

Television

June 1946

35¢

THE BUSINESS MAGAZINE OF THE INDUSTRY

"... when Louis' right hand ended the fight in the 8th round I simply got up and walked out. No explanation was needed. I'd seen it all and I'd seen it more clearly than anyone beyond the third row at Yankee Stadium—and possibly even more clearly than third. Television gives you a better seat than the front row. It was as if you were sitting in an arm chair at ring level ..."

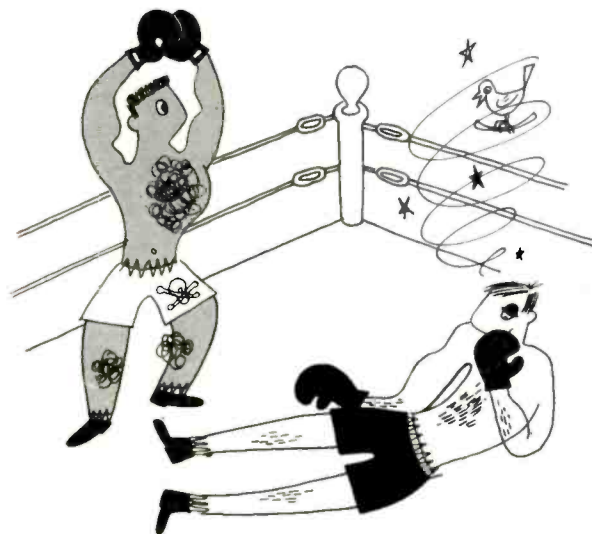
NEW YORK HERALD TRIBUNE

"... in Philadelphia, the action, what there was of it, came in clearly. More than 10,000 persons watched the telecast here ... and they liked it ... From where ... guests of the Philco management sat, it was just like being at the ringside ... the action was clear, and every detail of the fight could be followed on the 7½" screen ..."

PHILADELPHIA RECORD

"Nearly 1500 Washingtonians saw the big fight last night. They saw it clearly and in comfort with none of that \$100 ringside ante and none of the hustle-bustle and razzle-dazzle of New York. They saw it by television ... It was television's big bid, and it came off ... Television is terrific ... Those little screens showed the action as clearly as you will get it in the newsreels, with never a blur or wiggle."

WASHINGTON TIMES HERALD



"The winner—Television! ... while other people were shelling out big money and traipsing over to New York we sat in solid comfort ... and watched the proceedings through a television set ... Locally, it was the first time a big fight has been telecast and some 750 receiving sets in town caught the imbroglio, in bars, in private homes, and clubs ... Most of the receiving sets were prewar in vintage. The one we watched dated back to 1939, but it was still clear—and improvements in size and clarity are at hand ... From the standpoint of viewing sports spectacles last night marked a revolution as sweeping as sound pictures ... television won all 8 rounds."

PHILADELPHIA DAILY NEWS

"The camera work was excellent and the close-up telecast of the action in the ring was sharply defined, better than we have ever seen. The greatest thing about television is that it has changed from short to long pants."

NEW YORK DAILY NEWS

"I saw the Louis-Conn exercises last night from all the best angles, in distinguished company and utmost comfort, as a guest of NBC-WRC and RCA at their demonstration of network television at the Statler Hotel ... In fact, any of you who have been withholding decision on television as an entertainment investment, pending word of this demonstration, may get in line at your nearest dealers, behind me or one of the 600-odd assorted congressmen, cabinet members and other top Government officials. Everyone there was sold."

WASHINGTON DAILY NEWS

"... as fine a television display as was ever attempted in this country ... The much vaunted Image Orthicon camera lived up to all its promises. Television has shed its swaddling clothes. NBC is to be congratulated."

NEW YORK WORLD TELEGRAM

An **NBC TELEVISION** Exclusive

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA



Phonograph-radio in period style, one of many from the Farnsworth line.

YOU'LL ATTEND THE SHOW AT HOME—BY TELEVISION



Action photographs of Freddie Trinkler and Virginia Litz, stars of "Hats off to Ice," at Rockefeller Center Theater, New York.

You'll turn a favorite easy chair toward your own Capehart or Farnsworth television receiver—you'll flick the switch—and watch as well as hear your choice of the evening's shows, sports or entertainments—while they are taking place miles away.

New television receivers by Farnsworth and Capehart are not far off. Whether your choice is the direct view or the screen projector type, you will have in your living room the results of 19 years of electronic research at Farnsworth.

Meanwhile the latest marvels of radio and music reproduction are here . . . in Farnsworth factories where new phonograph-radios and radios are being manufactured for you.

Each new model provides brilliant performance—many with FM radio. Cabinets are of flawless woods or exciting new materials. Even the justly famous Capehart and Farnsworth

record-changers have been further perfected to assure you quiet, dependable performance. Superb new Capehart or more modestly priced Farnsworth—each is built to bring you the finest quality and the greatest value for your pleasure and enjoyment. Farnsworth Television & Radio Corporation, Fort Wayne 1, Indiana.

THE CAPEHART

TELEVISION • RADIO • PHONOGRAPH-RADIO

THE FARNSWORTH

FARNSWORTH TELEVISION & RADIO CORPORATION

Television

VOLUME III, NUMBER 6

JUNE, 1946

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Just talking . . .

The other day one of our readers complained that there wasn't enough emphasis on programming in TELEVISION. We'll have to take exception to that. We cover all significant programming developments every month, plus "know how" articles on production techniques. I think our friend really wanted to learn how to be a showman, and that's something that neither we, nor anyone else, could possibly teach him. We tell him what tools he has available. We discuss the problems now being encountered and review how well they are being met. But showmanship . . . no sir, you don't acquire that from reading a few articles. That's the trouble with television programming now, but that's a subject for a future editorial.

FREDERICK A. KUGEL

Announcing

RCA's MICROWAVE

...FOR SHORT-RANGE



*Brilliant Reproduction...
Low Cost... Quickly Set Up*



ON LOCATION—The microwave transmitter relays the signals picked up by field cameras to the studio—recently used with excellent results to transmit scenes of the U.N. Conference at Hunter College to Radio City.

THE RELAY TRANSMITTER consists of a parabolic antenna with hook-shaped wave guide, an easily removed transmitter built into the waterproof cylindrical housing at the back of the reflector, and the small, suitcase-type transmitter control.

EQUIPMENT

TELEVISION RELAYING

A radio link between remote pickup and studio or between studio and transmitter

AVAILABLE SOON

HERE'S another real help to practical, low-cost television programming even in small towns and cities—a highly directional, wide-band relay link for transmitting pictures of local events to the studio or for relaying programs from studio to transmitter.

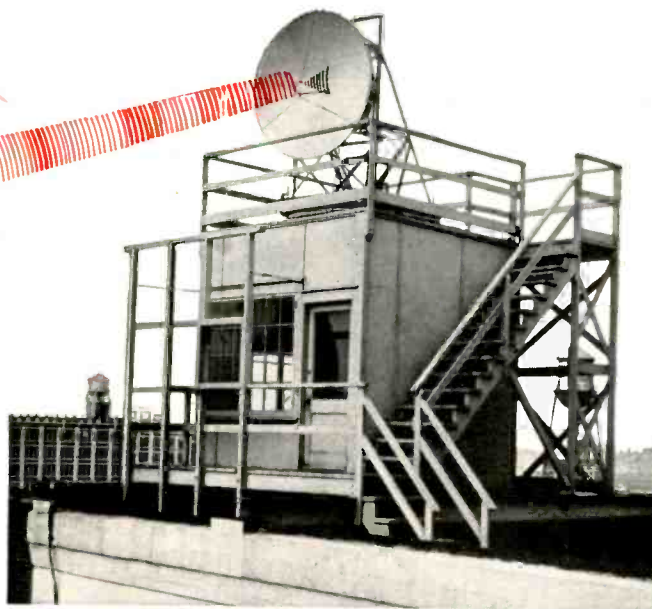
Under normal conditions, you can use this equipment within a 15-mile radius with an excellent signal-to-noise ratio assured over the entire range. *Fully developed*, it is now *in production* for early delivery.

To assure flexibility of operation, the equipment used in the field has been made relatively light in weight, and can be disassembled into easily portable units. Field setup is merely a matter of connecting the various units together by means of single plug-in cables and making the necessary adjustments.

The parabolic transmitting and receiving antennas are so mounted that they can be easily moved with a micrometer screw adjustment ± 15 degrees in both horizontal and vertical directions. Proper alignment is made by scanning for maximum signal strength.

This is time-tested equipment—backed by RCA's extensive research, engineering, and manufacturing program on microwave relay systems for telegraph and other services.

Write today for complete details. Radio Corporation of America, Dept. 79-F, Television Equipment Section, Camden, New Jersey.



THE VIDEO SIGNAL is picked up by the parabolic antenna and the several receiver stages mounted in a waterproof housing at the back. The signal is delivered by coaxial line to the remaining receiver and control stages shown below.



THE RELAY RECEIVER consists of the receiver unit itself, which is mounted on the rear of a parabolic reflector (and is similar in appearance to the transmitter unit) plus the receiver control unit shown above. The parabolic and receiver can be mounted on a permanent structure as shown at the top of this page or on a tripod similar to that used with the transmitter. The control unit is assembled on a bathtub-type chassis (top) which can be mounted on a standard rack or in a portable carrying case (bottom).



TELEVISION BROADCAST EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

AT&T

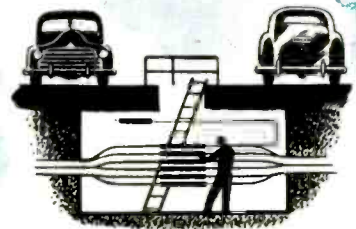
this team is a leader in VHF



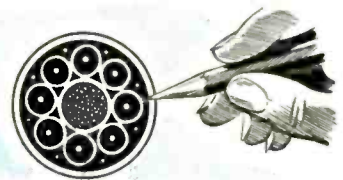
1. First voice circuits were single iron wires with ground return. Frequency limitations, noise and high losses soon ruled them out.



2. Big improvement was the all wire circuit—a pair of wires to a message. Later came carrier which stepped up frequency and permitted several messages per circuit.



3. Lead covered cable compressed many wire circuits into small space—took wires off city streets. But losses are prohibitive at very high frequencies.



4. Coaxial cable—a single wire strung in a pencil size tube—extended the usable frequency band up to millions of cycles per second and today carries hundreds of messages per circuit, or the wide bands needed for television.

transmission



5. Wave guides, fundamentally different in transmission principle, channel energy as radio waves through pipes; vary in size from several inches to under 1 cm.; become smaller as frequency rises.



6. Late model radar wave guides, similar to that used to feed the antenna above, can carry $3\frac{1}{2}$ cm. waves at more than eight billion cps. Experimental guides for still shorter waves are being tested.

Back in 1933, Bell scientists established an historic first when they transmitted very high frequency radio waves for hundreds of feet along hollow pipes called wave guides. For them it was another forward step in their long research to make communication circuits carry higher frequencies, broader bands and more messages per circuit.

Continuing Research showed the way

From the days of the single open wire line—through all-metallic circuits, phantoming, cable, carrier systems and coaxials—up to today's wave guides, every improvement has been the result of continuous fundamental study.

When Bell Laboratories started work on wave guides, there was no immediate application for the microwaves they guided. But the scientists foresaw that *some day* wave guides would be needed—so they kept on working until they had developed the wave guide into a practical device.

With the war came radar—and the problem of conducting microwave frequencies. Bell Laboratories had the answer—wave guides—without which radar at the higher frequencies would have been impractical.

What this means to YOU

Year after year, Bell Laboratories have continued to develop methods for handling higher and higher frequencies. Year after year Western Electric has provided equipment putting these scientific advances to work. This team has become the natural leader in the field.

When your requirement dictates the use of VHF—in mobile communications, broadcasting, or point-to-point radio telephony—depend on Western Electric to supply the latest and best equipment for your needs.



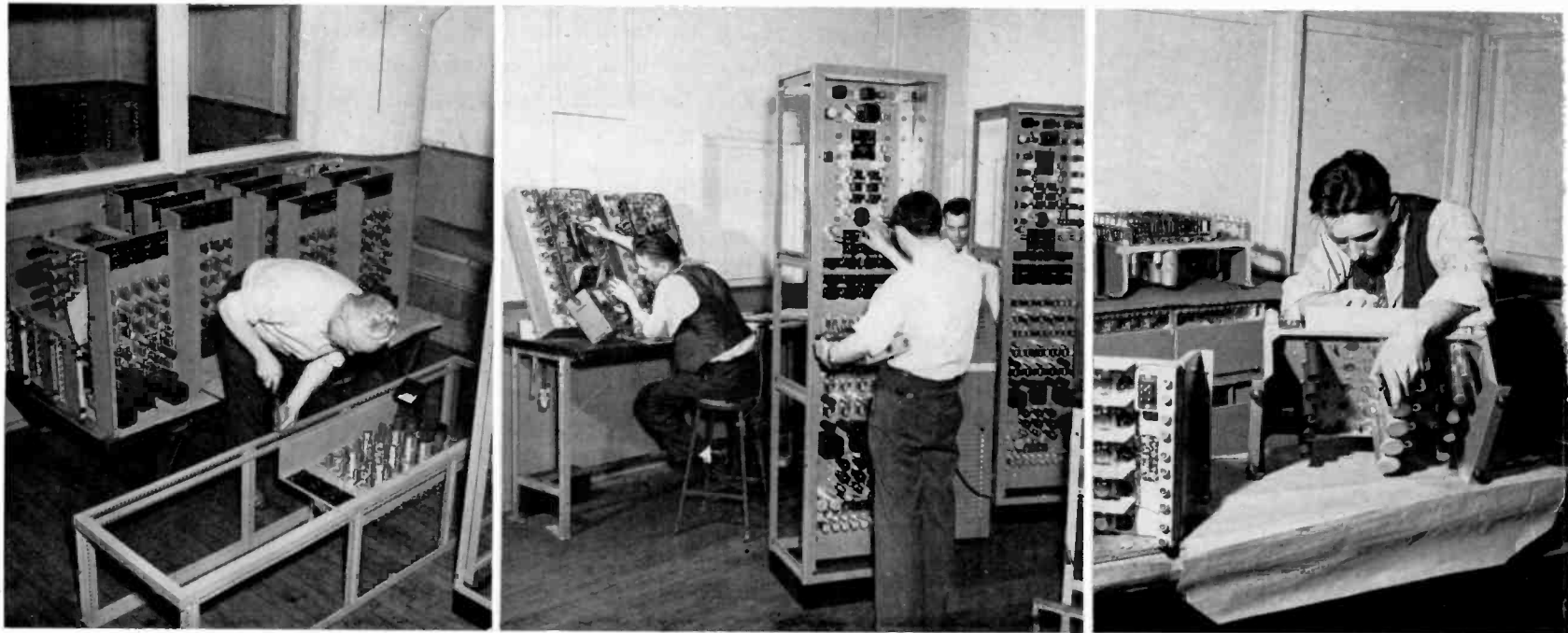
BELL TELEPHONE LABORATORIES

World's largest organization devoted exclusively to research and development in all phases of electrical communication.

Western Electric

Manufacturing unit of the Bell System and nation's largest producer of communications and electronic equipment.

PRODUCTION at last . . .



By Frederick A. Kugel

AS production goes so goes the industry. That's why these pictures are so welcome. They are pictures, not of experimental models but of the first units off the RCA production line. RCA has already delivered its first field pick-up unit to NBC for the Louis-Conn fight. Field equipment deliveries will be made in considerable quantities starting this August. RCA has arranged to deliver this equipment in advance of other transmitting apparatus because of the desire of many stations to get some training and experience with television programming before actually going on the air. This field equipment uses the image orthicon pick-up tube. In spite of much talk of the image orthicon being unsuitable for studio use, it will undoubtedly be used by many stations successfully for this purpose. Its high sensitivity permitting greater depth of focus and its small camera plate, permitting the use of a wide variety of relatively inexpensive lenses, should effect an important change in television programming techniques.

RCA will start shipping their new transmitting equipment 5 KW video and 2½ KW audio this autumn. The transmitter will cover all thirteen commercial channels. They expect to have sufficient studio and film equipment available at the same time to permit a station to get on the air.

RCA in an effort to speed up receiver production is now delivering such development and test equipment as monoscope cameras, distribution amplifiers, and

power supplies to several of the manufacturers.

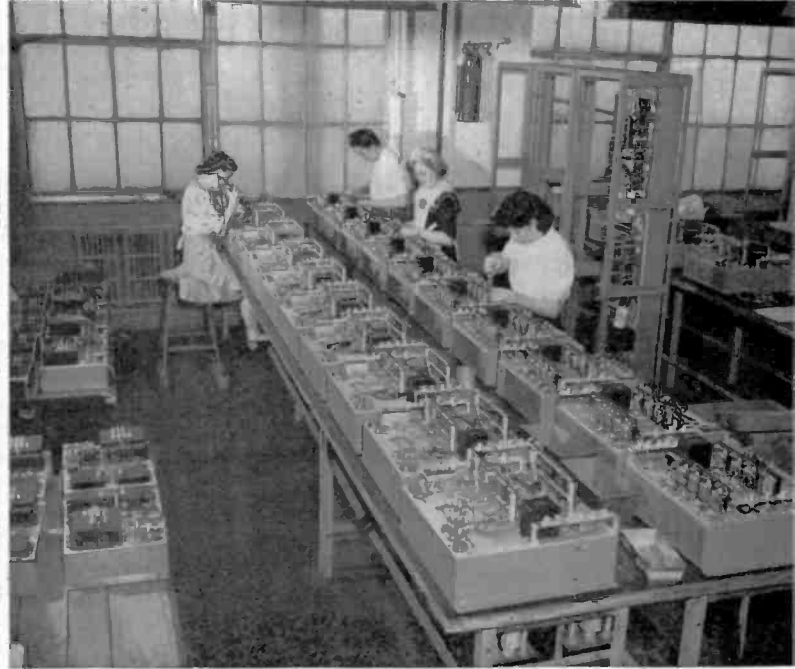
DuMont hopes to deliver their broadcast equipment some time this fall. General Electric will start delivery in December 1946 of their mobile studio and film equipment, with transmitter equipment rolling off the line by January 1947. There is very little chance of seeing any television broadcast equipment from Western Electric, Westinghouse, or Federal before 1947, although some experimental equipment might be shown before this date.

