Birmingham.....	4,000	3,675	325	196,000
Boston.....	124,948	120,226	4,722	1,175,000
Buffalo.....	28,510	26,573	1,937	323,000
Charlotte.....	4,000	3,700	300	171,000
Chicago.....	178,000	170,300	7,700	1,438,000
Cincinnati.....	32,000	30,000	2,000	384,000
Cleveland-Akron.....	75,506	70,760	4,746	695,000
Columbus.....	9,500	9,180	320	225,000
Dallas*.....	6,800	6,400	400	277,000
Dayton.....	11,400	10,975	425	291,000
Detroit.....	81,000	77,500	3,500	839,000
Erie.....	8,300	7,760	540	112,000
Fort Worth.....	6,500	6,100	400	269,000
Grand Rapids.....	4,500	4,240	260	182,000
Greensboro.....	1,300	1,100	200	165,000
Houston.....	7,500	7,000	500	217,000
Indianapolis.....	7,600	7,200	400	281,000
Johnstown.....	3,600	3,350	250	250,000
Lancaster.....	10,000	9,570	430	85,000
Los Angeles.....	186,777	176,777	10,000	1,372,000
Louisville.....	9,200	8,425	775	188,000
Memphis.....	6,600	6,400	200	177,000
Miami.....	9,093	5,817	3,276	117,000
Milwaukee.....	32,830	30,946	1,884	327,000
Minneapolis-St. Paul.....	29,300	28,800	500	333,000
New Haven-Bridgeport.....	40,100	37,670	2,430	557,000
New Orleans.....	7,500	7,050	450	225,000
New York.....	755,000	739,500	15,500	3,597,000
Oklahoma City.....	6,600	6,200	400	138,000
Omaha.....	4,000	3,700	300	132,000
Philadelphia.....	220,000	216,500	3,500	1,184,000
Pittsburgh.....	25,000	22,500	2,500	742,000
Providence**.....	13,965	11,465	2,500	1,011,000
Richmond.....	14,437	13,987	450	130,000
Rochester.....	6,000	5,570	430	208,000
Salt Lake City.....	6,300	5,950	350	93,000
San Diego.....	10,100	9,600	500	113,000
San Francisco.....	11,850	10,850	1,000	825,000
Schenectady-Albany-Troy.....	29,100	28,640	460	258,000
Seattle.....	8,600	7,850	750	307,000
St. Louis.....	40,800	37,000	3,800	474,000
Syracuse.....	8,439	7,889	550	199,000
Toledo.....	20,000	19,200	800	241,000
Washington.....	57,400	56,100	1,300	691,000
Wilmington.....	15,356	14,856	500	183,000
Total Installed.....	2,273,970	2,186,510	87,460	

* Partially included in coverage of Fort Worth. ** Partially included in coverage of Boston stations. † NBC estimate of families.

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AT A GLANCE

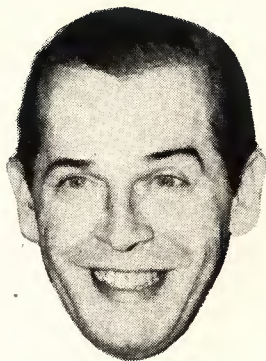
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station status

OPERATING STATIONS	CITY	NETWORK AFFILIATIONS	STATION REPRESENTATIVE	OPERATING STATIONS	CITY	NETWORK AFFILIATIONS	STATION REPRESENTATIVE
KOB-TV	Albuquerque	(D, A, C, N)	None	KFI-TV	Los Angeles	None	Petry
WAGA-TV	Atlanta	(C, D)	Katz	WAVE-TV	Louisville	(A, C, D, N)	Free & Peters
WSB-TV	Atlanta	(A, N)	Petry	WMCT	Memphis	(C, A, D, N)	Branham
WAAM-TV	Baltimore	(D, A)	Harrington-Righter-Parsons	WTVJ	Miami	(N, C, D)	Forjoe
WBAL-TV	Baltimore	(N)	Petry	WTMJ-TV	Milwaukee	(D, C, A, N)	Harrington-Righter-Parsons
WMAR-TV	Baltimore	(A, C)	Katz	WTCN-TV	Minneapolis	(A, C, D)	Free & Peters
WBRC-TV	Birmingham	(D, N)	Raymer	KSTP-TV	Minneapolis	(N)	Petry
WAFM-TV	Birmingham	(C, A)	Radio Sales	WATV	Newark	None	Weed
WBZ-TV	Boston	(N)	NBC Spot Sales	WNHC-TV	New Haven	(C, D, N)	Katz
WNAC-TV	Boston	(A, C, D)	Petry	WDSU-TV	New Orleans	(A, C, D, N)	Blair TV
WBEN-TV	Buffalo	(A, C, D, N)	Harrington-Righter-Parsons	WABD	New York City	(DuMont)	DuMont TV Spot Sales
WBTV	Charlotte	(D, C, N, A)	Radio Sales	WCBS-TV	New York City	(CBS)	Van Volkenberg, V. P., TV
WBKB	Chicago	(Paramount, C)	Weed; Paramount (N. Y.)	WJZ-TV	New York City	(ABC)	ABC Spot Sales
WGN-TV	Chicago	(C, D)	Keenan & Eickelberg	WNBT	New York City	(NBC)	NBC Spot Sales
WNBC	Chicago	(NBC)	NBC Spot Sales	WPIX	New York City	None	Free & Peters
WENR-TV	Chicago	(ABC)	ABC Spot Sales	WKY-TV	Oklahoma City	(N, D, C, A)	Katz
WCPO-TV	Cincinnati	(A)	Branham	KMTV	Omaha	(D, A)	Avery-Knodel, Inc.
WKRC-TV	Cincinnati	(C)	Katz	WOW-TV	Omaha	(N)	Blair TV
WLWT	Cincinnati	(N)	WLW Sales	WCAU-TV	Philadelphia	(C)	Radio Sales
WNBK	Cleveland	(NBC)	NBC Spot Sales	WFIL-TV	Philadelphia	(A, D, P)	Katz
WEWS	Cleveland	(A, C, D)	Branham	WPTZ	Philadelphia	(N)	NBC Spot Sales
WTVN	Columbus	(A, D)	Headley-Reed	WDTV	Pittsburgh	(DuMont, A, N, C)	DuMont TV Spot Sales
WLWC	Columbus	(N)	WLW Sales	WJAR-TV	Providence	(N, C)	Weed
KBTW	Dallas	(P)	Adam Young	WTVR	Richmond	(D, N)	Blair TV; NBC Spot Sales
WHIO-TV	Dayton	(D, C, A)	Katz	WHAM-TV	Rochester	(N, C)	Hollingberry
WLW-D	Dayton	(N)	WLW Sales	KDYL-TV	Salt Lake City	(N)	Blair TV
WJBK-TV	Detroit	(C, D)	Katz	KSL-TV	Salt Lake City	(A, D)	Radio Sales
WXYZ-TV	Detroit	(ABC)	ABC Spot Sales	KFMB-TV	San Diego	(C, A, N, P)	Branham
WWJ-TV	Detroit	(N)	Hollingberry	KGO-TV	San Francisco	(ABC)	ABC Spot Sales
WICU	Erie	(N, D, C)	Headley-Reed	KPIX	San Francisco	(N, D, C, P)	Bolling
WBAP-TV	Fort Worth	(A, N)	Free & Peters	WRGB	Schenectady	(C, D, N)	NBC Spot Sales
WLAY-TV	Grand Rapids	(A, D, N)	Pearson	KING-TV	Seattle	(D, A, C, N, P)	Adam Young
WFMY-TV	Greensboro	(A, C, D, N)	Harrington-Righter-Parsons	KSD-TV	St. Louis	(D, C, A, N)	Free & Peters
KLEE-TV	Houston	(N, A, C, D, P)	Adam Young	WHEN	Syracuse	(D, A, C)	Katz
WFBM-TV	Indianapolis	(A, C, N)	Katz	WSPD	Toledo	(D, C, N)	Katz
WJAC-TV	Johnstown	(A, N)	Headley-Reed	WMAL-TV	Washington	(A)	ABC Spot Sales
WGAL-TV	Lancaster	(N, C, D)	Robt. Meeker	WOIC	Washington	(C)	WOR Sales
KECA-TV	Los Angeles	(ABC)	ABC Spot Sales	WTTG	Washington	(DuMont)	DuMont TV Spot Sales
KNBH	Los Angeles	(NBC)	NBC Spot Sales	WNBW	Washington	(NBC)	NBC Spot Sales
KTLA	Los Angeles	(Paramount)	Weed; Paramount (N. Y.)	WDEL-TV	Wilmington	(N, D)	Robt. Meeker
KTSL	Los Angeles	(D)	Blair TV				
KLAC-TV	Los Angeles	None	Katz				
KTTY	Los Angeles	(CBS)	Radio Sales				