Approximate prices set by the companies are between sixty-six and sixty-nine thousand dollars for the 5 KW transmitter. Field pick-up equipment consisting of two cameras and accessories will run about \$29,000. General Electric has an interesting mobile package for \$50,000 which includes two image orthicon cameras, field pulse generators, power supplies, field monitors, a relay transmitter and a truck.

An analysis of the various cost estimates of the manufacturing companies reveals that it is possible to purchase equipment for a satellite station, i.e., a station having no program origination except for a 16mm projector for approximately \$100,000.

With the CPA granting NBC's application to go ahead with a \$15,000 project in connection with their television station in Washington, and equipment coming off the lines, there is still a strong possibility for as many as twelve new stations to be sending out test signals before the year is over.

as production goes, so goes the industry



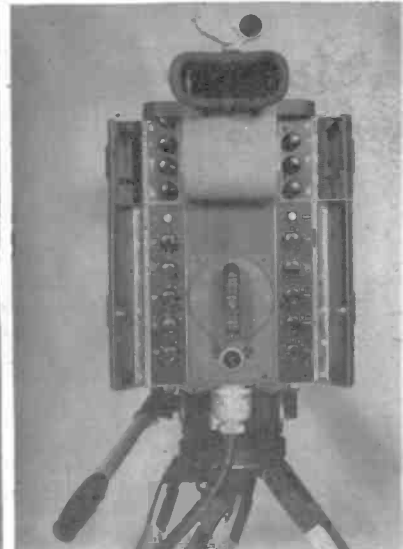
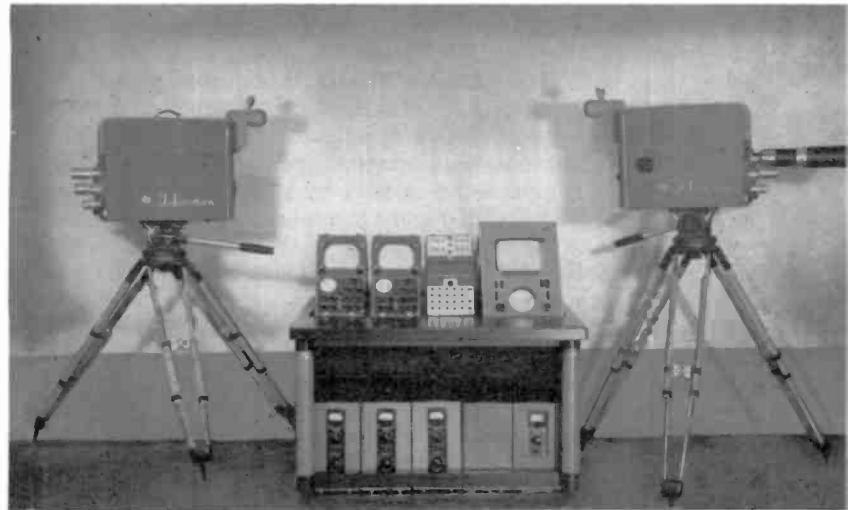
Picture Story

Production line pictures above shows Synchronizing Generators being given their final test. More than 25 of these units have already been produced. Also shown is the final assembly of the monoscope cameras which are used by stations for video test or station identification signals. They will also be used for receiver testing.

Interesting is the third picture from the left, of the distribution amplifier. This unit actually consists of five separate amplifiers mounted on a single chassis.

Last picture on the right shows the final test of the video supply units.

The first units to be delivered are the field pick-up equipment pictured at the right. Top picture shows the two cameras and the control equipment consisting of a master switching unit, master monitoring unit and two camera control units. All of the RCA television units intended for fixed station use are assembled on "bathtub" type chassis. They can be mounted on standard racks or on the new cabinet type racks illustrated here. The picture directly at right is a front view of the image orthicon field camera. A turret mounting contains four lenses, any one of which can be instantly shifted into position by means of a trigger-handle release in the back of the camera. Picture at extreme right is open view of this camera to show the location of camera attachments. Once these attachments are set the doors may be closed.



Costs and plans

for NEW YORK and LOS ANGELES

By Mary Gannon

WITH six applicants battling for four channels in the New York area, network operation, local radio ownership, newspaper interests and a non-profit, charitable organization with a foreign language program policy wove the company interest pattern against the background of financial strength, organizational set-up, engineering data and programming plans which are a routine part of FCC hearings. And, if the rules formulated for the decision in the Washington hearings are still used as guideposts by the Commission, this company interest pattern—i.e., main business of applicant—may well tip the scales in determining the final outcome.

ABC, with their elaborate plans for owning the FCC maximum of five tele outlets, and Bamberger, operator of WOR, key Mutual station, and with a grant in Washington, represented the net interests. Local radio ownership figured in the Bremer Broadcasting (WAAT, Newark) presentation, as well as intent to cater to the special interests of the North Jersey area. WLIB, Inc. (Thackrey—New York Post), in addition to local radio station operation, shared the newspaper entrants field with the News Syndicate. Debs Memorial, also with local station WEVD, interjected a new note with its non-profit organizational set-up and foreign language plans. News Syndicate was the only one of the six without radio station operation or experience, a point compensated in part by their news broadcasts over WNEW. (Off-record comment, however, was that this gave the News a "plus" in their favor, in view of FCC policy to have "the maximum number of qualified persons participate.")

In addition to the News, Bremer and Debs are also newcomers to the video field with no other applications in their pockets—a point which was given weight in the D. C. decisions. ABC and WLIB (Thackrey) have applications pending in other cities. Bamberger is the only one with a definite grant.

With seven channels allocated to the New York area, three stations are already in operation—NBC with plans for a nationwide hook-up; DuMont with a proposed five-city net and an okayed Washington outlet; and CBS who are operating their low frequency station while carrying on the battle for color and the ultra highs.

Battle Lines

Legal battle lines were drawn up on the familiar grounds of balance sheet superiority, program structure and balance, applicants' experience with television, and "public service" records in radio or other fields. That the Commission is aware that television will be an expensive child to rear was evident in the interest displayed in the financing involved—ABC's proposed \$15,000,000 stock sale; Debs' \$500,000 loan from the Forward Association; Bremer's proposed sale of \$600,000 in debenture bonds; and the personal income of Dorothy Thackrey (WLIB).

Hearings were streamlined under the direction of FCC hearing officer J. Albert Guest, and were concluded in three days. Although following the same general outlines, each applicant keynoted their case from a different angle.

American Broadcasting Co., Inc.

Network affiliation and the importance of having a television station in New York—which is a talent center as well as the greatest market area in the nation—was given prime emphasis in the ABC presentation. Ownership of a station in the New York area is essential to the operation of a nationwide network television service, such as ABC proposes to render, according to Mark Woods, president of the web. Plans call for operation of local stations in key cities—with tele permits filed in Los Angeles, San Francisco and Chicago, and the acquisition (subject to FCC's approval) of the King Trendle grant in Detroit.

For ABC:



Mark Woods
President



Paul Mowrey
National Director
ABC Television

NEW YORK SCRATCH SHEET

	Bamberger	Bremer	News Syndicate	ABC	Debs	Thackrey
Construction Costs	\$150,000	\$14,572.00	\$100,000.00	\$377,000	\$125,000 \$550,000*	\$44,000
Equipment Costs	\$439,500	\$197,107.50	\$474,971.00	\$545,170	\$159,015 \$160,725*	\$299,145
Operating Expense	\$1,175,604	\$200,300	\$562,198.40	\$1,071,255	\$500,000	\$416,730
Revenue	\$335,920	—	—	\$934,700	—	—
Program % Sustaining % Commercial	46.5% 53.5%	100%	100%	34.83% 65.17%	100%	100%
Network Plans	Yes	—	—	Yes	—	—
Personnel # Technical # Program	45 67		40 58	69 61	12 14	23 26
Programming % Studio % Film % Remote % Coaxial p.u. Washington	57.2% 10.1% 11.7% 21%	37.5% 32.14% 30.36%	32.14% 46.43% 21.43%	46% 48% 46%	70% 12%	42.85% 50. % 7.15%
% Studio & Film					18%	

* later construction and equipment

With the astronomical figure of \$10,000,000 offered as their television investment, cross examination of Mark Woods elicited the information that the ten million figure was not an immediate investment for the first year, but was the proposed expenditure for putting each of the stations into operation, extending the net service to affiliates, etc. In short, it represents the maximum to which they plan to go if necessary. Dependent upon the extent to which interest in the industry develops in the near future, this expenditure

may be shaved considerably.

Queried as to which station he would choose if there were a choice between New York and L. A., Mark Woods said New York but added that if they didn't get a L. A. permit they would probably be trying to buy a station there ten years from now.

Applicant's participation in television programming, despite their lack of a station, was detailed by Paul Mowrey, net's tele director. Through arrangements with WRGB, WABD and WPTZ, ABC is on the air

For BAMBERGER:



T. C. Streibert
President



Jack R. Poppele
Vice President
of Directors
WOR - WBAM

five nights weekly at present, and has been programming on a consistently weekly basis since February, 1945. Such use of three stations, contended Mr. Mowrey, gave ABC a knowledge of the different types of equipment in use and an opportunity to study the problems involved. Mr. Mowrey also pointed out their successful adaptation of radio shows to television, and a detailed list of their AM programming which could be used for video was attached.

Transmitter will be constructed at the G.E. Building, 570 Lexington Avenue. Studio location was not disclosed.

Bamberger Broadcasting Service, Inc.

Stressing the importance of linking their Washington station with the proposed New York outlet and emphasizing that they had so testified at the Washington hearings, Bamberger keyed their presentation to the interchange of programs between the two stations. Queried on network plans by FCC examiner Guest, Theodore Streibert, Bamberger president, stated that programs would be made available in intervening cities between the two points and that extending the service to Mutual affiliates had reached the discussion stage.

Backed by the R. H. Macy Company, Inc., interests and capital to the tune of \$107,093,349, Bamberger had a strong financial set-up in addition to its own balance sheet of \$24,182,154.

FCC displayed interest in stock holders in Mutual, of which Bamberger holds about 19 to 20%. Mutual owns no radio stations, WOR being the New York station for the web.

Also pointed up by Norman Livingston, program director, was their effort to get tele know-how in both the technical and programming aspects through their past experiments over WABD (DuMont), New York and their current training program at WRGB, where members of their staff produce weekly half-hour shows.

Bamberger was the only station to present a rate card as part of their testimony. Transmitter will be located at 444 Madison Avenue and present facilities in the WOR building will be used for studios due to the existing CPA ban and real estate conditions around New York. (FCC examiner Guest drew a laugh when he inquired if they weren't planning a colossal radio centre.)

Bremer Broadcasting Corporation

Playing up the public service and the local interest angles, Bremer Broadcasting concentrated their presentation on the facts that they are the only applicant for a television station in New Jersey, and being lo-

cated in Newark could provide programs for Northern New Jersey residents for their particular "public interest, convenience and necessity." Asked by FCC's Guest if in view of the Commission's problem in choosing 4 out of 6 applicants, he could give any specific reasons as to why Newark and the area of Northern New Jersey should receive a permit, Irving B. Rosenhaus, president of Bremer, advanced two reasons: 1st. If the permit was not granted, it would require about 3 to 3½ million residents of Northern New Jersey to depend upon New York City stations for public service programming. 2nd. If the same condition had been true in AM radio, public service programs limited to Northern New Jersey and state of New Jersey interests would not have been heard. He also pointed out that the Newark area is the center of three-fourths of the people living in New Jersey.

Reversing the usual procedure of first presenting financial and company background, Bremer led off with a pitch on the public service angle by putting a member of the Newark Board of Education on the stand. Witness detailed school system's interest in television and presented a summary of the extent to which television could be used. Exhibit came in for detailed cross examination led by ABC counsel as to the amount of time the school thought should be devoted to each category and query by FCC's examiner if, since the signal covers most of Essex County area, they had taken into consideration the needs of other educational units in the county. School system asked for one educational film program a day (¼ hour) and one 15 or 30-minute live program a week—all they could take care of at the moment. No time charge will be required, with station providing technical assistance and school doing programming.

Further emphasis on this angle was given by Robert McDougall, their educational director who discussed proposed cooperation with Rutgers and other civic and educational institutions.

With Irving B. Rosenhaus on the stand, detailed financial information was sought on the proposed sale of \$600,000 worth of debenture bonds. These are to be sold on the basis of \$200,000 a year for three years, at 3% interest to Mr. Matthew Rosenhaus and Mrs. Y. Pollock, as a straight loan for ten years. Counsel for both WLIB and the FCC asked that these agreements be incorporated into the records. On personnel, applicant felt that with their administrative staff, they have a considerable number of people who can double in brass. Right now, they are taking courses and studying the medium.

Transmitter will be located at Marcella and Mt. Pleasant Avenues, West Orange, with studios to be

For BREMER:



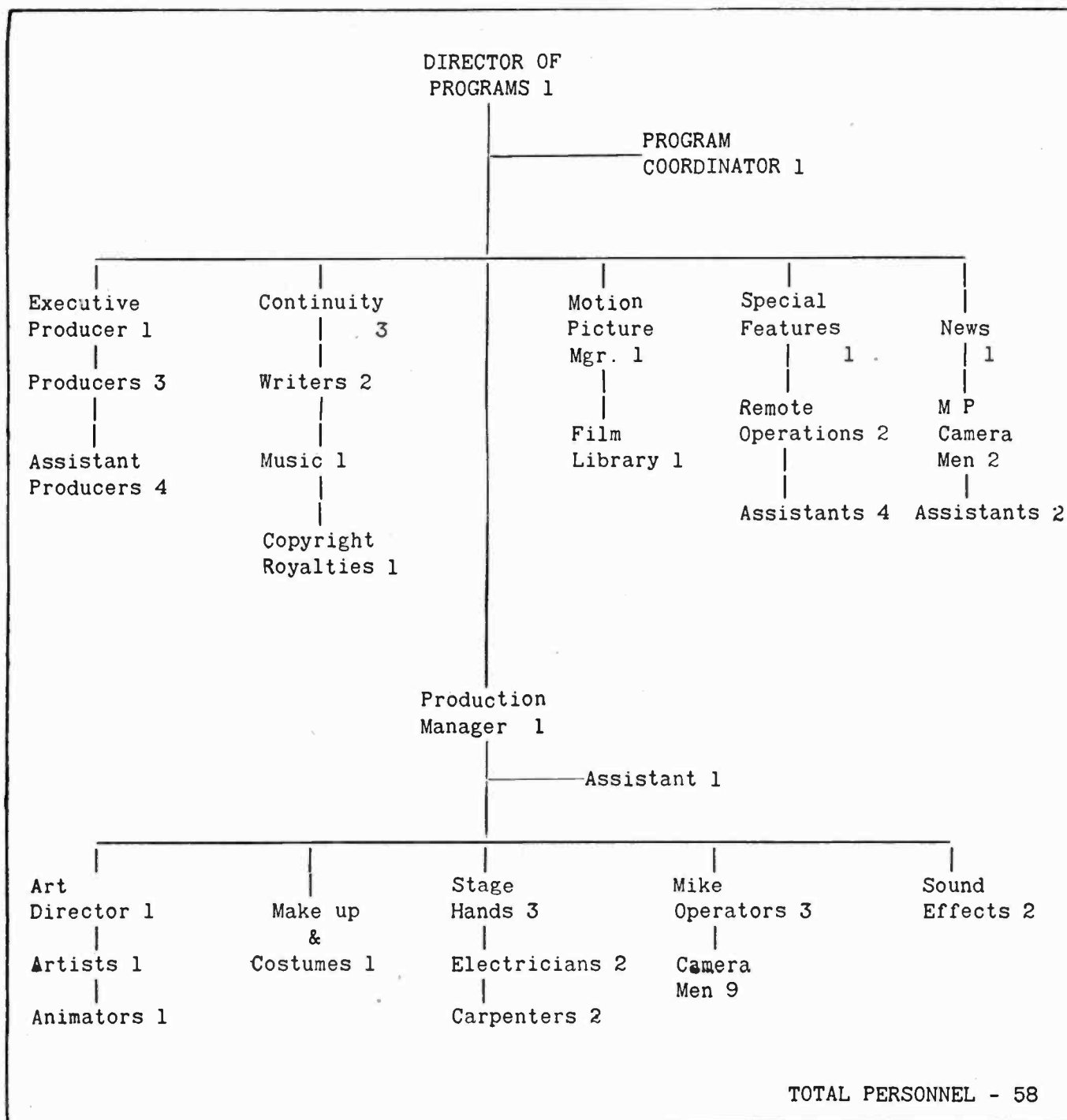
Irving B. Rosenhaus
President

For DEBS:



Henry Greenfield
Managing Director WEVD

Organizational Chart of Program Department The News Syndicate Co., Inc.



constructed in the Mosque Theatre Building, Newark, which they have already purchased.

Debs Memorial Radio Fund, Inc.

Debs is owned by the Forward Association, a non-profit organization which draws its funds from the Jewish Daily Forward. This paper has a circulation of 120,000 in New York and 40,000 in Chicago.