Note: Affiliations are indicated by: A—American Broadcasting Company; C—Columbia Broadcasting System; D—DuMont; N—National Broadcasting Company; and, P—Paramount. ABC, CBS, NBC, DuMont, and Paramount, indicate owned and operated stations.

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British Television is different...

by Dennis Johnston

THE first blackout and the suspension of television hit London on the same day in 1939, bringing to an end not only the bright lights of an old era, but also a remarkable preview of a new one. For at that date Alexandra Palace, the home of television in Britain, had already had several years experience of putting on the air a regular twice-daily television program covering all fields of broadcasting, including plays, variety, personalities, sports, public events, children's programs and all the rest of them.

The staff dispersed to various war jobs, and for the next six years, in whatever part of the world any two of them hap-

pened to meet, the old discussions could still be heard—arguments about the proper presentation of programs, about close-up technique, about the use of film, and about most of the other matters that used to resound through the workshops of these fanatics, while they were hammering out the fundamentals of their job.

Television is a phenomenon on which many different views can be taken. Is it a new form of home cinema, or a peephole into the theater? Is it an art as revolutionary as was the invention of printing in its day, or merely a reason for not going out in the evenings?



SAYS JOHNSTON: "Television in Britain is regarded as a medium in its own right and that thus it requires individual techniques differing from those of either the stage or the cinema." This scene from the production of "The Importance of Being Earnest," shows British equipment in use.

This brief comment on British television is by Denis Johnston, an Irish dramatist who is best known for his play, "Moon In The Yellow River." He joined the television department of the BBC in 1938, and in 1946 became its program director.

In the few countries where television has advanced to the condition of being a public service, considerable differences of approach have already made themselves visible, and this fact shows that these are not merely idle questions.

Contrast of Experiences

In a recent edition of a publication of the American Authors' Society it was stated that writers who have had experience in working for the screen find it more easy to adapt themselves to the technique of television than those who are accustomed to the ways of the theater, while script-writers for radio find it the hardest of all.

Curiously enough, British experience, on the whole, is exactly the opposite. The explanation of this startling difference of opinion, on a matter that might be expected to be axiomatic, is that American television, in broad outline, is attempting, within the limits of the medium, to put moving pictures on to the screens of its viewers, while the British are in pursuit of quite a different thing, that can best be described as visual broadcasting. The enormous difference between the two may not be apparent at first sight, but it becomes quite obvious after a little study of the two systems at work.

To the British producer and director (the two officials are one in England) the proper function of television is not to create an illusion that the viewer is at the cinema, and if any film originally made for the big screen is used in the course of production, it is purely for purposes of economy and convenience. Programs entirely on film, except newsreels and shorts of special interest, are regarded, not as an end in themselves, but as stopgaps to release the studios for scene-changes or rehearsals of live programs.

The making of films for television, as is happening in the United States, is regarded by the majority of British television people as an anachronism. It is more generally believed that as soon as technical methods of recording vision

(Continued on p. 20)

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Television in England

(Continued from p. 19)

have reached the standard of perfection that now applies to the recording of sound, it is more likely that television methods will be adopted in the making of moving pictures than the reverse.

To the British producer, the television screen is not an oblong keyhole through which distant events can be viewed, but is itself a living canvas on which the director is creating his effects. Of course, this does not apply to public events and sport, a special field in which no other medium can beat television, provided the subject-matter is reasonably visible. It does, however, apply to all forms of studio presentation, and these are the programs which, experience in Britain has shown, are the crucial ones for holding the day-to-day interest of the viewer after the first, fine excitement has worn off.

Logical Development of Radio

This conviction is at the back of many of the peculiarities of British television, peculiarities that, so far from showing any desire to emulate the cinema, deliberately emphasizes the differences. To begin with, there is the aspect ratio of the screen itself, which is more nearly square than the cinema screen. This sometimes makes it a little awkward to transmit film: on the other hand it is a constant subconscious reminder that different standards are to be applied by the viewer.

To this may be added the slightly stereoscopic quality of the picture, which is actually due to a lack of depth of focus in the cameras. This might be a grave handicap in transmission, but actually when it is kept in mind by a director in handling his players, it produces a picture that is much less tiring to the eye than one that is dominated by the background.

But most characteristic of all is the fact that the normal method of switching from camera to camera in transmission is not by means of a sharp cut, but by a lap dissolve or mix, through which one picture fades into the next, instead of leaping. The director in Britain can use a camera cut if he wishes to do so, but it is one of the confirmed beliefs at Alexandra Palace that this is a very dangerous thing to do without the careful matching-up of shot with shot that cannot be done in live television, and only succeeds in the cinema by reason of the skill of the film editor in the leisure of the cutting-room.



SWITCHING: According to Johnston, "The sharp cut is avoided since it is difficult to obtain a true matching-up. Normal method of switching is by dissolving or mixing the one picture into the next." British tv producer Stephen McCormack is shown at the control panel.

Rightly or wrongly, the whole tendency of British television is to avoid inviting those comparisons with either the screen or the stage that inevitably arise when methods of presentation are used in which either of those mediums place television at a disadvantage. Far better to insist that it is a medium in its own right, and to fight its battles on ground of its own choosing. If the screen is small, that in itself is a thing that can be exploited. It forces television to be intimate and personal, playing maybe to a million people, but to a million separate people. Which is precisely what it should do, as the legitimate child of neither stage nor screen, but of radio.

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Production Notes

Use of Benday In Television Titlecards

BREAK up the background and give it variation!" That's been the cry of the engineer to the artist doing title cards for television. In title card work the tendency is too often to employ a neutral, flat-toned background and put lettering over that, which results in monotonous tonality. Even without the cry of the engineer in his ears, every artist knows the aesthetic value of "texture" as opposed to flat tones. A textured surface (monk's cloth, brick or stone) has much more eye-appeal on television than smooth, flat surfaces (evenly painted surface, glass or polished metal). A well-designed title card, for example, with interesting texture, can go a long way towards setting the mood for an entire show.

The TV artist in creating artistic effects is limited to grays, blacks and whites. He can, however, rely on texture to make his art work interesting and even suggest color. But how to get this effect?

A possible solution to this problem is the use of "Benday" effects, suggested by J. Robert Blum, producer-director for WNBW, Washington, D. C. His artist for the "Here's Archer" show used Benday for the cards and slides used to set the mood for each song in the show. The resultant grays and textures made interesting pictures and enhanced the emotional value of each shot.

Experiments with various types of Benday effects have recently been completed by the writers of this article.

Test Conditions

These tests were conducted under the standard RMA blanking and contrast levels used for telecasting, on RCA field orthicon 2P23 with a lense opening of f8. The subject was under concentrated lighting consisting of 3,000 watts placed

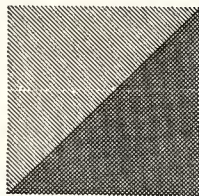


figure 1

at an average distance of ten feet away. The cards used were 11x14 inches in size, with 9x12 margining.

First parts of the experiment tested the use of fine-line Benday screens with even patterns (figure 1.) These patterns have the same response as a flat tone, and so are valueless for our consideration. Even with a lense only 14 inches away, resolution is very poor. In fact, there is no satisfactory response using any of the fine-line screens of regular patterns which had more than a 42-line screen count.

Good Resolution

The 42-line screen is coarse enough to give good resolution. However, patterns consisting of evenly-spaced dots (figure 2) or horizontal and vertical line combinations (figure 3) tended to get in sync with the sweeps. This results in white blotches over large areas of the picture. The vertical-diagonal combination of lines (figure 4) is more satisfactory.

Real success came in the last phase of the experiment, when we turned to the irregular patterns (figures 5 and 6), which are too varied and numerous to describe. Here we get the rich, interesting textures for which we were looking. Here were patterns suggesting stuccoed walls, rugs, various naps, linen and countless other textures. The individual lines, shapes and dots were still generally discernable, yet the overall effect of the background was a rich, vibrant gray.



figure 2

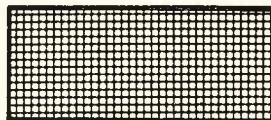


figure 3

Some of these irregular patterns even suggested color, and all possessed a luminosity not obtainable with flat tones.

Paper Important

For these experiments the most satisfactory and inexpensive type of Benday for title cards proved to be the Doublestone and Singlestone Papers, manufactured by the Craftint Manufacturing Company of Cleveland, Ohio. These papers are not the customary engravers top sheets (shading film) of transparent overlay. Instead they are chemically treated sheets of drawing paper which are developed into light and/or dark tones by applying a separate chemical for each tone.

The engraver's top sheets (shading film) can be used successfully with the Doubletone and Singletone Papers for making numerous combinations and increasing the number of values and tex-

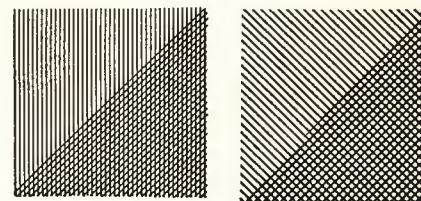


figure 4



figure 5

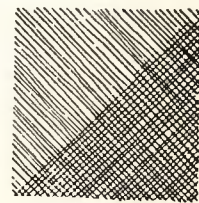


figure 6

tures. But in the field of TV they can be recommended only when the art work is to be photostated or made into slides. The obvious reasons for this are the shiny surface of the film and the difficulty in making it lie perfectly flat.

There is undoubtedly need for further research and experimentation along this line in the field of TV. These experiments have shown only a few of the possible uses of the Benday process in TV art work. There are numerous com-

binations which were not worked out and countless other materials which might be used effectively. One of these is Ross paper, familiar to newspaper artists, and others will be discovered.

The surface has been merely scratched. Mr. Rieger and the author express the hope that the information given in this article will lead others to do further work

along this line and develop an art medium which will aid engineers in improving TV picture quality. To do this the artist should work closely with the TV engineer. Technical skill and aesthetic taste must be combined to produce worthwhile television.