Basing their application on a specialized programming service which would serve the minority groups in New York, Debs bulwarked their case on the service given by WEVD, "radio's melting pot," and the fact that they were in a position to subordinate commercial

consideration because, according to their by-laws, "all profits or surplus shall be used for the improvement of the services of radio stations owned by the corporation, or for civic, educational and cultural purposes." Point was also made that television is a "potential social force" and that a foreign language station could bring American ideals and democratic procedures to groups who would otherwise be barred because of language difficulties. Statistics were introduced to show that 50% of New York's population is foreign born.

Applicant will retain Dr. Alfred N. Goldsmith as consultant to train their staff.

Putting station into operation was broken into three phases. First phase, which would be completed in 1946, calls for the installation of equipment and modification of buildings or new construction. Phase 2 would be the acquisition of field pick-up equipment and phase 3 the construction of additional studio facilities. Phases 2 and 3 would take two or three years for completion.

Plans call for making programs available in adjacent states, either by direct lines, relays or films. Facilities will also be made available to both commercial and non-commercial organizations who are interested in obtaining tele know-how.

Financial structure was subject to intense cross-examination. In addition to the loan of \$500,000 which the Forward Association has agreed to advance for the proposed television station, \$224,000 is still owed them for financial aid given to Debs for WEVD. Total loan of \$725,000 is payable at 6% interest, with no payments on principal required until 1950. 10% annual payments will begin at that time. Statement was made that additional funds could be secured if necessary. However, no written commitments have been made to that effect. Opposing counsel read tax reports to show losses, with witness explaining away the figure by saying the sums involved were more or less of a gift and deductible as loans. Since members of the Debs Association are also members of the Forward Association, no trouble was expected.

Transmitter will be located at 336 East 38th Street. Plans call for new studios at 37th and 38th Streets on First Avenue.

News Syndicate Company, Inc.

Capitalizing on the fact that they have the largest newspaper circulation in the United States on both their daily and Sunday editions of the News, and using this to prove the point that they are close to the people and know what they want, News Syndicate based their case on this angle plus their strong financial and organizational structure and their willingness "to spend whatever is necessary within reason to get out programs and give good service." Fact that they are newcomers, with no radio or television outlet (although with an FM application on file) was also stressed. F. M. Flynn, business manager, stated they figured on upward of \$100,000 a year for talent, with film budget estimated at \$25,000 to \$50,000.

Public service note was introduced through mention of the different departments and services given by the newspapers. Point was also made that over \$125,000 yearly is spent for the news staff necessary to compile the data for a five-minute news broadcast given hourly over WNEW. (No charge for time is made by the

station.) In connection with this service, instructions to news desk handling radio copy were read which stressed nonbiased and uncolored handling of news.

No personnel has been employed or contracts entered into because they feel that the time is too far off for definite commitments. Arrangements have been made with General Electric to train their future key technical and programming people. Fact that their staff of feature writers and columnists, through their contacts, could contribute to programming material was also pointed up. FCC examination brought out that about 2,050,000 of their daily circulation and 2,250,000 of their Sunday circulation was centered in the area to be served by the proposed television station.

Engineering data specified the location of their antenna on the News Building at 220 East 42nd Street, with studios located either there or in a new structure to be built adjoining the present location.

Spectators got a kick out of Guest's query "Do you have a television set" and Flynn's quick rejoinder, "No. Do you know where I can get one?"

WLIB, Inc.

WLIB's case was pegged on their primary interest of providing "the widest possible public service by utilizing and making available to the public the most effective means of mass communications." Added to this was the strong financial backing of Dorothy S. Thackrey, publisher of the New York Post.

As evidence of their record on public service, Mrs. Thackrey cited WLIB, KLAC (Los Angeles) and KYA (San Francisco), as well as the UN editions of the New York Post as examples. Also stressed was the fact that none of the editorial policies of the newspaper have been interjected into radio, nor will they be in television.

Point was also made that they don't intend to submerge "local identity of station by complete surrender to network affiliation." However, they qualified the statement by adding that they would avail themselves of an opportunity to provide "outstanding public service programs" from nets when such events occurred.

Although no experimental work had been done on television by the applicant, expenditure of \$10,000 was allotted in the operating costs to provide for a technical expert from RCA to instruct the staff.

Transmitter will be located at Fort Lee, N. J. Temporary plans call for locating the studio in the Post Building. However, a new building may be constructed for the proposed station at a later date. Also introduced as evidence was RCA's delivery date of December, 1946, on equipment ordered.

Asked by hearing officer Guest which of the three proposed stations (N. Y., L. A. and S. F.) she consid-

For NEWS SYNDICATE:



F. M. Flynn
Assistant Secretary
and Director



Cliff Denton
In charge of television

ered most important, Mrs. Thackrey drew a laugh when she answered: "All of them . . . I couldn't choose between my children and the same is true here."

Engineering Data

During the presentation of engineering data and with FCC questioning as to transmitter power, Bamberger's counsel Scott called a spade a spade by declaring that buying a transmitter today was like buying a pig in a poke—there wasn't even a model available to look at! (See "Production at Last" on page 6.) A statement agreed to by all applicants was read into the record that all licensees would get into operation as soon as equipment could be delivered and would increase their power and coverage as stepped-up equipment was available. Also read into the record was an agreement by the applicants to take whatever channel was assigned to them without protest.

Set Estimates

Bamberger's Eugene Thomas, tying in their rate card with the circulation which could be expected by the time the proposed station got into operation, stated that there were about 5,000 television sets in the New York area now. According to the FCC survey of April 3rd, approximately 100,000 television sets will be produced this year. Assuming that 40,000 are sold in the New York area, this would make 45,000 tele-equipped homes by the end of '46, with another 40,000 sold by July 1st, 1947, bringing the total to 85,000 sets. Mr. Thomas predicted 200,000 receivers by July 1st, 1948—a growth which could not be considered too rapid to expect when compared to radio sales in the early '20s.

WLIB added to the picture with their survey which showed that of 2,020 people interviewed, 51.5% said they would purchase television sets. However, Jackson Leichter, president of WLIB, while "hoping" that Bamberger estimates were correct, said he did not feel as optimistic as others on this score. Adolph Held, Debs prexy, added his estimate of 250,000 to 350,000 receivers by 1948-49.

Revenue

Bamberger and ABC were the only two applicants who included definite revenue as part of their operational costs. Bremer, while not adding in the figures, said that they would probably realize anywhere from 10 to 20% of the gross sales of WAAT, which amount to about \$800,000 a year. News Syndicate felt that the first step was to establish circulation and then start selling on a competitive basis. WLIB, Inc. also believed that some revenue would be forthcoming before the end of the first year's operation, although figures were not included.

Debs, while not including revenue in as part of their operational expense, estimate that there will be 250,000 to 350,000 receivers or 1,000,000 to 1,400,000 viewers by 1948-49. Figuring that their station could attract a potential audience of approximately 25% of this figure, and basing the average per viewer cost at .6 cent to the advertiser, they hope to realize about \$250,000 revenue in 1948-49.

Eugene Thomas, sales manager and secretary of the executive committee of Bamberger, estimated gross sales of \$416,000. This figure is based on an average weekly gross of \$8,000 attained by selling two nighttime hours and one daytime hour, five days a week. No spot announcements are included in the figures. (For complete information on Mr. Thomas' statement, see page 24.)

ABC-NEW YORK

Partial list of estimated direct program costs and anticipated commercial return

	Program Hours	Direct Costs Per Program	Return of Cost Per Program
MONDAY			
Education	1/4	\$ 100	\$ —
Children	1/2	500	—
Film (Cartoon)	1/4	150	150
Sports (Children)	1/4	300	300
News (Live)	1/4	325	325
Film (Local News)			
Educational	1/2	200	—
Public Service	1/4	300	—
Sports Show (Live)	1/4	300	300
Sports (Remote)	1 3/4	1,000	1,000
	4 1/4	\$3,175	\$2,075
TUESDAY			
Music Quiz	1/4	\$ 350	\$ 350
Children	1/2	500	—
Film (Cartoon)	1/4	150	150
Sports (Children)	1/4	300	300
News (Live)	1/4	325	325
Forum	3/4	500	—
Audience Participation	1/2	600	600
Film	1/4	200	—
Dramatics	3/4	1,500	1,000
	3 3/4	\$4,425	\$2,725

ABC's proposed revenue policy took another track. Rather than set a rate card, net's tele chief Mowrey said they will require advertisers to pay the direct program costs involved or a fee which ABC feels is possible at this time. Breakdown of program types shows that most variety and dramatic productions are not listed for 100% charge, while the others, such as education, quiz, sports, news, film and special events are. Net's estimated direct programming costs were pegged at \$1,153,100 with \$817,700 charged off as a return. An additional \$39,000 was estimated as the costs involved for 25 spot sales per week, with the anticipated revenue set at \$117,000. Total of programming and spots showed an expenditure of \$1,192,100 for direct program costs, with a possible return of \$934,700. (Net program costs would be reduced to \$257,400.)

Programming

Realistic approach to the whole question of future programming formats was taken by most applicants, with the statements that experimentation in television programming was just beginning, despite the work done, and that the proposed plans would be supplemented and changed as the scope of the medium grew.

Particularly interesting, in view of the Commission's stress on "public service"—and the fact that each applicant reflected this thinking in programming plans—was the survey conducted by WLIB. Among 2,020 persons interviewed as to the types of programs they would prefer for home reception, 79.2% named entertainment, 8.5% religious and 6.8% news as their first choice. (WLIB weekly schedule though, shows 25% for entertainment.)

Public service programs followed the familiar pattern with the term interpreted to mean cooperation with educational, civic, music and art groups, museums, government-local law enforcing groups, etc. List of organizations contacted were almost identical.

On the educational end, Board of Education and college execs came in for a great deal of attention from all the applicants in the preparation of programming plans. Type of cooperation offered fell into two categories. One—daytime hours made available for school use in putting on programs of direct educational content for students in the schools. Second offer took the form of a cooperative arrangement whereby schools could program over the station, without charge. This would give the students the advantage of showmanship and tele know-how. While all stations generally followed this principle, Bremer gave it particular emphasis in their presentation.

Remote pick-ups figured particularly high in the ABC set-up, with 46% of programming in this category. Bremer was next with 30.4%. In addition to sporting events of all types, also included were pick-ups from local spots of interest such as beaches, race tracks, play grounds, holiday festivities, parades, amateur sporting events, etc. ABC, with first rights to telecasting the Metropolitan Opera, have it scheduled for three hours on Sunday afternoon (alternating with sports pick-ups.)

Bamberger, again stressing the tie-up between their Washington station and the proposed New York outlet, plan an interchange of remote pick-ups between the two cities—and intervening cities equipped with facilities. 21% of time was allotted to them. Particular emphasis was given to the telecasting of government affairs from their D. C. outlet.

General tenor of the woman's interest programs were the "how to do it" formats, centering around home decoration, fashions, child care, beauty tips, cooking, marketing and shopping information.

Despite the current situation in film and the Petrillo ban on the use of films with musical scores, WLIB predicated approximately 50% of their programming plans on the use of film. Presented along with their exhibit was an elaborate survey of available film sources. Statement was also made that arrangements are underway with a west coast studio. Next highest user was the News with about 46%; Bremer with 32%; Debs with 14%; Bamberger with 10%; and ABC with 8%.

News figured as a daily feature over all the stations. In addition to usual visualization methods of charts, maps, exhibits and animation, plans also include film shots of special interest or remote pick-ups of important events.

Religious programs stressed cooperation with all denominations and averaged the lowest percentage of formats offered.

Debs' policy of considering television in the light of a "potential social force" was reflected in the types of formats which they submitted. Aside from their foreign language programming, subject matter to be televised included adult education, citizenship preparation, labor union forums, panels on racial relations, and consumer education, in addition to entertainment, kids' shows and sports. 63% of the programming will be in English; 26% in Jewish and 11% in Italian. Henry Greenfield, program director at WEVD, estimates that the primary and secondary audience for Jewish broadcasts in the New York area is about 2½ million, with some speaking and understanding only the one language, and others familiar with both.

New names showed up here in the organizations contacted, with the Salvation Army, National Association for the Advancement of Colored People, Jewish Labor Committee, Committee of Catholics for Human Rights, the Workmen's Circle, and Brotherhood of Sleeping Car Porters among the groups whose cooperation has been enlisted.

Time Segments

With efficacy of daytime viewing still an industry question mark, divergent viewpoints on its future potential value was indicated in the time spots selected for programming schedules. Also interesting was the survey introduced by WLIB which showed that of 2,020 people interviewed, 1.8% checked morning viewing, 2.4% afternoon, and 85.2% at night.

Bamberger picked the 11 to 1 spots for their daytime programming, with WLIB choosing the 12 to 1:30 slots. Program content will be devoted mainly to women's interests. Bremer plans to go on from 2 to 3:45. Late afternoon viewing is preferred by the others with the News scheduled from 4 to 4:55 (with the exception of school broadcasts which will be from 2:30 to 3:15 or 3:45 twice weekly); Debs from 4 to 6. ABC opens on the 4:45 to 6 segments, with most of the programming aimed at the juvenile audience.

Evening hours vary, with Bamberger running from 7:30 to 9:30; ABC starting at 8 with varying sign-off times from 9 to 10:30; Bremer going on at 7 until 8:45; the News from 7:30 to 10:15; WLIB operating from 7 to 9, extending the time to 11 bi-weekly; and Debs in the 8 to 10 spots. Sign-off times may run much later than indicated, however, as final programming in some cases will be special events or films which will run until finished. Week-end schedules also vary from the Monday to Friday fare, with more afternoon shows scheduled on the average.

For WLIB:



Mrs. Dorothy S. Thackrey
Publisher New York Post



Jackson Leighter
President WLIB, Inc.

Los Angeles

OF THE eight applicants for the seven coveted Los Angeles channels, four have had actual experience in television. The two "home ground" experimental stations were Don Lee's W6XAO, West Coast video pioneer, dating back to 1931, and Television Production's W6XYZ which started programming in 1942 on a four to six hour weekly basis. NBC had its New York outlet WNBT to back up its claims of video know-how, while ABC could point to its extensive programming over WABD, WRGB and WPTZ.

Newcomers were Hughes Tool Company, with motion picture and manufacturing interests; Earle C. Anthony, Inc., owner and operator of KFI, a NBC affiliate; The Times-Mirror Company, local newspaper publishers, and Dorothy S. Thackrey, publisher of the New York Post, as well as owner of KLAC, KYA (San Francisco) and WLIB (New York).

First of the FCC tele hearings held in the field, sessions were conducted by Harry Plotkin, FCC general counsel, and ran for eight days. Superimposed against the patterns of net interests vs. local ownership; experience with the medium vs. newcomers to the field; and outsiders aiming for a foothold in a new area, were many cross-currents which may well have a bearing in tipping the scales as FCC weighs the evidence.

Cross Currents

Taking advantage of local hearings to air their viewpoint on applicants' merits, representatives of the California Committee on Radio Freedom appeared to protest the application of Anthony, because of grievances which arose over the removal of six commentators who had been regularly scheduled on KFI. Their contention was that it would not be in "the public interest" to grant a television CP to Anthony in view of his supposed antipathy to liberal news commentators.

As a result of this protest, culminating in the appearance of one of the commentators on the stand to defend himself, FCC interest in possible censorship was aroused and each applicant was queried on his definition of a commentator and a narrator. (Paul Rabinow, Television Production's head, pointed out that television offered no censorship problem insofar as television cameras can go to union meetings, council rooms, etc., allowing the audience to see actual events, and thus doing away with the need for interpretation.)

Don Lee also came under fire when a representative of the Council of Hollywood Guilds and Unions said the organization opposed their license because some of the commentators at the outlet are unfair to labor.

Also shadowing the hearing, but with testimony postponed until June 20th in Washington, was the Commission's announcement that the question of Paramount's position in television, be determined. This not only included its 100% owned subsidiary, Television Productions, but its stock interest in DuMont and other companies who have video applications pending. (Also playing a part in this controversy is the pending Scophony anti-trust suit).

Another interesting sidelight was KFI (Anthony) competing against NBC, its net tie-up. Each case was presented separately, with NBC pointing up the economy of operation effected by owning a station instead of working through an affiliate, and KFI pointing out its public service record over and above net-fed programs.

Hughes' picture "The Outlaw" received another dose of publicity at the hearings with opposing counsel sniping at it and asking if picture was the applicant's idea of public service. (Need it be said that the answer was a resentful and loud NO?)

Attention Getters

FCC interest was displayed mainly in financial and corporate matters, with questioning centered on ownership and the tie-in with other business operations. In the case of multiple operations, Commission wanted to know if the financial statements submitted were in the form of a consolidated balance sheet. They also tried to ascertain the various sources of revenue and in some instances requested a breakdown of the total net profit.

Management policies were also scrutinized, particularly in the case of an individual owner as to whether or not he would take an active part in the management of the television operation. In every instance the FCC questioned the applicants as to who would have the final say in such matters as general program policy, the appropriateness and good taste of program material, the hiring and firing of employees and the policy as to the presentation of news by commentators or analysts.