Joseph W. Browne
and John Rieger

Subjective Treatment — Dramasonics

Of particular note among recent unusually good production treatments, was the Autolite presentation of "Stolen Empire," one of the "Suspense" series televised on CBS. Producer-Director Robert Stevens did an outstanding job with an imaginative, all-subjective camera treatment of the script. This is one of the few times that a dramatic show has received a completely subjective treatment.

Many directors use a semi-subjective shot from time to time, when they move in for reverse angles and so forth. This

has the tendency to bring the viewer closer to the action, without any attempt to make the camera one of the actors. The true subjective shot is also used frequently, interspersed with objective shots. An example is a shot of a girl looking out of a window (objective), a cut to a high-angle shot from the girl's position looking down on what she sees on the street (subjective).

A completely subjective show, as was "Stolen Empire," is different matter entirely, with the camera as one of the characters throughout the entire action. Once committed to this treatment, the show must maintain the illusion to the end. There is no retreat to the security of objective shots. The camera continues to behave like a person. It goes up and down stairs, smokes cigarettes, gets slapped and talked to, and all with the feeling and effect of a real entity whose eyes are being used by the audience. The difficulties involved are cumulative and enormous.

Credit to Cameramen

It is to Steven's credit that he produced such a show on television, with none of the advantages of film's stop-and-go method, and that he maintained his subjective illusion throughout thirty minutes of sustained production, moving bulky electronic cameras with apparent ease and finesse. Credit, of course, goes also to his cameramen, Howard Hayes, Bill Guyon, and Fred Dietrich.

"Stolen Empire," was produced on a \$10,000 budget, as are all "Suspense" programs, with six days of dry rehearsal, and six hours of facility time.

The implications of the subjective technique are far-reaching and of direct concern to the advertiser. Psychologically, the subjective shot is stronger than the objective. It has more emotional appeal.

Audiences, quick at all times to align themselves, unconsciously, with protagonists in a drama, are provided through this technique with a heightened means to vicarious sensation. In terms of program content this can mean a great deal to advertisers; in terms of *commercials* it can mean even more.

Already the ground has been broken. A typical example of the successful subjective commercial is the Schaefer Beer spot, used on Brooklyn Dodger telecasts, where the camera orders a beer, and then seems to pour it down its own "throat".

Dramasonics System

Demonstrations were conducted recently of another development, which is called The Dramasonics System, and is controlled by Jock MacGregor of WOR, and Philip N. Clarke. This idea may not necessarily increase a sponsor's audience, but it should certainly decrease his expenses, for it does away with the necessity of any actor or announcer learning lines verbatim in advance.

It works like this. Actors (or announcers) read the script which they are presenting once or twice to lay out the action and become familiar with the material. They then read the script again, walking through the action, and this reading is recorded on a tape recorder. The tape is played back through a telesonic wire loop surrounding the set. This is made possible by a special adapter attached to the recorder. Each actor is provided with a telesonic receiving unit, about the size of a cigar case, which he conceals on his person. This receiver picks up the playbacks and conveys it to the actor's ear by means of a tiny plastic



ALMOST UNSEEN by the viewers, the ear piece does not hamper the actions or movements of the actor.

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tubing and an almost invisible ear piece. As the recording is played back, each actor repeats his own lines as he hears them.

No Interference

The pick-up of the playback is by magnetic induction from the telesonic loop, and no short waves are used. There is nothing to interfere with either cameras or sound mikes, and nothing in the studio interference with the system.

There are several advantages. It will reduce rehearsal time considerably. It should enable actors with heavy schedules to do shows that would otherwise be impossible for them. It should also help in the matter of timing, through the elimination of ad-libs and pauses for forgotten lines. One disadvantage, despite the small size and transparency of the plastic tubing, is that close-ups would have to be handled very carefully to avoid disclosing the presence of the tube

and ear piece.

Commercial use of the system operates as follows. The client obtains for himself certain basic equipment consisting of tape recorder, telesonic adapter unit, revolution counter, hand microphones, mixing amplifier, telesonic induction loop, and ear pieces. This equipment is bought outright by the client at a total cost of approximately \$500.00. Then, for a specific show, Dramasonics, Inc. will lease to the client the necessary number of telesonic receiving units on a fee basis governed by length of telecast, hours of rehearsal time, and sustaining or commercial status of the show.

Another advantage put forth by Dramasonics is that "since actors know they never need worry about remembering their lines, they can play the show with no other thought in mind but playing their roles fully and completely."

Bruce Ford Stauderman

The Teleprocess Background

AN extremely important development in recent months is the application of "Teleprocess" backgrounds to television production. Known as rear projection and process screens to the movies, this technique replaces constructed scenery and "live" backgrounds with a special translucent screen on which slides or motion pictures are projected from the rear. The result is an amazing reproduction of actual scenery that is indistinguishable from other forms of backgrounds when viewed on the television receiver. The success of this technique has pointed the way toward an almost unlimited variety of settings and a fluidity which offers true release from the confines of the studio.

Equally important, new backgrounds can be created for as little as one percent of the cost of other forms of scenery after the original investment for equipment is made. In a recent production, cycloramic backgrounds which would have cost \$950 were replaced at a cost of \$12 for Teleprocess slides.

The possibilities of the teleprocess technique can be more easily realized if one thinks in terms of a huge screen which covers the entire back of the set. Against this all sorts of action can be

shown—dramatic productions, talent and variety shows, dance numbers, religious programs, etc. When used in conjunction with props, other scenery, or miniatures, the scope of its application is almost unlimited. Two illustrations are outlined below which should help to point out some of the possibilities of this technique.

Important Examples

The setting simulated a rooftop overlooking a large city. During the course of the action smoke rises from the buildings in the background and clouds moved across the sky. This gives the scene an extraordinarily realistic effect and a third dimensional quality heretofore unobtainable in live television production. The setting is made up of three parts. The first part is a simple parapet in front of which the action takes place. Behind this is a ground row cut in the shape of a city's skyline on which a few drops of liquid smoke are placed just before the "take". This is silhouetted against a Teleprocess screen on which clouds are projected. The effect of the clouds moving is created by slowly moving the slide through the projector.