With Mount Wilson mentioned as the proposed site for all transmitters, FCC asked for definite information as to whether sites had actually been purchased or arrangements made with the Forestry Service of the Department of Agriculture. Equipment and facilities exhibits were also closely examined and copies of contracts for equipment actually on order were requested. They were also interested in determining the

For DON LEE:



Louis A. Weiss
Vice President



Harry Lubcke
Director of Television

LOS ANGELES SCRATCH SHEET

	The Times-Mirror	Anthony	Don Lee	ABC	Thackrey	Television Productions	NBC	Hughes
Construction Costs	\$3,768,500 ¹	\$195,008.32	\$45,000 ⁵	\$589,258	\$220,550	Not Given Due To Present Conditions	\$237,500	
Equipment Costs	\$570,900	\$219,986.60 ⁴	\$248,188	\$334,570	\$287,300	\$261,000 \$121,095 DN HAND	\$897,500	\$1,850,011
Operating Expense	\$1,000,000 ² 1st Yr. ³	\$421,269.60	\$172,084.78	\$821,308	\$335,041.56	\$896,000 ⁶	\$1,320,708	\$1,307,724
Revenue	—	—	—	\$655,200	—	—	—	—
Program % Sustaining % Commercial	100%	70% 30%		35% 65%	100%	100%	100%	100%
Network Plans	—	Regional	—	Yes	—	Yes	Yes	—
Personnel # Technical # Program	{ 113	{ 38	{ 37	54 48	20 22	{ 100	{ 116	{ 129
Programming % Studio % Film % Remote % Coaxial p.u.	55.3% 25.9% 18.8%	32.5% 37.2% 30.3%	30% - 40% 20% - 30% 40%	42% 17% 41%	42.8% 50% 7.2%	38% ⁶ 21% 41%	— —	46.4% 28.3% 23.3%

¹ Includes erection of 10 story building.

² Includes equipment costs.

³ \$40,000 a month thereafter.

⁴ \$90,356.83 additional already invested in television.

⁵ Total expenditure and investment \$985,546.04.

⁶ Based on 40 hour weekly schedule.

delivery dates which the manufacturers promised and how soon the applicant's station would be in operation after receiving a CP.

At the close of the hearing, two union representatives were given permission by the examiner to read statements which they had prepared, pointing out the advantages to the industry of employing skilled union cameramen and technicians. Herbert Allar presented the case for Local 659 of IATSE, with the statement that it takes from 15 to 20 years to train a cameraman capable of meeting the demands of the motion picture industry. Thorus E. LaCroix, vice-president of NABET, pointed out the desirability of using trained radio engineers and technicians.

American Broadcasting Company

ABC's Mark Woods stressed the need for a net owned station, not only from economy of operation but from a profit angle in developing the type of programming which will attract advertising revenue. Paul Mowrey, net's national tele director, reiterated this by stating that Los Angeles had a wealth of talent from which night-time net-fed programming could be

drawn. Purchase of AM station KECA was offered as proof that a net must own its station in such an important center as L. A.

\$1,500,000 has been set aside by the Board of Directors, to be expended if necessary for the development of the proposed outlet. Net plans were also outlined, with regional hook-up planned with the proposed San Francisco outlet. Facilities will be extended throughout the country as relays are made available.

Net was the only one of the applicants to anticipate a revenue return. Rather than set a definite rate card so early in the game, policy is to base their charges on a percentage of direct program costs. An analysis of the chart shows that full rates will not be charged for variety, dramatic, children and news formats, while a profit is realized on sports pick-ups. Direct program costs are pegged at \$838,500 with an estimated return of \$561,600. Costs for 20 spot announcements are estimated at \$31,200, with a return of \$93,600 expected. Summing it up, total costs would be \$869,700 for programming, with a return of \$655,200, thus reducing the red ink figures to \$214,500.

An analysis of their sustaining and commercial schedule shows that the 18 hours of commercial time will consist of children's, news, science, variety, dramatic, sports, audience participation, and special events formats. The ten hours of sustaining time will be devoted to religion, education, public service, community service, forum and films.

Although allocating only a small percentage of their programming time to film, net is willing to act as a clearing house and booking agent for supplying films to its affiliated stations. In addition they also plan to record on film large and important productions that originate in any of their key stations and send them to their affiliates. They will also maintain their own film crews for shooting special events, and as affiliates build up their own service, exchanges will take place.

Although negotiations are underway for a studio site, Mark Woods would not disclose the location at present time.

Earle C. Anthony, Inc.

Operation of KFI and local ownership and residence angles were the interest threads in the Anthony application, plus the fact that it was competing with its net—NBC—for a station. Although having no tele experience, applicant brought out that first request for a CP was filed in 1939 and that getting into operation was held up due to the war. Also detailed was its research on programming and the field surveys which it has conducted to determine the best possible transmitter site.

Educational and public service record of KFI was stressed, with the point made that a public service director had been employed by the radio station and same policy would hold true for proposed television set-up.

In outlining the program plans, point was made that television must establish itself and use the best abilities available. In conjunction with this, it stated that although station would retain control of policy and content, full cooperation from advertising agency producers—who had contributed so much to radio's development—would be welcomed. Although not including revenue in its operational expense figures, the company said it would naturally try to create programs which would attract sponsorship, while maintaining a balanced structure with a significant proportion devoted to public interest. In the event that both NBC and Anthony are awarded a station, their video outlet would operate independently or possibly hook up with a regional net.

Program chart, presented in their exhibit, included women's interest programs, which would give a preview of new household items, discussion of quality

and how to recognize it, best buys of the week and use of appliances and new products. These programs are slated for the afternoon slots. Public service programming includes Board of Education series, directed to students primarily but of interest to a general audience. Forums on controversial issues, appearance of civic leaders, important visitors, and weekly scout jamboree are also included, together with a City Gardener program which will be extended to rural ranchers when set distribution warrants it. Although religious programs are scheduled for a Sunday night spot, they feel formula must be found for presenting it.

Entertainment includes cooperation with dramatic departments of various colleges and universities, amateur groups, as well as audience participation, variety, and professional talent. Puppets and film are offered as kids' fare in the late afternoon and early evening spots. Sports pick-ups are scheduled for two nights a week.

Breakdown of monthly program operating costs show 59½ studio hours at \$225; 37¾ hours of film at \$150; and 23¾ hours of remotes at \$75 per hour.

Don Lee Broadcasting System

With telecasting experience over W6XAO dating from 1931, Don Lee, video pioneer on the West Coast, built its case on programming and technical know-how. Pointing out that although wartime research curtailed their activities from 1941 on, their hours on the pix-waves to date totaled 7009.35. These figures were broken down to show the transmission of 1,510 live programs, totaling 1013.50 hours and 144 remote pick-ups accounting for another 351.55 hours. Over 13 million feet of film had also been telecast.

Queried on its estimated operating figure of \$172,-084—lowest of the eight presented—answer was given that this was offset by experience and that, with such a backlog behind them, no money would have to be wasted on the trial and error method of getting started.

Louis A. Weiss, vice-president, outlined plans which called for supplementing its present set-up with new equipment and facilities for both studio and transmitter to the tune of \$465,272. He also stressed the need for close cooperation with advertising agencies in order to improve program quality. Pressed by FCC Attorney Hearne on percentage of commercial to sustaining programs, Weiss finally estimated that a 50/50 basis would be a safe long-range prediction.

Programming plans were outlined by Harry Lubcke, tele director at the station since 1931. "Film Matinee" scheduled in the 2 to 5 spot will be a two-part program, with the first half devoted to educational films and beamed to schools. Balance will be entertainment.

For NBC:



John F. Royal
NBC Vice President
In charge of television



Noran E. Kersta
Manager, NBC
Television Department

"Televisionettes," daily kids' feature, will consist of cartoons, puppets, magic acts, juggling, etc. "Story Time" will also be slanted for the youngsters. "Here's How" program will feature streamlined shortcuts to "homework" of all kinds. "Step Into Focus," a general personality and art of living format, will eventually be a daytime program slanted more towards women's interest and will take the form of "The Charm Clinic" and "The Fashion Chart."

Breakdown of program content gives 21% to entertainment; 20% each to special events, education, and sports; 7% to religious services and choir music; 5% each to children's shows, workshop and hobbies, and 2% for additional public service.

Don Lee also owns radio stations KHJ and KFAC in Los Angeles, KGB in San Diego; KDB in Santa Barbara; KHJ FM, Los Angeles. In addition to operation of the Don Lee regional network comprising some 39 stations, television and FM permits are pending in San Francisco.

Hughes Tool Company

Newcomer to the broadcasting field, Hughes stacked up as the biggest potential spender in the Los Angeles television picture, with proposed monthly operating cost of \$108,977, or a yearly total of \$1,307,724. With an application pending in San Francisco, tie-up between the two outlets was stressed. Operating costs for the Bay City were pegged at the lower level of \$75,000 monthly, since overall plans call for more program origination from the proposed L. A. outlet.

Although no studio site has been definitely decided upon as yet, elaborate plans call for six studios, with \$990,656 earmarked for construction.

Firm's early interest in FM and experimental television was also outlined, but projects had to be dropped due to wartime conditions.

Programming policy was outlined by Hoyland Bettinger, program consultant. Breakdown shows 40% devoted to entertainment; 18% to sports, 16% to news, and 26% to miscellaneous sources. Based on a 28-hour week operation, 46.4% of programming will be live; 28.3% film and 23.3% remote. Personnel needed to operate station was set at 129.

National Broadcasting Company

NBC, with WNBT operating in New York and CPs granted in Washington, Cleveland and Chicago, pegged its case for a fifth outlet on the importance of a net-owned station in such a rich talent center and profitable marketing area. With affiliate station KFI competing against them for an outlet, economy of operating own station was stressed and the difficulties of developing talent and programming through an affiliate pointed out. As proof of the importance which NBC attaches to the Hollywood outlet, the Board of

Directors has authorized an expenditure of \$1,135,000 for the station.

John Royal, in describing the programming experience of WNBT, stressed the need for less radio thinking in television. Sidney N. Strotz, NBC West Coast vice-president, stated that a fixed ratio of commercial to sustaining time is not important if public service aim is accomplished and that some ideas on commercialism are misplaced. As net has fixed no AM policy on this ratio, there probably will be none set for television operation. However, he felt that it would be at least ten years before this became a problem.

Noran Kersta, television manager, outlined NBC's basic program philosophy, which pointed up the "see it as it happens" magic of the medium, and the need for the best type of showmanship in any kind of presentation. While presenting no definite programming schedule, local program suggestions were made. These included formats on motoring, landmarks, medicine, farming, hobbies, civic problems, movie lot visits, as well as some on the distaff side such as home decoration, beauty and shopping.

Program production costs are estimated at \$41,400 monthly. Breakdown of this figure shows approximately 26 hours of film @ \$400 per hour; 43 studio hours @ \$600 per hour; and about 52 hours of remotes @ \$100 per hour.

Backing up their presentation, were elaborate exhibits showing programming over WNBT, surveys on audience reaction, and NBC's pioneering in the field.

Studio plans call for remodeling the Olsen Building and constructing a new building adjacent to it.

Television Productions, Inc.

Television Productions, 100% owned Paramount subsidiary, based their case on the experience chalked up over their experimental station W6XYZ, in operation since September, 1942, as well as the particular advantages which close cooperation with a motion picture outfit offers to television stations. Presentation stressed the advantages gained through the use of motion picture techniques in live programming; use of talent drawn from Paramount players; ability to draw on Paramount's film reservoir, and the fact that scenery, equipment, etc., used in movies, could double over television. Pointing out that the growth of television will be dependent on good programming, these facts were used to bolster their claim that the Paramount tie-up would be an invaluable aid in television programming.

Although they expect to affiliate with a net, Paul Raibourn said that they contemplate building and financing necessary inter-city hook-ups until net facilities are available. Programs will also be recorded on film for shipment to other service areas.

For TELEVISION PRODUCTIONS:

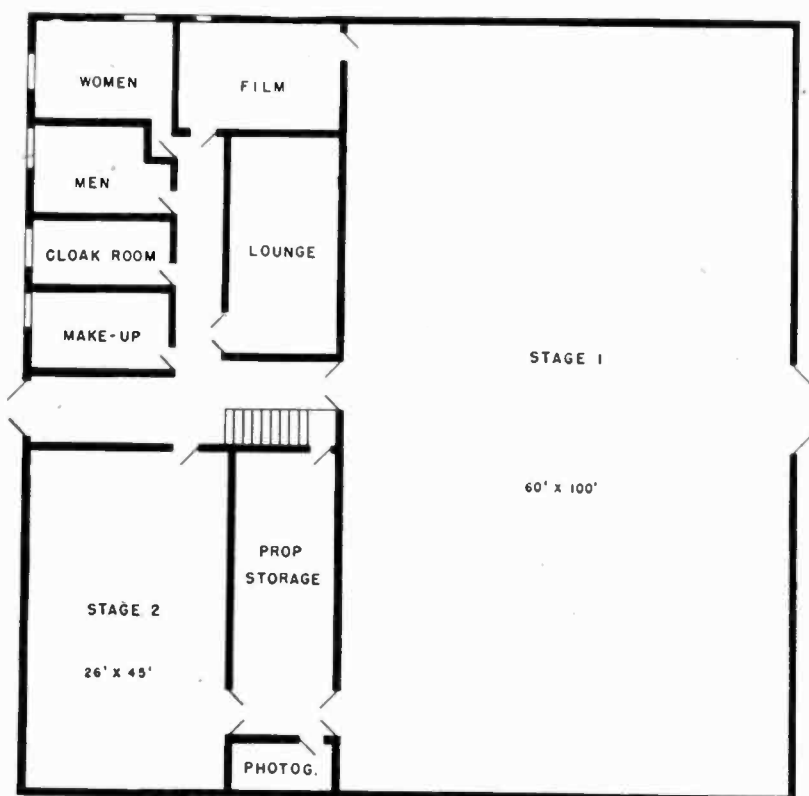


Paul Raibourn
President
Television Productions
Vice President
Paramount Pictures



Klaus Landsberg
West Coast
Television Director

At right is the diagram of the first floor of the Don Lee television building. Million dollar structure is completely covered with copper sheeting on all four sides, as well as the roof and the floor to prevent outside electrical disturbances from interfering with studio or transmitter room telecasts.



Construction costs for expanding present facilities to a three studio station were not included, due to existing conditions.

Programming plans outlined by Klaus Landsberg, West Coast tele director, were based on 40 hours a week. Survey was introduced to show that audiences rate drama high, audience participation next, and news coverage third as tele preferences. Accordingly, entertainment is given 48%, education and religious programs 26%, and news and special events 26% in their scheduling. Combined studio and film totals 38%, while film programming rates 21%. Remote pick-ups also rate high with 41% of telecasting to be done outside the studio.

Questioned as to why their programming plans were based on 40 hours a week, Mr. Landsberg explained that only a 40-hour schedule can serve as a basis for fully competitive commercial television programming. Fewer hours only represent stepping stones and therefore can hardly give a well balanced program schedule.

Station opens on the 9 to 9:30 spot with Monday to Friday gym and shopping telecasts. Play for the daytime audience is also made with afternoon segments. Evening programming is slated from 6:30 to 10:30 four nights a week, and 8 to 10:30 the other three.

Also interesting, and in line with the theory that programs can be repeated, are their scheduled re-showing of the Newsreel for those who tuned in late.

Cooperation with the Board of Education and other civic organizations has also been included.

Program material costs were pegged at \$576,000 for the year, based on an average hourly cost of \$300 for 30 to 40 hours a week.

On commercial programs, point was made that where formats featured use of products, audience interest was increased when essential information was combined with entertainment. Chief value of the "how to do it" types will probably be as daytime instruction formats. Point was also made that there is a different audience reaction to the large movie screen and the small home viewing screen and this reaction will influence program formats and techniques.

Dorothy S. Thackrey

Dorothy Thackrey, publisher of the New York Post, also shared the radio background spotlight with operation of KLAC, KYA (San Francisco) and WLIB (New York). Plug was on the improved public service records of the radio stations since they were taken over by Thackrey, as well as the public service features of the Post.

Local interest and public service programming was stressed, as well as a tie-in between their proposed L. A. and San Francisco stations. Programming plans show approximately 50% devoted to films. Program costs are estimated at \$2100 a week, with special features accounting for an additional \$26,000 yearly—or an annual total of \$135,200. Various civic, legislative, charitable, religious and business groups have been contacted, as well as athletic associations, schools, colleges, etc., and agreement to cooperate secured.

Also introduced was the survey made for the Post by Ross Federal Research. Of the people asked if they believed the additional entertainment available through television justified purchase of a set, 56.64% answered yes; 21.09% said no, while 22.27% were undecided.

With applications also pending in San Francisco and New York, Mrs. Thackrey said that she would divide her time between the three cities.

The Times-Mirror Company

Times-Mirror, publishers of the Los Angeles Times, built its case on the local interest angle and backed it up with a strong balance sheet. Biggest "scoop" for the Times was its exclusive arrangement with the Pasadena Community Playhouse. Under these terms the Times will lend the Playhouse \$175,000 for construction of a television studio adjacent to its present buildings. Rental charges paid by the Times will amortize the obligation.

The station will serve, when not operating commercially, as an experimental television workshop for the development of television programming and production, as well as for the training of production personnel for the new medium. Productions put on by

THE TIMES-MIRROR

PROPOSED REHEARSAL SCHEDULE

Tuesday (3:00 - 10:00 P.M.)

TIME	REMOTE PICK-UP	STUDIO "A"	STUDIO "B"	FILM STUDIO	REHEARSAL HALL
(P.M.)					
3:00					
3:15		10 Camera Rehearsal (Children's Hours)	14	14	
3:30			Camera Rehearsal	Camera Rehearsal	15
3:45					Line Rehearsal (Boys' Club— for Wednesday)
4:00		10 CHILDREN'S NEWS	(School of Tomorrow)	(School of Tomorrow)	
4:15		10 WHOA BILL CLUB			
4:30			14	14	
4:45			SCHOOL OF TOMORROW	SCHOOL OF TOMORROW	
5:00					
5:15					
5:30			20	Editing	4
5:45			Line Rehearsal (Positive Proof)	and Timing (News)	Line Rehearsal (Our Town— for Wednesday)
6:00					
6:15					
6:30					
6:45			Camera Rehearsal (News)	Camera Rehearsal (News)	21
7:00					
7:15		3 Camera Rehearsal (Times Forum)			
7:30			1 NEWS	1 NEWS	2nd
7:45					
8:00			20	12 LOCAL LISTEN LEARN	Line Rehearsal
8:15		3 TIMES FORUM	Camera Rehearsal (Positive Proof)		
8:30			20 POSITIVE PROOF		
8:45				6 CITY OF THE ANGELS	(Playhouse Teletheatre— for Saturday)
9:00					
9:15					
9:30					
9:45					
10:00					

the Playhouse—who has previously cooperated with W6XAO—will be telecast by the Times, thus giving it a good source of programming material.

Plans call for an expenditure of \$3,000,000 for a new building in which future television studios will be housed, according to Ray A. Monfort, Company engineer.

Programming plans, presented by David Crandell, program manager, were keyed to local interest and also took into consideration the agricultural area to be served by its station.

PROPOSED AIR AND CAMERA REHEARSAL TIME

Day	HOURS ON THE AIR				REHEARSAL HOURS		
	Remote	Film* Studio	"A" & "B"	Total	Camera	Line	Total
Sunday	—	1/4	2 1/4	2 1/2	5	3 1/2	8 1/2
Monday	1/2	3/4	2 3/4	4	10 1/2	7 1/2	18
Tuesday	—	3/4	2 3/4	3 1/2	9 1/4	9 3/4	19
Wednesday	1/2	1	2 1/2	4	9	5	14
Thursday	—	3/4	2 3/4	3 1/2	10	8	18
Friday	1 3/4	1/4	2	4	9	3	12
Saturday	2 1/2	1 1/2	2 1/2	6 1/2	9 1/2	6	15 1/2
TOTALS	5 1/4	5 1/4*	17 1/2	28	62 1/4	42 3/4	105

Total Time Studios "A" and "B" on Air 17 1/2

Plus: Camera Rehearsal Time 62 1/4

Total Hours Studio Cameras in Use 79 3/4

* Programs using film only. Does not include film studio time when film is used as part of live studio programs, even though regularly scheduled.

Fifteen minute news telecasts are scheduled twice daily, in morning and evening spots, with a 1/2-hour weekly review slated on Sunday. Civic formats include a weekly 1/2-hour forum on controversial issues, with models, miniatures, charts, maps, exhibits and film used for visualization.

Agricultural interests of the area will be featured twice weekly, with film and studio presentations of modern methods of farming. Films will be taken by Times mobile unit on surrounding ranches, farms, vineyards, etc. Interesting point is that the Times will furnish television receivers to farm associations and rural groups in its range for dual purpose of bringing television agriculture to farmers and to acquaint them with possibilities of television.

Women's programs are slated for the morning hours and deal with marketing, food preparation, home, charm, child care, etc.

Cultural formats include book reviews, visual interpretations of music, art, and "round the world" tour of different types of dancing.

Educational telecasting includes cooperation with the Board of Education, with plans to move the time to early afternoon spot when schools are equipped with receivers. Films and news aimed for kid audience are also included.

Entertainment, which is scheduled for the evening hours, includes radio adaptations, weekly serial, drama, variety, etc. Permission to use "Telequizzicals," commercial format developed by Commonwealth Edison over WBKB Chicago, has also been obtained.

Weekday time segments are from 10:30 to 11:30; 4 to 5; and 7:30 to 9:30.

For Times-Mirror:



David M. Crandell
Program Manager



R. A. Monfort
Chief Engineer
Television and Radio

Cluett Peabody and Young & Rubicam experiment

BIGGEST problem in presenting fashion via television is to find a showman-wise substitute for the stereotyped fashion show that makes for dull video viewing. Last year the Sanforized Division of Cluett Peabody, through Young & Rubicam, presented twelve different programs in their "Fashions Coming and Becoming" series over WABD. Admittedly experimental, each program was carefully analyzed as to format, commercial and visual variety—with the producers being their own most critical critics! And that they profited by their mistakes, is proven by the evolution of formats and commercial techniques, which resulted not from a desire to try something new, but because of the flaws found in the preceding show.

Since the product, Sanforized, is a finish applied to fabrics, general idea for the series was to plug the extra fashion value which a pre-shrinkage process gives. Fashion theme was aimed for mass appeal—not for any specialized price, figure type or age group. To give the series a continuity, "Nancy Dixon" was the focal character, acting as emcee of the show and car-

rying most of the fashion commentary through off-screen narration.

Formats

Opening programs were built around a name designer. Script for the initial show called for the designer to carry her share of the lines throughout most of the 15-minute spot. This, they felt, was mistake number one. It takes professional acting ability to deliver lines smoothly, to add the "business" that makes any production good showmanship. Name guests may add weight and authority to the style information being imparted, give a plus value to the clothes being shown—but don't expect the impossible and hope to get a finished performance to go along with it.

In telecast number two they tried another experiment—by making it an interview patter type. While the guest probably had as many lines to memorize as in the first show, they were concentrated at the beginning and end. Cameras switched from face to face—much as would be done if a third person were listening to a conversation and glanced from speaker to

The effect of Sinatra's voice on the teen-ager introduced this interesting program that dealt with the problem of adolescent fashions.



speaker. Here a dramatization or story idea was introduced too.

Finally they reached the conclusion that "guests" must be handled with special care. First step is to invite them and then write the script around them. Study their personality, their theories about clothes, and in the preparation of the script, incorporate those ideas and dramatize their personalities and the type of clothes they design.

Final version was through dramatization—setting the whole fashion theme in story form and making every member—or model—in the cast an integral part of the show by giving them lines to speak. Typical examples of this type of dramatization was the program designed to show off California fashions. Theme centered around Nancy Dixon and three of her chums contenting themselves with a "California" vacation in a New York penthouse and adding the California touch by choosing their summer wardrobe from this fashion group. Nancy's soldier brother, home on leave, showed them New York—and gave them a chance to wear their clothes at beaches, night spots, parks, etc.

Painted backdrops of penthouse terrace, boat deck, park, antique shop and beach created the necessary atmosphere in addition to film shots of Jones Beach and postcards used to denote other places of interest around New York. Most of narration was carried by Nancy Dixon, who described the activities of the couple off-screen, while the camera picked them up in various amusing incidents. Clothes description, tied in with the activity, took care of the fashion angle. However, after the show criticism showed that the clothes modeling and description interrupted the continuity of the program and that once again better integration would have resulted in a more interesting program.

The bridal program, they felt, showed a wise use of the many things they had learned during their first ten telecasts. The entire narration was carried by Nancy Dixon. Four types of weddings provided the situations to show different kinds of wedding clothes—the serviceman's bride with 48 hours to get ready; the girl who planned to be married on the lawn of her home; the bride who wanted to sweep down the church aisle in a formal attire; and the older woman who was being married quietly in the chapel.

For added interest, a tie-in between old-time wedding gowns and today's fashions were introduced through the use of a famous doll collection. This was much more interesting visually than sketches or illustrations of 18th and 19th century wedding gowns. Production-wise though, the televising of the dolls presented a problem. First try was with miniature sets constructed around the rim of a table, with each doll framed in a special background. This, they decided, was bad television—for the details of the dresses were not clearly picked up and the backs of the dresses could not be seen. Second attempt was to hold the doll before the cameras and slowly revolve them but even the steadiest hands were not steady enough. Problem was finally solved by placing the dolls on pedestals. Hands, turning the doll, served to emphasize the actual size of each one.

Although Nancy Dixon carried the entire commentary on the show the camera was seldom on her. Opening lines introduced the doll collection and calendar flipping back to 1750 set the time. Each doll was then displayed and her history and garments described. Calendar flip back to 1945 introduced current brides and bridal fashions. The four types of brides were introduced, each going through some interesting



Claire McCardell, one of the country's leading designers on the left, and Betty Furness, well known actress, going over their lines before the initial telecast over WABD.

pantomimic action as the clothes were described.

Fashion Techniques

How to display fashions presented many problems—both from the showmanship standpoint and the technical one.

Professional actresses were used instead of models, for to make a show believable, smooth delivery of lines is essential. How clothes are worn is also important but a professional actress has that ability along with acting savvy.

One weakness which must be guarded against, especially in formats where clothes must be described, is a sameness in action, dialogue and mood. The tendency to over-describe must also be curbed. Keeping away from the fashion show angle, where there are awkward pauses, models pirouetting, and lengthy descriptions, etc., was best solved by writing situations into the script in which audience attention was naturally focused on the dress. Several different techniques were tried.

One of the best ways, they found, was through interesting pantomimic action which permitted the actress to move around naturally so the tele-viewers could see the costume from all angles. Another good trick was a model at a mirror, pantomining the off-screen narration by pointing to each feature as it was mentioned—such as adjusting hat bow, putting on belt, admiring petticoat, etc.

But pantomime must be carefully handled. In one telecast an attempt to interject a comic note through pantomime where the characters were shown talking, resembled the early days of silent movies, mostly because there was not enough off-screen narration.

Background Problem

Garments must be carefully selected. Striking light and dark contrasts show up well. And another thing—remember your background. A light dress is most telegenic against a dark background—and vice versa.

Background is particularly important for fashion merchandise. Too much background they found can prove a distraction to the eye—simple, one tone flats give a sharper, more striking contrast. One particularly good sequence was done against backdrops painted in stripes, which provided a good degree of contrast and silhouetted the figures well.

In the telecast on hat making, three hats on hat trees were displayed on a window sill against venetian blinds. The hats were picked up and turned slowly for detail. Morning after criticism was that each hat should have been framed against a special background of its own in order to sharpen detail and improve the hat picture.

Furniture should also be on the light, thin side for such construction televisives blacker and in greater detail than heavier pieces.

Clothes And Close-ups

Televising clothes to best advantage also presented some difficulties. To get a full length shot—and give



Not a very glamorous picture, which was the point Sanforized made by demonstrating what happens to a smart dress after laundering . . . if it lacks the protection that is given through the Cluett Peabody process.

the overall effect of the costume—meant that most of the details and accessories were lost. Result was the announcer describing something that the televiewer could not see. Close-ups of the accessories solved this to a certain degree. Best trick of all though was to put the models on platforms. Cameras could move in closer because of it and by tilting up and down get much greater detail.

“Before and after” or “right and wrong” contrasts flopped the first few times used, because the degree of difference did not register clearly enough on the tele-screen. To put this over, exaggeration almost to the point of caricature is needed. They tried this trick with identical twins but the result wasn’t so good because of lack of contrast.

Visual Variety

It’s nothing startlingly new to say that a television show must move rapidly—that the eye isn’t merely content to gaze, that it wants action. It’s getting it that’s tough, for the more camera changes, the more sets, etc., the higher the costs, rehearsals, etc., go. And the more chances there are of technical errors! Their shows averaged about sixty camera changes in the ¼ hour seg but the one with the most visual variety and judged best from that standpoint used about 100. To simplify camera movement around limited studio and set space, portable sets were moved to the camera. Easels with photos of church interiors, sketch of car with “Just Married” sign, table displays of wedding gifts, champagne bottles; baggage and railroad tickets set the mood, denoted passage of time, motivated action, etc. Postcard of scenes were used in another show to establish the locale.

Then too action must be written into the script—the added business that means added showmanship. Flow of action back and forth across set, natural easy gestures and motions gives a “real life” air.

In the hat telecast, this problem of variety was a tough one to solve for hats are essentially static. Introducing different objects of different materials—faces, hats, ribbons, artificial flowers, paper sketch pads, close up of hands sketching, enlarged photo of book—when viewed in succession lent a textural variety to this show.

Dissolves, or fading from picture to picture, they found better than straight camera switching.

Sound effects also proved a problem at times, with the music being played too loud or too soft. This needs attention for voice over music requires the right volume blending so that neither competes with the other. One good trick was the use of a music box held close to the mike boom. This gave the old-fashioned musical touch to the bridal doll collection dating from the 18th Century which was used in the bridal program.

Commercial Techniques

Putting the commercial across is one of video’s knot-tiest problems—and it was no exception in these experiments. There are two schools of thought evidently—putting the commercial in the middle is favored by the conservatists, while putting it at the beginning or the end is a more radical theory. But no matter where you put it, the trick is to weave it in as a natural part of the show and not have it stick out like a sore thumb—obviously thrown in to put the product across.

This they knew before they started! But how to do it was the problem. Primary rule is—don’t let the commercial interrupt or be dragged in.

Their earliest mistake was the radio-type com-

(continued on page 39)



Question of the month

how long will
it be before you
start operating
in the black?

**Eugene S. Thomas — Sales Manager, Bamberger
Broadcasting Service Inc., President of the
Advertising Club of N. Y.**

"If we get our license this fall we should be operating in the black within four or five years of the inception of service. This premise is hooked up with the rate in which television receivers get into the homes. If the audience becomes large enough then the advertisers will be set to purchase time.

"In the first year, we expect a gross income of \$415,000 but anticipate an operating overhead of \$1,000,000. Thus we will take a loss of \$585,000. We plan to sell time at the rate of \$333 per nighttime half hour and \$165 for a daytime half hour during this period and should gross the \$415,000 by selling only two nighttime hours and one daytime hour five days per week.

"By July, 1947, there should be 85,000 sets in New York. This will be increased to 200,000 by July, 1948, until at the end of a five-year period there will be one million receivers in this area. At this time we anticipate an income of at least one million dollars from the sale of time. Within ten years there should be about three and one-half million receivers in the New York market and we estimate a gross income of ten to twelve million dollars.

"The rates we shall charge are about three times the present rates that radio charges per listener, but the value of using television will pay off at least three-fold. In some test cases it has been shown to pay off as high as ten times as much as radio. A case we can think of to illustrate this occurred when a folding globe was offered over television and sold 200 units at \$1 each to an audience estimated at 5000 viewers. Another example of the power of the medium . . . an advertiser offered a free razor blade on both radio and television. His response on television was ten times that of radio. If we were to be ultra-conservative, I think that we can safely say that television will be at least twice as effective. We have very little doubt about operating in the black within the time limits specified, should the audience grow as rapidly as we anticipate."



**Noran E. Kersta — Manager Television
Department, National Broadcasting Company.**

"The full answer to this question with all its ramifications might well fill a book. The result would not be one single date; there would be a number of dates, depending upon the basis for the analysis. For instance, there would be a date established for profitable national and regional network operation. There would be other answers for the date of profitable operations for purely local stations. Here again, however, the answers would be contingent upon the size of the market in which the operation was considered and the availability of network programs to supplement the local operations.

"Then the entire question must be further restricted as to whether being 'in the black' is referred to as a time when current income balances current operating expenses or when income not only balances operating expenses but has restored the initial investment and begins to show an overall profit. Further, the base for any analysis on this question is entirely dependent upon the availability of all types of television technical equipment, upon the completion date of networking facilities and most important, the establishment of receivers in reasonable quantities in the hands of the public. The recent building restrictions and shortages in materials have imposed on all industry a situation that has put estimates on the future in a category of merely anyone's guess.

"If one were faced with the requirement of establishing a date for profitable television broadcast operation, it might well be stated that income may match operating expenses sometime between the third and fourth year, with return on initial investment occurring some time after that.

"However, the date for computing the third or fourth year would have to be after the difficulties mentioned above have been cleared up."



**Leonard F. Cramer — Executive Vice-President,
Allen B. DuMont Laboratories, Inc.**

"The answer to the question, 'When do you think that your television station will be operating in the black?' is one which must necessarily be predicated on the answers to numerous other equally difficult questions, answers which are controlled by the state of our national economy.

"If and when the major strikes are settled, will we be besieged by avalanches of minor industry strikes? If the strikes are all settled, will pricing under OPA, if still a factor, sufficiently encourage manufacturers to produce all of the hundreds of parts needed in television receivers? Will all this economic strife cause a depression before durable goods, including television receivers, are produced and generally offered to the public? Will such a depression make the advertiser wary of new advertising media such as television when they know better what to expect from tried methods of selling? Will the labor situation in television broadcasting be sympathetic to the struggling new industry and permit it



to stabilize its operating costs long enough to show a profit?

"Give me the answers to these and a few dozen other questions and a reasonably accurate answer to your question is possible. Without this knowledge my answer must be highly speculative. Nevertheless, I am not too pessimistic—I still have faith in our nation's ability to solve its problems even as I have had faith in television for over ten years.

"The advertisers only await the assurance that the faith evidenced by the statements of major television receiver manufacturers regarding their intentions to market television receivers will not waver as the millions of dollars of component parts now on order are delivered. I predict that these major manufacturers will not be swayed from their purpose of producing mass quantities of television receivers. When these television receiver models are delivered to dealers in any city with a television service and are offered to the public—then within a space of six months the lines of operating costs vs. income will cross for any well-managed television station. Naturally, such an occurrence would be highly unlikely in the presence of a general economic depression, which in my opinion is also unlikely.

"I believe that television receivers will appear in the dealers' stores in sufficient numbers in New York to give the advertiser courage before Christmas, 1946, and black ink will be in use before the Fourth of July, 1947."

Wilbur M. Havens—President, Havens & Martin

"I do not believe enough facts are available, at this time, to estimate accurately how long it will take before television can operate profitably in Richmond, Virginia. Consequently, any estimate now is at best a guess.

"There are a number of factors over which the television broadcaster has no control; for example:

"When will receivers be available in sufficient quantities and at prices attractive to the public?

"How fast will the public buy receivers? That will, no doubt, depend upon the quality of programs offered as well as the price of the receivers.

"Advertisers will spend money for television programs only when convinced there is a sufficient audience to justify the purchase of television programs and facilities.



"We contemplate selling television receivers in the beginning just as radio receivers were sold in the early days of WMBG. This will accomplish two purposes. First, it will furnish some income at once and second, it will aid in creating a television audience. We will not continue to sell television receivers any more than we continued to sell radio receivers after there is a reasonable number in operation here in Richmond.

"We feel that after the first year the revenue received through the sale of television receivers, plus that from the sale of television facilities should closely approach the cost of operations."