Another illustration is an establishing

scene in a church sequence. This shot shows the doorway of the church through which people can be seen seating themselves inside. A minister comes into view in the background of the interior and takes his place in the pulpit. In the extreme background a choir stands and the church service begins. How was this done and what were the scenery requirements? Let's go back and see. The foreground is in reality a three-foot cardboard model of the church which is placed relatively close to the camera to give it the proper size. The doorway in this model is cut out to allow the camera to see the action of the actors seating themselves beyond it. A wide angle lens is used and the scene arranged so the perspective ratio between the size of the doorway and the interior will remain true. A Teleprocess screen is set up behind the minister and a motion picture of a choir in the proper setting is projected on it. Here, as in the first illustration, the Teleprocess screen demonstrates its value in producing the feeling of depth and a rich realistic effect unobtainable with other forms of background at many times the cost.

One special use to which the movies put the rear projection screen can also be applied to television. In this case the camera seems to be inside a moving train or automobile. This effect is heightened and made to appear more realistic by the use of motion pictures projected on a rear projection screen which is seen through the windows of the vehicle. The passing scenery need not be realistic but can be stylized to create a more imaginative effect. An example of this is the "Mr. I. Magination" show on WCBS-TV, Sunday evening. Here a tiny train seems to puff along past telephone poles,

(Continued on p. 24)

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(Continued from p. 23)

trees, etc., on its way to Imagination Town. This effect is created by slowly moving a long glass slide through a slide projector which throws an image on the Teleprocess screen in the background of the set.

The use of the Teleprocess screen in the creation of special effects is limited only by the ingenuity and imagination of the operator. Snow, rain, ghosts, silhouettes, changing backgrounds for dream sequences, news programs where the news photos appear in the same picture as the commentator, fire and smoke, dissolving backgrounds—to mention only a few effects that have been used successfully.

The success of this technique depends

to a large extent upon the manufacturers of the Teleprocess equipment. In the case of backgrounds projected from motion pictures a special projector must be employed to project at the television speed of 30 frames per second. Special wide angle lenses must be employed because of the limited space in most television studios. And the screens themselves must be specially designed because the old screens used in motion picture production and advertising displays have proved unsuitable for television use.

Fortunately the manufacturers of rear screen equipment are aware of the growing need for Teleprocess screens and projectors and are bending over backwards to cooperate with the industry to design and manufacture equipment that is exact-

ly suited to their needs. One manufacturer has a special high intensity arc projector on the market that is designed to provide the illumination necessary to cover the largest screens now being manufactured. He also has an extremely wide angle lens which projects an image one foot wide for every foot of throw distance (i.e., if the projector is ten feet from the screen it will throw an image ten feet by ten feet). New screens have been developed especially for television that provide for varying degrees of light absorption, and a new slide projector is promised for early delivery that is capable of fading, dissolving, or cutting from one slide to another at the touch of a button in the control room.

Alfred Jenkins

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946.
OF THE TELEVISER, published monthly at New York 19, New York for Oct. 1, 1949.
State of New York
County of Manhattan, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Irwin A. Shane, who, having been duly sworn according to law, deposes and says that he is the publisher of THE TELEVISER and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher: Irwin A. Shane, 1780 Broadway, New York 19, N. Y.; Editor: Malcolm McGlasson, 1780 Broadway, New York 19, N. Y.; Managing editor: Robert E. Harris, 1780 Broadway, New York 19, N. Y.; Business manager: Julie Gordon, 1780 Broadway, New York 19, N. Y.

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

Irwin A. Shane
3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) Irwin A. Shane.
Sworn to and subscribed before me this 13th day of October, 1949.

Benjamin W. Orlander, Notary Public
(My commission expires March 30, 1951)

Animation in Film Commercials

A recent issue of TELEVISER carried an article by Varian Fry on "Low Cost, Good Television Commercials." Certainly the article makes many good points and intelligently outlines a number of factors that deserve the attention of the television advertiser.

However, I would like to take exception to Mr. Fry's advice to "avoid animation as much as possible." Although animation is popularly believed to be compiled from the mountainous stack of drawings, twenty-four per second, and to therefore involve tremendous effort and time, the modern animator has a few tricks up his sleeve.

Before citing examples, I would like to point out that for the average one-minute television spot, animation offers cheaper footage than most live action, adding to it that "magical quality" and the universal appeal of tricks effects.

A very decent one-minute commercial would generally include from eight to twelve "scenes". That is, the advertising message could be roughly divided into scenes which would average somewhere around seven seconds each.

Within the art of animated films we have available at least a hundred devices, tricks, effects and techniques, each of which is entirely capable of holding the attention and portraying an advertising message. Of these one

hundred or more tricks, fully half are easy and inexpensive. It would be impossible to list all the usable effects, but let's mention a few at random.

Plain Titles

Let's start with plain titles. Certainly most commercials will include titles, generally quite a few, ranging from "Get one at your dealers now" or "Don't miss this sensational new thingumuchug" to price quotations and dealer's address. Certainly the Logo or trade mark is customarily included.

Titles—even the simplest titles—offer many opportunities for effects which hold the viewer's attention. The familiar "coming attractions" trailers provide examples of the wide variety of effects available—wipes, flips, irises, trucks, and spin effects of every variety. These, believe me, can be done at very low cost. The animation cameraman at his camera can whip up a dozen effects without half trying. The cost will include the original title, probably a few masks or scraps of paper and cardboard, and the cameraman's labor. Since even tricky effects should go through the camera at a rate of approximately ten feet an hour—let's allow nine hours of a cameraman's time. If our commercial were all animated titles, we would be able to produce a one-minute commercial for something under \$100.

A great many television commer-

Ronson's Campaign

cial will include a picture of the product—a package, jar, bottle or similar item.

Even the most modest advertiser will not struggle to drag the picture of his product off the screen in less than half a dozen seconds. Let's make a plain still photograph of his product. We can retouch it nicely, thank you, to make it even more attractive, then it goes under the animation camera. But let's not be so cheap as to just hold it still on the screen. Let's provide a dash of glamor—even if the product is a pair of pliers. All right, —with extremely simple art work—or even without rendering—we can make his product sparkle, glow, float or surge to a dramatic close up. If it's soap he purveys, let's either animate a nice simple hookup or pan an attractive background of bubbles around his product. Or we might decorate it with gently drifting apple-blossoms, with snowflakes or falling leaves. You name the product—the artist will make it pretty.

But now let's get away from the simpler effects—even though they offer unlistable variety. Let's consider some animation that is less usual but still cheap. Immediately the animator thinks of "repeats," "hookups" and "cycles." These devices trim the cost of animation way, way down but still offer great possibilities. Even so elaborate an animation as a lad and lassie in the throes of jitterbugging can be planned as a hookup. It is possible to develop a dance sequence that will have several different steps, that will completely fill fifteen seconds of action with full animation and yet employ perhaps only forty cells. Camera work is still not too difficult, and the overall cost for fifteen seconds of this sort of complete animation need not be more than \$100. It can be simpler and still effective if, for example, we elect to do the animation in silhouette.

Simple Cycles

Many simpler cycles offer themselves—animated flames, water, wings flapping, a juggler in action, a single character doing any "cycle" action such as running, walking, waving, laugh-



Simple, straightforward commercials and good adjacencies is Ronson's formula for its successful tv spot campaign.

With the debut of a new series of ten 20-second films on October 23, Ronson will have 16 different commercials on the air.

Entering tv back in April, 1948,

Ronson has been able to secure very desirable adjacencies. The spots follow Godfrey in six cities, Berle in five, and "Stop The Music" in three. They are televised on 36 stations twice a week. Ronson plans to expand its coverage as more spots become available, and has tentatively planned to televise its am program, "Twenty Questions," (WOR), on WOR-TV.

ing or scrubbing his back in a bathtub. Admitted that cycles become dull when overdone, it is nearly always possible to stretch a piece of action through five cycles before monotony sets in, and often possible to mix up two cycles and thereby extend the action about three hundred percent.

How about some other simple animation. Properly plotted—and particularly when the art work has a charm of its own, very acceptable footage can be produced in which a cartoon character does little more than roll his eyes, smile, lick his chops or register surprise.

Other devices open up great possi-

(Continued on p. 26)

Write for information on
JULIEN BRYAN PRODUCTIONS
Available for Television

★
International Film Foundation
1600 Broadway, Suite 1000, N. Y.

Attention Television Producers

Here's your opportunity to produce a series of "adventure" or "spy" films for television at an extremely low price.

20,000 feet of "Alaskan" 35mm film background process plates and stock scenes photographed expressly for process on a studio stage.

**SITKA : JUNEAU
GLACIER BAY
HARBORS : BOAT
SCENES : STREET
SCENES : ICEBERGS
TOTEM POLES**

* * *

For Sale at a Bargain . Write or Wire

RALPH STAUB
c/o Columbia Pictures Corp.
Hollywood, Calif.

TELEVISION FILM PROBLEM ?

Whether it's a three-minute fill-in or a full length feature TELECAST, has the answer for your needs. Musicals, Westerns, Drama, Comedy, Entertainment and Educational. Tops in quality and rock-bottom in price, available to you because Telecast points with pride to a long-established record of

EXPERIENCE AND COOPERATION

Just offering you films is not enough for us. Let us know your specific problem and show you the kind of service already the talk of stations we have served in the past. We specialize in long-term contracts, through which the station benefits in special price considerations. A glance at our catalogue, free on request, will convince you to let our service do for your station what it has accomplished for so many other forward looking TV Stations.

Telecast Films, Inc.

145 W. 45th STREET, NEW YORK 19, N. Y.

Attention G. W. Hedwig

Additional Copies of the
September
**SEMI-ANNUAL
PLANNING GUIDE**
presented by **TELEVISER**
are available

This issue contains:

- The Television Networks**
- Operating Stations**
- Studio and Production Facilities of Operating Stations**
- Timetable of Station Construction**
- Advertising Agencies**
- Film Producers**
- Film Distributors**
- Live Show Packagers**
- Television Station Representatives**

Order from:

TELEVISER
CIRCULATION DEPARTMENT
1780 BROADWAY
NEW YORK 19, N. Y.

Controlled Success



On the air since January with its show, "Versatile Varieties," (36 NBC affiliates), Bonafide Mills, Inc., has received requests from 8,000 dealers for its flooring and roofing products, has had to appoint 22 new distributors to handle the new business. Entire credit for the results goes to the tv program, since no other form of advertising has been used.

The scene above shows Bonny Maid, representing the products, successfully warding off her enemies,

Wear and Tear. A further indication of the program's commercial effectiveness, is in the more than three hundred requests a week for pictures of Bonny Maid, despite the fact that she is part of the commercial message.

To Basch Radio and Television Productions goes credit for dreaming up "Wear and Tear," the two villains who try desperately to disprove the claims made for the Bonafide Mills products, and for casting pretty Anne Francis as Bonny Maid.

(Continued from p. 25)

bilities for simple, inexpensive animation—such as cutouts or simple puppets. Another remarkably fascinating sort of animation is for an artist to draw cartoons under the animation camera. Unlike the live action artists already widely seen on television, the animation artist under a camera which photographs frame-by-frame can whip up an attractive cartoon as though with a magic pencil—dashing in detailed sketches in the twinkling of an eye. Obviously, this device costs very little.

Rather than go into all the possible animation tricks, it should be enough to say that an unfettered animator has at his command a wealth of fascinating effects. Far too often he is held back not by lack of animation effects but by a poorly planned script.

In any commercial, certain basic costs cannot be avoided—but these apply equally to animation or live photography—the cost of the sound track, stock and laboratory costs, studio overhead and planning, script preparation and such things as editing. Animation, however, often eliminates some of these costs—editing, for example, becomes unnecessary in a well planned animated commercial. Animation can be timed to a sound track within one twenty-fourth of a second. Optical effects are not a separate item when animation is used, and, of course, we immediately eliminate such things as scenery, props, camera and light crews, costumes, travel to locations, actors and the large amount of film generally consumed in preparing a live action sequence.

Leon S. Rhodes

TELEVISER

RESEARCH ORGANIZATIONS

This list of television research organizations is presented by TELEVISER in answer to many phone and letter requests for the information included. For further and more complete details, contact the individual companies.