Joseph Pierson—Vice-President, Raytheon

"It is my opinion that it will be at least three years after a television station goes into operation before it will produce a profit."

George Moscovics—Commercial Manager, WCBW

"The day we will operate in the black will come when there are sufficient sets in use to justify proper advertising charges. We must be in a position to deliver circulation. When the circulation curve and the cost curve cross we will begin operating at a profit. Costs of operation will be reduced through greater experience, and better results should be obtained with less studio time expended as we learn.



"The circulation curve is based on two factors . . . numbers and responsiveness. Today, we have little circulation, and our charges are based on use of studio facilities only. Due to the uncertainty of set production we cannot really state when we will be able to deliver the circulation.

"One factor which may retard receiver sales is consumer reluctance to accept present standards of operation. We believe that they will prefer to wait for UHF color television."

Stanley E. Hubbard—President KSTP, St. Paul

"In my opinion, a television station operated in a market such as the Twin Cities will be in the black approximately three years after the start of operations.

"This prediction is based on the assumption that such a station will not be required to program on the same basis as those in the larger centers like New York and Chicago."



"Anyone is crazy who doesn't realize television's potential."

That's what T. H. Keating, general sales manager of Chevrolet, thinks of television.

In an interview with TELEVISION, Mr. Keating stated:

"Chevrolet must naturally study every new advertising medium. We have always pioneered in new media and certainly want to be among the first in television.

"In spite of our extensive history in radio advertising, my feeling is that radio is not an adequate medium for automotive advertising. However I am sure that television is, and must be from its very nature, one of the most effective advertising mediums available to the automotive industry.

"It is purely a matter of circulation which will guide Chevrolet's entrance into television on a regular commercial basis."

ADVERTISING

NBC, ABC clicking on commercial time sales . . .
DuMont drops rate card . . . commercial formats.

station activities

Advertising is on the upswing, with more accounts coming in on a regular contract basis. NBC heads the list with Standard Brands signing up Tenderleaf Tea for 30 weeks through J. Walter Thompson, and Bristol-Myers in with a 26-week contract through Young & Rubicam. Firestone Tire & Rubber Co., through Sweeney & James, has also signed for 32 weeks. In addition, Association of American Railroads; Atcheson, Topeka and Sante Fe Railroad, and National Retailer's Mutual Insurance Co. have shown their films over the "American Business on Parade" spot.

American Broadcasting Company has also been active commercially with Chevrolet, Adler Shoes, Rittenhouse Chimes and U. S. Rubber signed for four-week contracts. The Rittenhouse "Chime Time" program is the first ABC show where an agency producer has been in the control room. Series, directed by Art Rivera of Donovan & Thomas, is an experiment whereby the web hopes to gather some first-hand experience for themselves on the still ticklish question of who should handle the production

reins. Also interesting is the Manhattan Soap Company deal, through Duane Jones. Agency premiered on DuMont but is going back through ABC this time, instead of directly over WABD.

DuMont have now scrapped their rate card and have solicited twenty top advertising accounts to come and use the air waves of WABD for free. Advertisers will be charged for rehearsal time and art work only, but in order to avail themselves of this offer, they must sign up for a minimum of 13 weeks. This will give DuMont a free source of programming, besides building some goodwill for the \$ and ¢ days. As soon as receiver sales indicate a rising circulation, all contracts will be subject to readjustment.

Television Productions, although operating as an experimental station and making no charge, has also been active commercially, with two multiple sponsored programs. "Secrets of a Gourmet" has four sponsors — Safeway Stores, California Wine Institute, Calavo Avacado and Desert Grapefruit — all handled through J. Walter Thompson. "Shopping at Home," which features unusual merchandise, covers the leading department stores and chain stores in the area.

WPTZ has Gimbel's signed up, with others scheduled as station time on the air is increased. WBKB has Elgin watches and Commonwealth Edison as consistent advertisers.

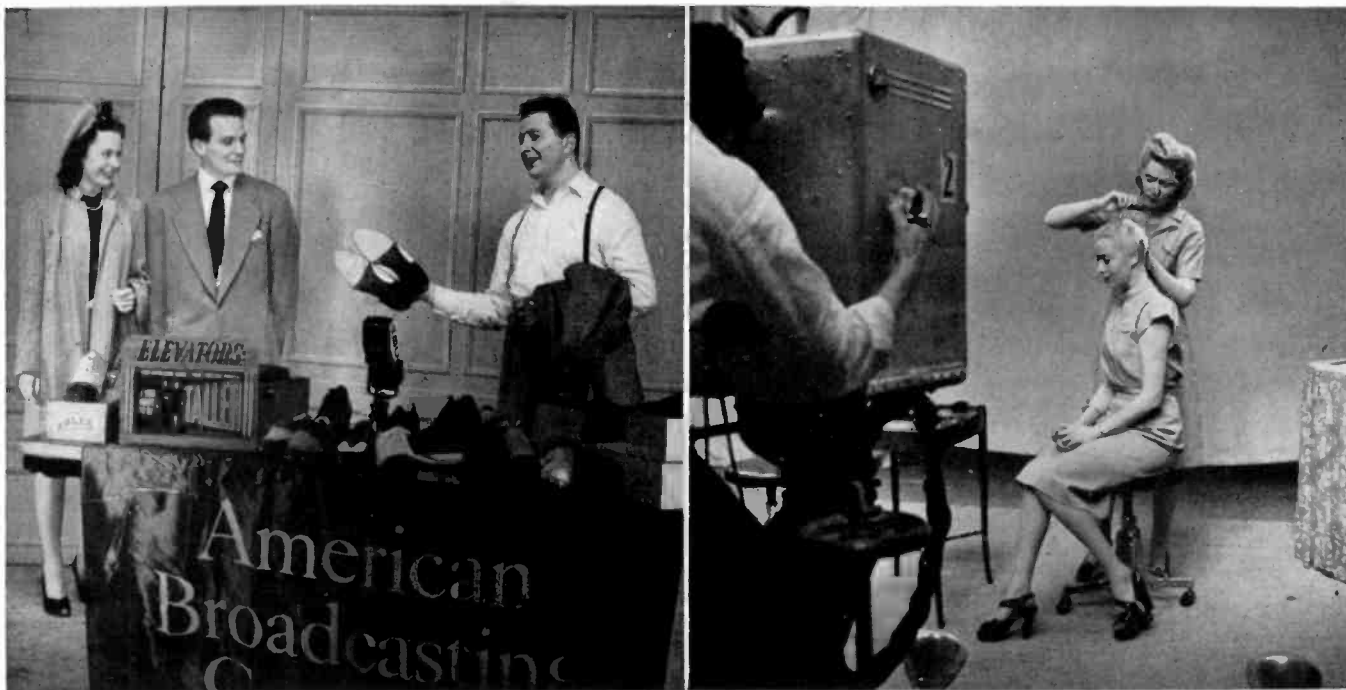
WRGB has also been active commercially, with the station making no time charges. According to G. Emerson Markham, station manager, WRGB is still welcoming the opportunity to work with prospective television advertisers on experimental commercial-type television programs. Station operation could almost be likened to a sort of "stock" theatre, with a chance for advertisers to try out "on the road" before hitting the big cities. Among some of their more recent advertisers were New York Dress Institute, G-E Appliance Division, Barney Department Store, Fashion Syndicate, and the WOR experiments, including shows for Peter Paul, General Mills, and a multiple sponsored program with Ronson Lighters, Stetson Hats, Laguna Pearls, Reynolds Pens, Timber Toiletries and Renee Perfume.

commercials

BRISTOL-MYERS have taken the 8:15 to 8:30 spot over WNBT for their television plug on Trushay. "Plot" of the cartoon commercial centered around boy meets



Chevrolet's first video program, "Fit for a King", used an integrated commercial format. Opening in a Chevrolet showroom, with a salesman closing the deal by pointing out the features of the new model, customer was attracted by the model of the famous Fisher Body trademark. Flashback to the days of Old King Cole, showed the origin of the Fisher coach. Show was produced by Harvey Marlowe. Settings were by Bob Bright. Series was arranged by Campbell Ewald through ABC and presented over WABD.



Left: Adler's ad theme of "You can be taller than she" was proven to the video audience by the couple at the left. Young man tried on the elevator shoes to prove the point. Henry Morgan, their radio personality, starred on the show. ABC signed the account up for a series of four programs. Show was produced by Harvey Marlowe over WABD. Right: As a result of this scene which featured the latest hair-do, Gimbels, Philadelphia received ten telephone calls for appointments, or a return of 1.3% from a single telecast. Series is being programmed over WPTZ.

girl, boy marries girl, and girl's hands get very rough and red because of the housework. Off-screen narration gave the outline with cartoons giving the visual fill-in on the vocal commentary. Plug was worked in by showing the use of Trushay before each household task. Commercial was a novel touch and amusingly handled. However, opening one seemed over-long. Format itself was a travelogue with commentary by Mrs. Carveth Wells who shot the film during her travels. Account is signed for a 26-week contract. Young & Rubicam is the agency.

This spot will be used to plug other Bristol-Myers products, with Minit-Rub scheduled next.

ESSO is back over WNBT with the newsreel format. First of the new series used the popular stand-bys of the familiar movie newsreel. Program consisted of film clips which showed the Memorial Day review of the Navy, the Golden Jubilee of the Auto Parade in Detroit, shots of Joe Louis and Billy Conn training for their forthcoming fight, Belmont race track and graduation at West Point. Commercial was cleverly slipped in with a caption "A Bit of Dirt" which showed two women gossiping over a fence, and then flashed to a close-up of the dirt that accumulates in the oil if it is not changed every

thousand miles. Commercial was handled in a manner that would hold interest of all car owners interested in prolonging car life.

STANDARD BRANDS' "Hour Glass" show, for Chase and Sanborn Coffee, was introduced by femcee Helen Parrish who followed the now-familiar hour glass picture (which by the way, was a $\frac{3}{4}$ hour glass for this performance). She spoke of the stars in the sky, during which the camera picked up a film cut depicting the twinkling stars, while her voice named those stars in the Standard Brand sky who would perform that evening.

First number featured the Merry Macs who performed with remarkable synchronization against one of their platters.

Next came a one act play "Enter the Hero" by Theresa Helburn, which featured the talents of Rosemary Rice, Joyce Van Patton, Elinor Wilson and Phillip Truex. Situation dealt with adolescent imagination and its almost disastrous but humorous application to love. Heroine puts returning hero on the spot by writing impassioned love letters to herself in his name. Camera action was good, especially in the final close-up of heroine which demonstrated the enormous advantage of conveying a mood visually . . . something that no disembodied voice could achieve.

Commercial at this point, however, failed to grasp this important principle and was over-long, over-exposed, and over-verbose. It combined both live and film to repeat again and again . . . "In the cup it's coffee, in the can it's Chase and Sanborn" . . . but this was shortly alleviated by the high spot of the program — Bert Lahr with his hilarious presentation of the wood-chopper's song. All of his wonderful grimaces were eagerly followed by the camera, and again the medium showed its strength in its ability to project facial subtlety. But one thing that the show overlooked was the necessity for applause between the acts. Radio long ago discovered the need of a claque . . . and it looks as though tele should follow the lead. Barbara Blaine followed Bert Lahr with a tap dancing routine that seemed far out of the chips after the wonderful wood-chopping of Lahr.

Pierre Cartier, with an accent to match the name, performed some feats of magic which once again showed the necessity for applause at the right moment. The silence that followed each of his stunts, which, of course, was due to the lack of studio audience, made for a flatness . . . as though one were witnessing a flop . . . it made for a slight embarrassment and indicated further the need for some device or



Standard Brands' "Hour Glass" program included the dramatic skit shown above in their variety format. This weekly hour-long show is handled for WNBT by Eddie Sobol; settings by Bob Wade. Agency is J. Walter Thompson.



New York Dress Institute's first show centered around the rejuvenation of a housewife who had let herself go. Leading name designers are guests on the series which will run twice a month over WRGB.

sound effects to spot the essential applause or laughter where needed. The Merry Macs finished the variety program with another of their slightly zany rhythms.

The commercial this time was quite interesting. It employed cartoons and voices each of which was

in an altogether different pitch to create an audio dimension that fulfilled the simplicity of the cartoons. This was an interest-sustaining commercial.

ADLER SHOE'S first television show, contracted through ABC and put on over WABD, placed Henry

Morgan, their radio personality, under the lights and before the ikes. And Morgan proved himself a swell video personality. He ranted at all the discomforts of being telecast, visibly wilted under the hot lights, explained how careful you have to be when you move before the cameras, and did a slow strip tease, by removing coat, tie and shirt. Accompanying line of patter was extremely funny, with a gimmick worked in to show records melting under the lights.

Commercial was gagged throughout. Morgan was behind a table stacked with Adler shoes and occasionally he would pick one up, make some cracks about it and toss it aside. Direct commercial was worked in by visualizing their theme, "You Can Be Taller Than She." Boy and girl entered the studio, with cracks from Morgan, of course, on how he was already taller than she. Boy tried on the elevator shoes to prove the point, with Morgan lightening the moment by commenting how wonderful television was—you could now see a person's feet. Cross section of the shoe was shown and although no one may have learned the exact principle of shoe construction behind the added inches from his explanation, everyone was convinced that the promised results could be attained. Which is all a commercial can hope to do. Show was produced by Harvey Marlowe for ABC.

GIMBEL BROTHERS' first sponsored program over WPTZ resulted in further proof of the tremendous sales impact of the medium. Within a few hours after the display of the latest style hairdo over the station ten new customers phoned Gimbels for appointments. According to E. B. Loveman, in charge of Philco television broadcasting, with 752 television receivers in the area, this is a return of 1.3% on the basis of one broadcast. Projecting this rate into the conservative estimate of 100,000 receivers in the area this percentage of response would result in 1,300 new customers from a single telecast.

GULF OIL scheduled to take over the sponsorship of the WCBW News Reel, will occupy the 8:15 to 8:30 slot on Thursday nights. According to Young and Rubicam's television director Bill Forbes, the format will closely follow the already established WCBW type of coverage, which includes live, stills, film clips, cartoons, etc., to give good visual and comprehensive cov-

erage to the highlights of the weekly news. Agency has adopted no rigid plan for commercial but will use this period to experiment.

WANAMAKER has been active in getting the manufacturers to cooperate on the time they have by arrangement with DuMont. So far they have lined up the following companies to go on a participating basis: Wearever, Pyrex, Linguaphone, Karagheusian Rug, Lester Piano, Textron, McCall's. These advertisers are among the many who will appear via television on the weekly Wanamaker half-hour. Participating sponsors are defraying the talent cost.

ELGIN sponsored time signals given once a week over WBKB are unique in their unusual presentation. Each time signal is preceded by a short skit given by live talent. An example of the type enacted is the short sketch "June Brides—Old and New" which, of course, does not omit recounting the merits of Lord and Lady Elgin watches.

RITTENHOUSE CHIMES, fifteen minute "Chime Time" program, produced by Art Rivera of Donohue & Thomas, and put on by ABC over WABD, used an integrated commercial format. Theme centered around a family group buying chimes as a gift for their mother. Opening shot showed the group in Pop's store, discussing chimes, and as they tried the notes of various models, it was the cue for them to start vocalizing. Talent was exceptionally good and selections chosen fitted in well with the chime background. Camera action varied from long shots of the group to close-ups—which were beautifully done with no distortion—swinging for visual variety to pick up the expression on Pop's face as he listened to some of his old time favorites.

Flash back to the kitchen, with the sound of the doorbell ringing and Mom getting "door-bell nerves," was used to point up the need for a set of chimes. Merits of the various models were discussed between numbers. Finale showed the chimes installed and the group again singing, to Mom this time. Rittenhouse theme song wound up the show. Also interesting—and pointing up the possibilities of multiple sponsorship in video—was the credit line given to American Kitchens for the use of their kitchen in the set. Show had good material but commercial angle was

overplayed and integration was not very smooth.

STANDARD BRANDS, continuing their policy of tying up the choice video time spots, inaugurated their second regularly scheduled program for Tenderleaf Tea over WNBT in the 8 to 8:15 Sunday night slot. Format of "Face to Face" is a cartoon quiz, with emcee and artist in the studio phoning to the viewing room at NBC. Persons who answer the phone describe themselves as to type of forehead, eyes, nose and chin, with the cartoonist sketching them according to their answers. Line of patter is fast and amusing, and after three acts of this sort, contestants go to the studio so the tele-audience can compare them to the caricatures.

Commercial was worked in at the half-way mark, with a girl presenting a glass of iced tea on the cartoonist's cue that this was the hottest work he'd ever done. Merits of Tenderleaf Tea are discussed, with a novel touch added by having the cartoonist draw a tea pot and animation worked in so that the tea actually pours from the drawing. Up to this point, audience interest was sustained but after that, when

the emcee picked up the plug with his glass, commercial got boring. Further commercial was worked in by presenting each contestant with a package of Tenderleaf. Since most of the commercial was centered in the last half of the show, it again gave the impression of being overlong.

NEW YORK DRESS INSTITUTE'S recent program, "Signature Touches of American Designers," was the opener in the planned series of 19 shows which will be presented twice a month over the station. Motivating factor in producing the shows is to determine what the public will take as far as fashion is concerned and in finding out the formats which will click with both men and women. In addition they hope to work out such technical problems as color reactions, patterns and styles that are particularly telegenic. Program-wise, purpose of the series is to teach charm and wise selection in clothes buying, as well as to acquaint women with the individual touches of the various designers. Series was arranged by Mrs. Margaret Byrne, fashion advisor for WRGB.