Advertest Research. (Qualitative)

Television Section at Media Office,
133 Albany St., New Brunswick, N. J.
Charter 7-1564

Richard Bruskin, *Television Director.*

Description of Service: Television Audience—Subjects covered and line of questioning is largely determined by subscribers. Sample 600 interviews monthly; Continuous Panel Reports.—Panels of a predetermined socio-economic composition are created and report weekly on viewing and consumption habits; TV Spot Report—Aided recall is utilized to determine whether spots are seen and the impression they make. Sample 1200 interviews monthly.
City: New York, N. Y.

Price: \$240.00 yearly for TV Audience; \$600.00 yearly for TV Spot Report.

Television Clients: Television Audience—45. Client list for other services are not released.

Crosley, Inc. (Qualitative)

330 W. 42nd Street, New York 18,
N. Y. BRyant 9-5462. James Ward,
vice-president.

Description of Service: Specialized work on assignment.

City: Any.

Price: Varies with assignment.

TV Clients: Agencies, sponsors.

Charles C. Florida, Jr., Inc. (Qualitative)

420 Lexington Ave., New York, N. Y.
MUrray Hill 3-4328

Charles C. Florida, Jr., *Owner.*

Description of Service: Record commercials off screen of 16 mm sound film deleting product's name. An assembly of neighborhood people observe film and indicate awareness of non-awareness of the product's existence. Also test audiences, programs on assignment.

Cities: Any having television service.

Price: Varies with service.

TV Clients: Advertising Agencies.

C. E. Hooper, Inc., (Quantitative)

140 East 40th St., New York, N. Y.
LExington 2-3000

Production Offices: Dry Hill, Norwalk,
Conn.

Branch Offices: 230 N. Michigan Ave.,
Chicago, Ill.

6253 Hollywood Blvd.,
Hollywood, Calif.

Description of Service: Telephone coincidental. TV-Network hooperatings (random-home base ratings "projectable to random homes, TV-Home based ratings "projectable" to TV homes). City Teleratings (sets in use and station ratings in "advanced" TV cities, share of Audience Indexes in "new" TV cities.

Cities: Virtually all cities with television service.

Price: Syndicated Cost; fifty percent carried by stations and networks collectively, fifty percent support from agencies and advertisers collectively . . . resulting in the delivery of more and more pertinent information per subscriber dollar than has ever previously been made available by anybody, at any time in the history of advertising.

Television Clients: Advertising Agencies, Advertisers, Stations and others.

Richard Manville Research, (Qualitative)

15 West 45th St., New York 19, N. Y.
LUxemburg 2-4378

Richard Manville, *Charge of Television Research.*

Description of Service: Continuing or on assignment; special studies on assignment only; Personal interview, panel studies, roster studies, telephone surveys, direct mail surveys.

Cities: Nation-wide all cities.

Price: Dependent on assignment.

Television Clients: Clients served include two networks, several radio stations, advertising agencies, manufacturers, etc.

Marketscope Research Co., (Qualitative)

156 Washington St., Newark, N. J.
MITchell 2-1753

Robert E. Spinner, *Television Director.*

Description of Service: Television Owners of Tomorrow—a study of non television owners, conducted quarterly in the New York Metropolitan area. Video-Scope—Study of television programs to suit the needs of the subscriber. Analyze the likes and dislikes of the audience, programming technique, enjoyment derived, program preferences, interest held, etc. Television Commercial Analysis—Actual photos are masked of all product identification, placed in interviewer's kits and shown to the respondent in proper sequence. This study also conducted by personal interviews, determines where identification took place, commercial impact and availability of audience. Each commercial is treated individually and results of each study are only made available to the subscribing organization.

Cities: National, local or sectional surveys.

McKinsey & Company (Qualitative)

60 E. 42nd Street, New York 17,
N. Y. MUrray Hill 7-3123. H. G.
Crockett.

Description of Service: Performs market research as part of its marketing consulting practice.

Cities: Operate nation-wide with offices in Boston, Chicago, San Francisco, and Los Angeles.

Price: Varies with assignment.

TV Clients: Manufacturers, agencies, stations and networks.

A. C. Nielsen Co., (Quantitative)

2101 Howard St., Chicago 45, Ill.
HOLlycourt 5-4400

500 Fifth Ave., New York 18, N. Y.
PEnnsylvania 6-2850

(Continued on p. 32)

CLASSIFIED ADS

\$5 for 50 Words; \$8.50 up to 100 Words

CARTOONS-OF-THE-MONTH — Have you seen them? Our current release of first run cartoons drawn by nationally famous cartoonists will be sent to program directors at no obligation. Please address inquiries on your business letterhead to **CARTOONS-OF-THE-MONTH**, 135 West 225 Street, New York 63, N. Y.

SPOT OR FLOODLIGHT STANDS, Detachable leg type, **BARDWELL & McALISTER**. Extends from 3 ft. 3" to 7 ft. 6" with 3" roller casters. Regular Price \$34.08, our price, in original cartons, \$22.00 F.O.B. New York City.

WALTERS ELECTRIC, THE HOUSE OF LIGHT, 740 Third Ave., New York 17, N. Y.

TELEVISION IS MY GOAL:

Currently employed as Production assistant with one of the country's top TV shows. Can operate cameras and boom mike, also do special effects and general studio work. Any available opportunity accepted. Best of references as to character and ability. Hard and conscientious worker. Will travel anywhere. Box E. 2. Televisor, 1780 Broadway, New York.

FILM CAMERAMAN—Wide Experience.

Available in November. Desires position on permanent basis with film company or TV Station. Will also accept assignments anywhere in the U.S. or abroad. Resume furnished upon request. Replies kept confidential. Box JM, c/o Televisor.

COMMONWEALTH

Currently Serving the
Nation's Leading TV Stations

OFFERS

200
SILENT
AESOP
FABLE
CARTOONS

13
SOUND
CARTOONS

3
OUTSTANDING
SERIALS

10
FRANKIE DARRO
ACTION PICTURES

12
CHARLIE CHAPLIN
COMEDIES
2 REELS
EACH

24
WESTERNS

26
FEATURE PICTURES
ALL STAR CAST

For further information and complete list, write to



Commonwealth

Film and Television, Inc.

723 Seventh Avenue, New York 19, N. Y.

Research Organizations

(Continued from p. 31)

A. C. Nielsen, *President*; C. A. Wolcott, *Vice President*.

Description of Service: A. C. Nielsen Company has added to its Nielsen Radio Index audience measurement reports issued monthly and include ratings, program by program, based upon minute-by-minute records from Nielsen Audimeters attached to television receivers in a sample of television homes, selected by modern scientific sampling procedures.

Cities: In addition to New York will gradually be added to as the need expands.

Clients: Available to networks, stations, advertisers and agencies.

The Pulse, Inc., (Quantitative)

110 Fulton St., New York 17, N. Y.
DIgby 9-4532

Dr. Sidney Roslow, *Director*.

Description of Service: Audience measurement, composition and sales effectiveness.

Cities: New York, Chicago, Los Angeles, Cincinnati, Philadelphia, Washington, New Jersey.

TV Clients: Agencies, Packagers, Advertisers.

Radio Reports, Inc. (Qualitative)

220 E. 42nd Street, New York 17, N. Y. MUrray Hill 7-6658. (Miss) Sabina Kopf, mgr. spot monitoring.

Description of Service: Checks actual transmission of programs and commercials for time and correctness; compiles complete logs of stations' programming for competitors, etc.

Cities: Detroit, Los Angeles, Chicago, Philadelphia.

Price: Logging, \$4.25 per hour, basic. Monitoring, \$1.30 up for minute spots.

Ross Federal Research Corp. (Qualitative)

2 W. 45th Street, New York 19, N. Y. VAnderbilt 6-0600. S. W. Sheetz, president.

Description of Service: Relative rating of particular programs and stations. Test attitude of set owners and prospective owners.

Cities: Nationwide

Price: Varies with assignment.

TV Clients: Manufacturers and networks.

Alan C. Russell—Marketing Research (Qualitative)

152 East 71st St., New York 21, N. Y. REgent 7-6710

Alan C. Russel, *Head of Television*.

Description of Service: Continuous and Single Assignments—Panel (combination mail and personal), Single Interviews (personal and phone), Group Interviews, Movie Testing, Depth Interviews.

Cities: New York and vicinity. Special jobs in any tv city.

TV Clients: Advertising agencies and manufacturers.

Schwerin Research Corp. (Qualitative)

2 West 46th St., New York, N. Y.

LUXemburg 2-4690

Horace Schwerin, *President*.

Description of Service: Qualitative testing (audience reaction), Studio Tests, Home Tests.

Cities: New York, Chicago, Special Rural Areas.

TV Clients: NBC, National advertisers and Agencies.

Sindlinger and Company, Inc. (Quantitative)

2928 Lewis Tower Building, Philadelphia 2, Pa.

KINGSley 6-0930

Albert E. Sindlinger, *President*.

Description of Service: Size of audience measured electronically and instantaneously by Radox. Listening is checked every three minutes from a cross-section of TV homes.

Cities: Philadelphia.

Daniel Starch and Staff, (Qualitative)

420 Lexington Ave., New York 17, N. Y.

LEXington 2-6622

Jack Boyle, *Director*.

Description of Service: Continuous study of commercials on a monthly basis. Story boards made from stills photographed off face of tube, are used for recognition. Cover seeing, attitude and brand acceptance.

Cities: Boston, Chicago, New York, Philadelphia.

Price: \$100.00 per month for full report on all commercials studied. \$50.00 per month extra for each commercial of subscriber studied. Other special rates for limited services on request.



Coast-to-coast, start-to-finish service is provided through studios in New York and Hollywood . . . laboratories in New York, Hollywood, Dallas and Chicago . . . offices in 31 cities across the country!

EVERYTHING for your television *FILM* commercial

Backed by thirty years of service to the motion picture industry, National Screen Service now contributes its wealth of experience and technical "know-how" to the creation and production of "films-for-television".

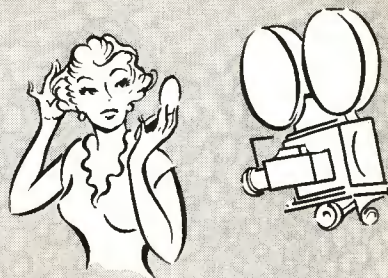
The country's top television stations, advertising agencies and their clients have learned that National Screen Service possesses the necessary craftsmanship, facilities and imagination to meet their film requirements and film budgets.

What are your TV film needs? Station Break, Weather Spot, One-minute Commercial, Advance "Trailer" on a celluloid or live show? 16mm or 35mm? National Screen Service can do for you what it has done for so many other satisfied clients. Your TV film is *better* if it's from N.S.S.!

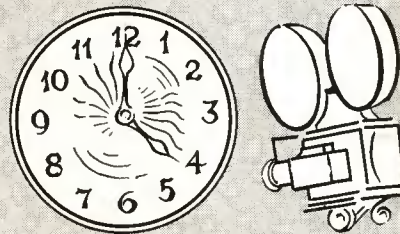


NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY

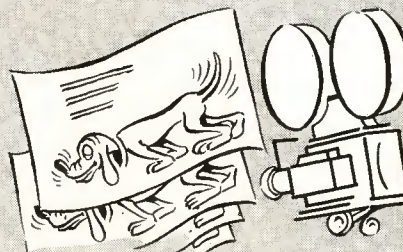
1600 Broadway, New York City
Circle 6-5700



LIVE-ACTION FILM



STOP-MOTION ANIMATION



CARTOON ANIMATION



SPECIAL EFFECTS



TRICK PHOTOGRAPHY



FILM SLIDES



New RCA 16-inch direct-view television tube fills gap between popular 10-inch tubes and the projection-type receivers.

"Inside story" of a bigger, brighter picture on your television screen

The screen on which you are accustomed to seeing television is the face of an electron tube—on which electrons “paint” pictures in motion.

And the size of the picture, unless projected, is determined by the size of the tube.

Working to give you *bigger, brighter* pictures, RCA engineers and scientists developed a new way to make large, direct-view television tubes. They found a

method of “welding” large areas of glass and metal... while keeping a vacuum-tight seal!

Using this development—ideally suited to mass production—RCA can now build television tubes of light, tough metal... using polished glass for the face, or “screen.”

An achievement of research

Development of this new television tube is a continuation of basic television research which

began at RCA Laboratories. Such leadership in science and engineering adds *value beyond price* to any product or service of RCA and RCA Victor.

. . .

Examples of the newest advances in radio, television, and electronics—in action—may be seen at RCA Exhibition Hall, 36 West 49th Street, New York. Admission is free. Radio Corporation of America, Radio City, New York 20.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television