Opening shot, which will probably be used on all shows, ties in the name of the show. Film sequence shows material rolling by with the signatures of the designers who guest on the program. Dissolve is then made to the material on table where patterns are being cut out, then to a sketch of artist making a drawing and signing it. First show, "Renaissance for Laura" was scripted. Theme concerned a housewife who had let time and housework catch up with her and felt herself definitely slipping on the charm side of the ledger. Fed up with the daily grind, she started to smash a plate when the trademark—a French couple in minuet pose—caught her eye. Here a mental transition was made by using kaleidescope film, with the pulses coming in and out, resembling a brain cell. Over this was superimposed the couple doing a minuet, with a triple imposition of the woman, showing her thinking and pointing up the mental decision she was making. Each element was faded out and camera cut back to the plate, which started the woman's train of thought that perhaps there *was* something wrong with her. She looked into the mirror and a break was made to interview the celebrity in the show.

Patter included comment on what



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the woman should wear, thus providing a connecting link between the designer and the dramatization. Time also gave woman a chance to change clothes and hairdo. Cut back showed her completely rejuvenated—with friend hubby coming home and stopping short in his nightly habit of draping his hat and coat over the chair and burying his head in a paper. Commercial was worked in by his comments on her appearance and her answers mentioning that it was her “such and such” dress and “so and so” jewelry which was responsible. Close-ups of the details were shown as they were discussed.

Such designers as Nettie Rosenstein, Hattie Carnegie, Claire McCardell, Clare Potter are in the line-up. In addition to the regularly scheduled programs, elaborate fashion shows will be put on. According to Marc Spinnelli, who is producing the series for WRGB, these may be worked into a variety act format. For the regular series, he estimates about four hours dry rehearsal and two hours camera rehearsal.

BARNEY'S, Schenectady department store, continued their fashion programs over WRGB with “Vacation Vanities.” Format this time was based on the forthcoming vacation of the store's fashion expert to Sea Island and her interview with a reporter who was

interested in finding out what wardrobe she was taking with her. Store set was the main one used, with the model entering from a picture frame opening and crossing the stage to primp in front of a mirror effect setting. Actually a camera was in back of this opening for close-up shots of the model and the accessories.

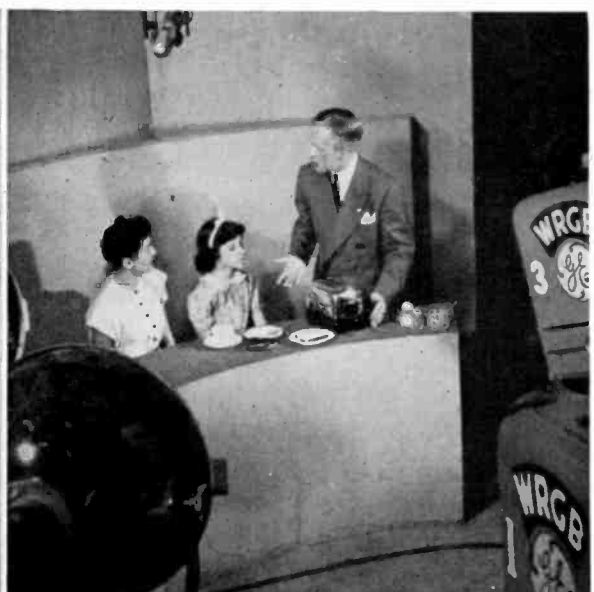
To achieve the maximum effects with the minimum sets, a sky drop was used as the second set. For displaying golf dresses, grass mats and a tee were set up in front of it; for tennis a net was stretched across while the models went through the motions; for the beach scene, some sand was placed in front of it; and a terrace was achieved by a stone wall effect, some white iron chairs and a cocktail table. Action varied from the store set with models entering to show the clothes as the expert described them; cutting to the action sets. In these scenes interesting “business” was added by having the models go through the motions of the sport—in the golf scene, teeing off; in tennis, taking the rackets out of the frames, and tossing the balls; in the beach scene, they came out loaded down with the usual beach paraphernalia, went through the business of taking off their robes, rubbing sun tan oil on, etc. Off-screen narration took care of the fashion details.

Still of the plaque outside the Barney Store was used as a slide at the beginning of the program. Occasionally throughout the script, mention was made of the store name. No prices were quoted as the store feels that if people are interested in what they see, they will come in and look at it.

According to Edith Kelly who produced the show for WRGB, selections must be made more for line and detail contrast and care must be taken in the selection of colors and color contrasts. As examples, a yellow sharkskin dress used on the show needed the highlight of darker color to really put it over; the fine purple stripe in a white golf dress didn't show up; while a black dress with a green stripe showed up much better. A beige dress, with a 2½” insert of openwork around the neck, televised well because the lines were good, but the openwork was barely discernible. Beach clothes came over very well, because of the color contrasts of light and dark. Another telegenic number was a white, chartreuse and navy striped dress.

Miss Kelly prefers girls with dramatic experience and stage presence to models. A girl with stage or television experience knows how to walk, can take direction easier, is more at ease and more natural in her actions than the average model. Show, which ran for 20 minutes,

Left: Ben Pulitzer Tie series, produced by Bob Loewi over WABD, uses an audience participation format. Shot below shows the audience participating in the commercial, with the female members adjusting the ties on the males. Right: G-E Appliance Division, which is sponsoring the soap opera “War Bride” over WRGB, used a demonstration technique in the commercial on a toaster. Scene below shows a youngster waiting for her lunch because Mom kept burning the toast—which gave the cue for the G-E salesman to pop in and demonstrate the advantages of the automatic toaster. Series is written and directed by Marc Spinnelli.



had three hours dry rehearsal and two hours with cameras.

G-E APPLIANCE DIVISION is sponsoring "War Bride," a thirteen episode soap opera over WRGB. Written and directed by Marc Spinnelli, commercial is given at the beginning and end of the program, with the story left intact. Plug for an electric toaster was worked in by showing a man at the breakfast table disgusted because the toast always burned. At this point the G-E salesman walked in with an automatic toaster, plugged it in, put in the bread, and discussed the points of the appliance as they were waiting for the bread to toast. End commercial showed a youngster waiting for her lunch and complaining because her mother had let the toast burn again. Salesman walked in, described the toaster again for the mother and child, demonstrating it as he talked.

Format of "War Bride" is built on the theme of a GI returning from Europe with his English bride. Dramatic element is introduced by the determination of his mother and his ex-fiancee to break up the marriage and to ignore the girl. Cast is very well trained and directed. Pictorial composition of this particular episode was excellent, with the focal point of interest centering mainly around the mother who was seated in a chair. Good camera work picked up the facial expressions and emotions of the cast, when such emotional emphasis added to the story.

Fifteen-minute show gets three to four hours dry rehearsal and another 1½ hour camera rehearsal.

SECRETS OF A GOURMET, put on over W6XYZ by J. Walter Thompson, has an integrated commercial format featuring products of Safeway Stores, California Wine Institute, Calavo Avacado and Desert Grapefruit. Show, which runs for fifteen minutes weekly, stars an outstanding gourmet who shows his tricks in preparing tastier meals, naturally using the products of the quartette of sponsors.

LET'S GO SHOPPING, 15-minute program put on by WOR over WRGB, had Reynolds Pen, Stetson Hat, Timber Toiletries, Renee Perfume, Laguna Pearls and Ronson Lighters in as sponsors. Integrated commercial format was worked throughout a comic script, built around a dumb kid trying to buy



W6XYZ's "Secrets of a Gourmet" is a multiple sponsored program featuring the products of four food companies—California Wine Institute, Calavo Avacado, Safeway Stores and Desert Grapefruit. Format features chef who shows how to prepare tastier meals, using the sponsors' products, of course. J. Walter Thompson is the agency for the series.

his father a gift for Father's Day, and another equally dumb youngster who wanted to buy his mother a gift for her birthday, which also fell on Father's Day. Salesman, who was slowly being driven mad by the kids' indecision, made no attempt to sell—but did get in the commercial by delivering gag lines about each of the products he showed them. Gene King produced the show for WOR.

SHOPPING AT HOME, another W6XYZ commercial show, is a demonstration format. Unusual items falling into the novelty, bargain or brand new products class—and which lend themselves to demonstration—are selected by station staff. Because of the care given to merchandise selection, interest is kept high and pace of programs is assured by limiting demonstration of each item to two or three minutes. Typical of the handling given was the demonstration of the ball pen, with tele-proof of its ability to write under water, on facial tissues, etc., given to the viewers.

Special programs—such as gifts for Father's Day—are included also. Major department stores and chain stores in the Los Angeles area have shown their willingness to cooperate and care is taken by the station that competing items from different retailers are not shown on the same program. Six or seven items are demonstrated in the 15-minute spot.

Interest among advertisers in the program is running high, according to Klaus Landsberg, with many sales traced directly to the tele-show. As station is experimental, no charge is made.

GENERAL MILLS sponsored "Food Facts," put on by WOR over WRGB. Format concerned a girl who was disgruntled because her recently returned GI husband was constantly finding fault with her cooking. Home economics expert came to her rescue, with comic note introduced into script by the wife's wrong ordering of food stuffs. Kitchen scene showed the expert teaching the wife some cooking tricks. Indirect commercial was worked in by having General Mills products in prominent display on the table. Show was produced by Gene King of WOR.



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PROGRAMMING

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mobile pick-ups

Because a business magazine of an industry might be over-enthusiastic in the reporting of such a major event as the Louis-Conn fight, we are reprinting excerpts from The New York Herald Tribune.

"The Louis-Conn fight was television's first major test on a nationally celebrated event and the brilliance with which it passed the test presents a challenge to any future fight promoter . . .

"With NBC's new image orthicon camera, television brings you a picture almost as sharp, although much smaller, than a newsreel. But, unlike a newsreel, you can sit three feet away if you like. The result is like watching a newsreel of a fight but with the momentous difference that you don't know who is going to win.

"Some of the tension is naturally lost in transferring transmission; it always is. But I doubt whether the slight diminution in tension is worth the \$100 Mike Jacobs was charging for admission.

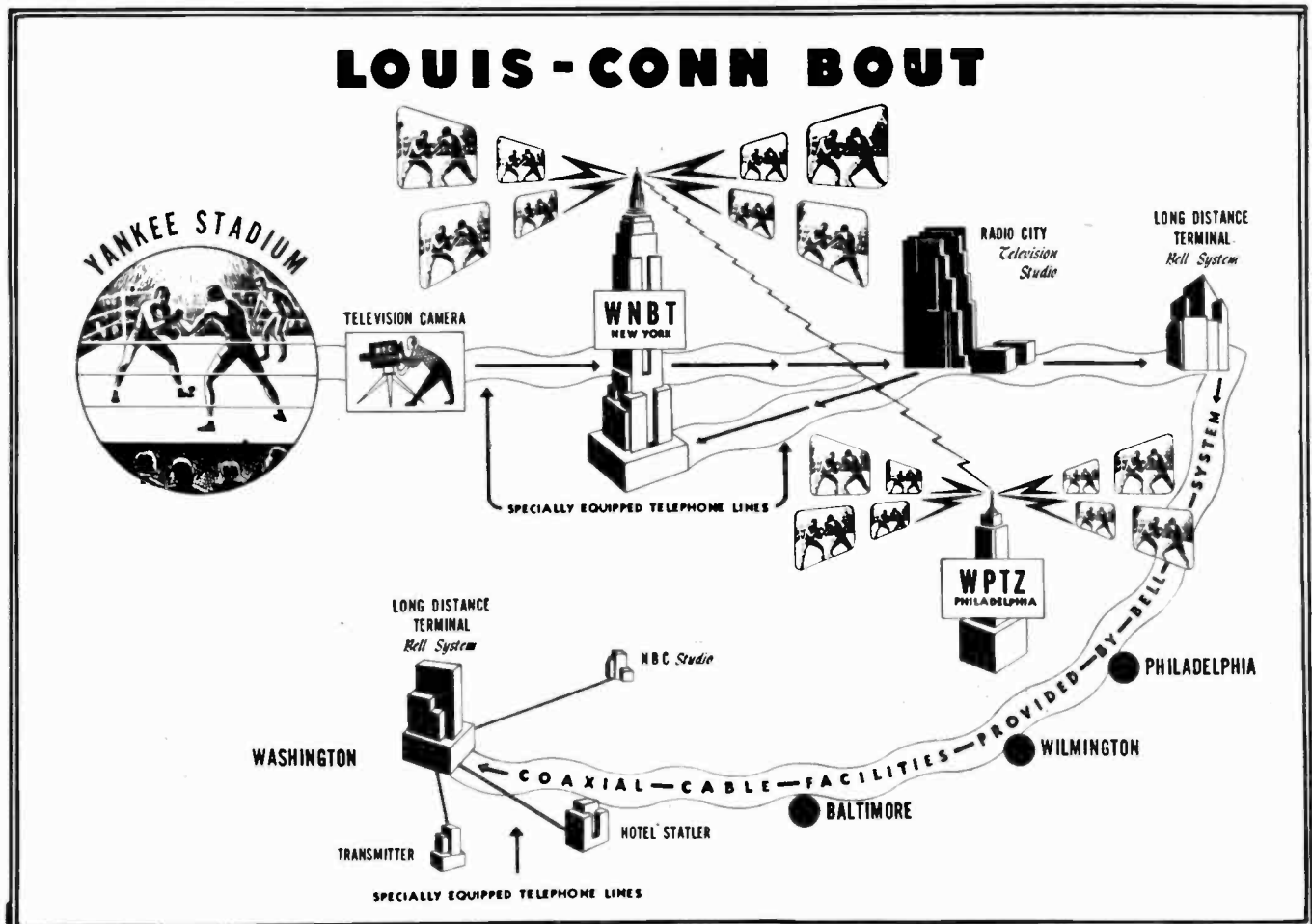
"The function of a television announcer is to act as an expert adviser to the audience, to explain some of the fine points and then shut up . . . Even the knockout was so explicit that no comment was necessary . . . When Louis' right hand ended the fight in the eighth round, I simply got up and walked out. No elaboration was needed.

"Television gives you a better seat than the front row. It was as if you were sitting in an armchair at ring level and not even Mike Jacobs had a seat at ring level at Yankee Stadium. He had to crane his neck like everyone else."

(John Crosby—Radio in Review)

drama

WNBT's "Enter Madame" was another in their Sunday night series of Broadway adaptations. Story centered around a temperamental opera singer and her husband, whose idea of marriage was not that of waiting for brief visits from his glamorous wife. Thinking that domestic dullness rather than volcanic eruptions might be a change for the better, husband gets himself betrothed to the widow next door and asks his wife for a divorce. Play moves on from there, with the priggish son objecting, the beautiful wife sweeping in with her entourage of maid, chef and doctor, all excitable Latin types, and the various situations which led up to the divorce decree being negated. A well trained cast, wise in the ways of the "business" that



makes for good acting, plus the NBC technique of having the actors move instead of the cameras, resulted in smooth, professional entertainment. Although all the action took place in one room, set by Bob Wade was so well executed that one was not conscious of any sense of monotony.

However, choice of show does raise one point—and that's the question of good taste. Good taste is largely a personal matter—and it's hard to set up other than general standards. The public is more apt to take—in fact to expect—risque situations; to listen to frank and at times obscene language without batting an eye—on the stage. Motion picture standards are a little stricter, with radio drawing the line still tighter. Television's code is still undetermined; viewer reaction has not as yet been measured. The tele-version of "Enter Madame" was "cleaned up" considerably from the original stage play. But one can't help but question the wisdom of such expressions as "you are the most exquisite mistress a man ever had," even when said by a husband to a wife; or the giggling and pointing at a closed bedroom door, by the servants, even when it is a husband who has spent the night with his wife. On the stage, such situations would be innocuous. But on television— we wonder!

WCBW's "Tales To Remember," featured Milton Bacon and Lee Wallace of the station's Improvisation Group. This 15-minute excursion into yarning started off with a telephone conversation between a Kentucky Colonel and his banker who told him that he was overdrawn for \$17,000. The telephone talk was well handled by having the proponents appear together on the screen by camera superimposition. Due to the rehearsal methods of the improvisation group, story unfolds a bit slowly to sustain interest. Too full use was made of long drawn-out laughter while the characters were obviously groping for words.

In order to forestall the attention of the bank examiner, the Colonel and the banker decided to draw a draft on a distant and unsuspecting Maharajah, never intending it to be honored by the last-named. Twist comes when the Indian prince honored the false paper for the full sum, but the honest Colonel and banker made full restitution, by cabling the Maharajah the sum, and conferring upon him the title of Kentucky Colonel. Final shot



WRGB's "Rhythm Band" feature thirty kids from the Yates Kindergarten. Two cameras were stationed at either side, with the third in back for over-the-shoulder "atmosphere" shots. Edith Kelly produced the tele-version.

shows the Maharajah listening to the explanatory cablegram while an attendant places a Southern Gentleman's panama hat on top of his turban, as a slow stupid grin passes over the face of the Maharajah and television viewers.

W6XAO presented "Hedda Gabler," a reproduction of the Pasadena Community Playhouse. Based on Henrik Ibsen's famed story of a Jezebel, play was in rehearsal several weeks at the Playhouse, before coming into the studio for television adaptation.

Station's newest policy is their encouragement of "package shows." Dramatic schools, dance schools, civic theatre groups and speech teachers are being welcomed to bring in shows that are already rehearsed, timed and equipped with stage settings. As their knowledge of video techniques increase, station task is being made easier for some shows now come in with complete camera directions and cue sheets for the link pickup men as well as the director in the booth and the individual monitor men.

Rehearsal time varies as much as one to ten times the period of the presentation. A water ballet, recently presented over the station by the Occidental College alumni, was rehearsed extensively. Although the swimmers had all done their acts before, the size of the Don Lee

swimming pool was smaller than others, so the acts had to be readjusted.

WOR presented "Crime in the Cabin," the only Brownstone Theatre play scheduled in their current series over WRGB. Atmosphere of attending a theatre was created by slides of the exterior and lobby of the Brownstone Theatre and off-screen narration cueing the audience to a play-going mood. Another good trick was use of a program, held in hand, and then opened to show the credits.

Theme of play centered around a play-writing couple in a lonely mountain cabin trying to write a murder mystery. Gun-toting couple, wanted for murder, arrive in the height of a storm and through putting into practice some of the formulas which they had used in their previous crime series, the playwrights capture the pair.

Bob Emory, producer of the show, had the author write a play—not a radio or a television script. After casting, it was put into reading and rehearsal on the same basis as a stage play. Then, after rehearsals in which all "business" was worked out, he wrote a tele script, complete with all business, suggested camera "musts," special effects, complete prop list, floor plan and scenic elevation. In Mr. Emory's opinion, this is the way to



Left: Youthful jitter-buggers are shown from a recent variety show over W6XAO. Station believes this type of programming will be typical of low-cost productions. Right: A dramatic scene from the play "Hedda Gabler" which was recently presented by the Pasadena Community Playhouse over W6XAO. Scene shows only one portion of the large drawing room, designed and constructed for the production.

do good dramatic shows on television—write the script after business rehearsals.

variety

WNBT's "Radio City Matinee," an hour program which appears twice weekly over the station, is broken into six segments. (Show was readied as a multiple sponsored package.) Theme of spots is the same each week, with the same people acting as host or hostess. Subject matter varies, with different guests invited to appear and give their views. Warren Hull acts as emcee to introduce each segment and tie the package up. Good job is done throughout on building the continuity of the series, with references to last week's show, frequent, but not too repetitious, invitations to viewers to send in their problems and suggestions, and brief announcements of what will be presented in the next show.

On the Wednesday night version, opener is "Bazaar for Milady." Mary Lewis was guest, with her famous collection of dolls. Patter back and forth was easy and natural, with Mrs. Lewis holding up the dolls and explaining something of their history. Camera came in close enough to pick up the details so the viewers could see what she was talking about.

"I Love To Eat" was next on the program with James Beard giving his special chicken recipe. His comments, as he cut up a chicken, really told how to go about it and his ad lib humor when he hit a tough joint helped too. Instructions were quite clear and the cooking time problem was neatly solved with his explanation of having started one chicken before show time because of the hungry stage crew. Thus, as he went over to the stove to put the freshly carved chicken in the pan, the other one was finished—thus showing the housewife all the steps in preparing it and serving it.

"Here's To Charm" featured makeup tips for a different face type each week, with a blackboard for sketching and a head model for demonstrating. Unfortunately though the rouge applied to "Mehitable Mahoney's" cheeks resembled a large sized bruise! Guest was a French hair stylist, who, in question and answer interview, gave a few tips on hair care and sketched the right hair style for a heart-shaped face.

Fashions were covered with a designer as guest, with visual interest added by a spinning loom used to weave sample designs. Relationship of fabric to line and design was discussed and a suit made of the fabric was modeled. Camera panned up and down the model to show the details of the suit.

Miniature room and furnishings were used in "America Redecorates" to visualize suggestions for better furniture placement. Set was shown with bad furniture placement and as the decorator rearranged the pieces he discussed the decorating principles of balance behind each change. First set, with the incorrect placement, was in duplicate, with the wrong shown against the right for comparison at the end of the discussion. Camera action was mostly close-ups of the sets. Entertainment note was added with two songs.

WBKB's recent variety formats included the "Keep in Trim" series, designed to win the "battle of the bulge." One of the newer song-hits, "The Walter Winchell Rhumba" was satirically interpreted through the medium of the dance. In an original routine, dance team did a take-off on the noted columnist and his girl "Friday" . . . "Tea Time" continues to feature stars from local night spots and stage plays.

current

WRGB's "Rhythm Band" show which featured the kindergarten class from Yates School had more rehearsal probably than any show which has been put on television. Yes, the kids had been rehearsing since September! Show was pre-

sented first in their own school a few nights before its television performance.

The Rhythm Band, which got their rhythm from cymbals, drums and sticks, (accompanied by a piano-playing teacher), was led by a little Negro girl who announced the change of time before each number. Twenty youngsters were in the band, with the specialty performers coming out to do their turn. Acts included four little girls bouncing balls in time to the music; another youngster jumping rope to $\frac{3}{4}$ time, solos, etc. In numbers like "Kitchen Clock," "Big Tall Indian" and "Sleepy Town Express," the tots acted out all the motions. Particularly cute number done to "Onesy, Twosy," featured a boy and girl—with the belle dressed in a pink evening dress and having but two teeth in the front of her mouth.

Two cameras were placed in front of the group, with one in back for over-the-shoulder shots. Action varied between close-ups of the specialty numbers to atmosphere shots of the kids' reactions and expressions—which were completely unrehearsed!

WCBW, in cooperation with the School of American Ballet, presented another of its highly diverting television ballets. Ballet was introduced by Lincoln Kirstein, head of the school, who spoke briefly, and gave a list of credits. Dance was based on George Gershwin's "An American In Paris."

If the ballet was meant to demonstrate lighting conditions in Paris during the long blackout it was fairly successful. John Kriza of the Ballet Theatre carried the burden of the foolish, troublesome, Baedeker-bearing, dancing-fool American. His burlesque of the Lindy-hopping, woman hunting tourist was well projected. He was supported by a highly competent cast, among whom were Marie-Jeanne and Beatrice Tompkins of the Ballet Russe De Monte Carlo, Jose Martinez of the American Ballet, and Tommy Gomez of the Katherine Dunham Group.

One attempt at superimposition that did not quite make the grade was meant to portray the reactions of the American as he lay unconscious after a street brawl. The audio and video effect resembled too much the result one gets when the set goes out of kilter. The howling and the waving-line of the imposition was too much like static for comfort.

Choreography was by Todd Bo-

lender. Paul Belanger directed. Sets by WCBW art director James McNaughton were excellent, creating the spacious effect of a long Parisian vista.

WCBW's "See What You Know" series, starring Bennett Cerf as emcee, recently featured Toots Shor, restaurateur, Francis Lederer, actor, and Margie Hart, strip tease artist, but presented on video as an entertainment specialist. Program is unrehearsed with the guests asked to do various stunts. Tricks for that night included fishing a penny out of a subway grate by attaching gum on the end of a stick; being given the name of a movie and drawing a cartoon to represent it; recognizing music and dancing to it—with Margie Hart as partner. Miss Hart rather upset the "unrehearsed" idea when she proceeded to draw her assignment without so much as a look at the paper listing the name of the movie.

W6XAO's "Television Tour" showed the home viewers the basic difference between a television and radio program. Name talent from both the motion pix and radio were used in the special television vs. radio skits. Highlighting the show was the sound effects routine of Ray Erlenborn, as well as Pat Flannigan's version of how the world series will look on television

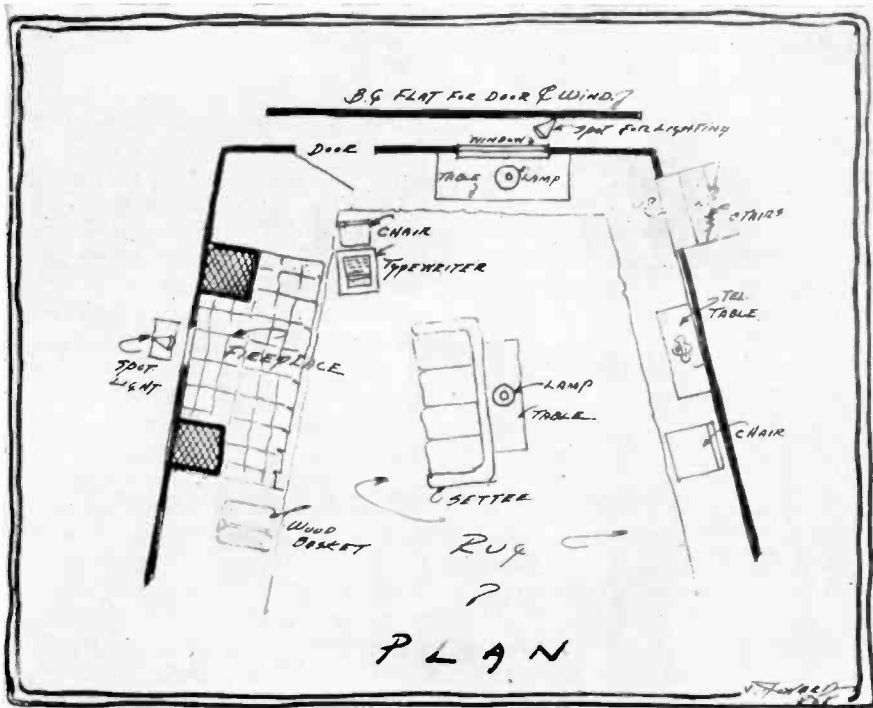
screens. Also given video treatment was the soap opera, "One Man's Family."

WCBW's "Draw Me Another" featured cartoonists Hilda Terry and her husband Gregory D'Allesio. With each seated at separate easels, format was divided into three parts. Patter between the two, prompted by the emcee, pointed up their habit of criticizing each other's work and their ability to collaborate on drawings. Stunt one showed each of them drawing an "error" cartoon—with her pointing out that his bride had no veil and a too-short train, while he criticized the wrong buttoning on the man's coat in her drawing. Second phase was a cooperative cartoon, while the wind-up was a cartoon of each other. Camera action concentrated mostly on switching to the drawing boards for close-ups, varying to medium close-ups of the guests.

WCBW tried another in their cartoon series, this time starring Paul Webb who draws the Grandpaw cartoons for Esquire. Against a mountain music background, Webb drew his characters to introduce them to the audience. Cartoon tale was built around Grandmaw's and Uncle Rafe's attempt to cut Grandpaw's whiskers. Close-ups of the artist's hands sketching was the main camera technique used, switch-



A tense moment in the WCBW presentation of the Pearl Primus group's modern interpretation of an old African story. Sole musical accompaniment throughout was the sound of drumbeats carrying out the anthropological authenticity. Show was produced by Paul Belanger; sets by Jim McNaughton.



Here's a rough floor plan for the Brownstone Theatre play, "Crime in the Cabin", put on by WOR over WRGB. Bob Emory, produced the half-hour show.

ing to medium close-ups of the cartoonist when vocal bridges were necessary to cover the action. Since continuity at times expressed action—such as opening a door to disclose a goat instead of Grandpaw; the goat chasing Uncle Rafe, etc.—pictures prepared beforehand were inserted.

participation

WNBT's children's program, "Teletruth," is a quiz format with the four young experts trying to guess the answers. Novel twist is given by having a ventriloquist act as emcee, with his dummy asking

some of the questions. Puppets act out most of the problems, with the procedure varied through the use of stills and chalk work on a blackboard. Kids' hands go up to answer the questions and the one who's there fastest gets first crack at ringing up his score. Setting is simple, with the emcee at a desk in the background, and two kids behind desks in a slant arrangement at either side in the foreground. Long shots are used for picking up the group, with close-ups of the problems and the kids who are answering. Viewer participation is invited by asking the listeners to send in questions to stump the kids—and being offered a Book of Knowledge if they do. Plug is given to the Book of Knowledge through the use of some of its pictures as stills and again in the mention of the name. Program is a regular weekly feature over the station, on the 7:30 to 8 spot.

ABC's "Ladies, Be Seated," presented over WABD was a television version of the Johnny Olsen audience participation show. It had the audience in a good laughing mood from beginning to end. And if the studio audience reaction was any indication, the show was a huge success. Formula was the old one of getting people mixed up with pies and cows . . . sometimes they stopped the pie and sometimes the cow stopped them . . . but it all added up to the kind of belly laugh that makes for fun if not for wit. It had all the folksiness of a barn dance with the Keystone Kops calling the tune.

public service

WBKB's public service features included a series of Community Fund telecasts. Sixteen Chicago girl scouts appeared in the Youth Week program which featured Brownie handcraft, folk dancing, occupational therapy, knot tying and hornpiping. The Salvation Army also cooperated with the station in dramatizing their progress and accomplishments. Program dealt with local units, their prison welfare work, and help for the needy.

W9XBK, Balaban & Katz's experimental station, telecasted a special visual science educational program. Slide and live specimen cultures, enlarged for telecasting by means of a sensitive biological micro-projector, were used. To test the efficacy of tele-teaching, 20 students were quizzed on their retention.



In a special D Day program over WRGB, trophies of World War II were shown to the tele-viewers by Major General Taylor, who explained the story behind each one. Trophies were brought by Army guards from West Point.

EQUIPMENT

Spurt in television patents . . . by Jack Kilpatrick

patents

A sharp increase in the number of patents granted in the field of television has been observed in recent weeks at the United States Patent Office, where no fewer than nine inventions have reached the patented stage.

increased sensitivity

Ray D. Kell, Princeton, N. J., won No. 2,402,053 on apparatus for increasing the sensitivity of a television transmitter, particularly under poor light conditions (application for patent July 6, 1944; 17 claims allowed, assigned to Radio Corporation of America).

This invention is based upon a difficulty often encountered in interlaced scanning. Image signals generated by such scanning operations are a result of the presence of an electrostatic charge image on the target surface, and the intensity of the charge image. Accordingly, the intensity of the produced television image signals is a function of the light intensity of the optical image projected on the television pickup tube. Under sub-normal light conditions, the electrostatic charge image is rather feeble, and the produced television image signals consequently have very low intensity.

The charge image on the target surface of the pickup tube is in direct proportion to the length of time that intervenes between one cancellation of the charge condition and the next succeeding cancellation. The inventor points out that the intensity of the charge image may be increased simply by increasing the time interval. Under this patented system, a several fold increase in this time interval is obtained by interrupting the scanning cathode ray beam for a predetermined number of vertical deflection cycles, thus permitting an appreciable electrostatic charge image to be formed. Later the cathode ray beam is permitted to be generated, and one vertical deflection cycle (or in an interlaced system, one complete television frame) transpires, during which time the target sur-

face is scanned by the cathode ray beam.

Kell admits that the system may produce a possible flicker condition at the receiver, objectionable when pure entertainment transmissions are being sent, but there will be times when any television image—flicker or no—may be enormously valuable. He also comments that the interval between effective scanning cycles cannot be increased indefinitely, but many scanning cycles can be omitted without appreciable blur or loss of detail.

modulation system

Henry N. Kozanowski, Collingswood, N. J., was granted No. 2,401,573 on a new modulation system for portable equipment (application for patent March 27, 1942; 3 claims allowed, assigned to RCA).

The problem attacked here is that of obtaining satisfactory synchronizing signal output from a portable television transmitter with the minimum amount of weight or equipment. Another problem is to obtain satisfactory operation from available vacuum tubes at very high frequencies.

In this patented apparatus, the picture signal modulation is obtained by grid modulation and the synchronizing pulse modulation is obtained by plate modulation. It is held that this will prevent clipping the peaks of synchronized pulses due to slight mistuning of the load, tank or grid circuit or due to a change in the total signal level which might result if grid modulation were employed for both synchronizing pulses and picture signal. The necessity of cross-neutralization in the power amplifier is avoided by utilizing triode amplifier tubes which have their control grids effectively grounded at the carrier frequency, the cathodes of the triodes being above ground potential at this frequency. Thus, the control grids function like screen grids to isolate the plate and grid circuits whereby feedback is prevented.

variations

Louis F. Mayle, Fort Wayne, Ind., won No. 2,401,010 on a method

of improving variations in light and shade produced by a transmitter (application for patent Jan. 10, 1944; 8 claims allowed, assigned to Farnsworth Television and Radio Corporation).

In operating a television system, signals must be impressed upon the reproducing device which contain all the information necessary to reconstitute the picture accurately. One item of information, of course, is the variation of light and shade existing between the elemental areas of the television subject; another item is the average subject illumination. The conventional iconoscope produces only the AC component of the video signal, and thus provides only the former information—the average value of the rapidly fluctuating voltage representing light and shade values of the subject. Auxiliary apparatus ordinarily is used with the iconoscope to provide a voltage representative of the mean picture brightness.

This invention provides a television signal generator employing an image analyzing tube such as one of the iconoscope type whereby the signal derived from the tube contains both the video information and the average illumination information.

view finder

George L. Beers, Haddonfield, N. J., received No. 2,400,066 on a view finder held to give satisfactory performance of the television system irrespective of the sensitivity of the pickup tube (application for patent March 22, 1945; 5 claims allowed, assigned to RCA).

The invention is particularly useful in out of doors pickups. The view finder provides the camera operator not only with a view of the scene being televised, but also indicates when the lens picking up the action is properly focused. The device also reproduces a sufficient portion of the scene external to the camera field so that the cameraman will know in advance what areas will be included in the field of the camera if he "pans" the camera in any direction.

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synchronizing signals

Otto H. Schade, West Caldwell, N. J., received No. 2,402,091 on an improvement in systems for generating synchronizing signals and transmitting apparatus deflection voltages (application for patent Dec. 31, 1941; 11 claims allowed, assigned to RCA).

Various systems have been used for producing the desired blanking, synchronizing, and deflection voltage variations that are necessary at the transmitter, but most of them are rather complicated and involve

a considerable number of tubes and circuit components. In this simplified apparatus, a single tube and its associated circuit elements operates both as a multi-vibrator and as a discharge tube for producing several sources of voltage variation in horizontal blanking. Another multi-vibrator tube handles voltage variations at vertical deflection frequency.

The invention does away with the use of double line frequency impulses and slotted vertical synchronizing impulses, and also pro-

vides a source of voltage variations of sawtooth wave form and of horizontal and vertical frequency which may be conveniently used for deflecting the cathode ray beam in the monitoring oscilloscope.

electrode structure

Harold B. Law, Princeton, N. J., won No. 2,401,786 on an improved electrode structure in transmitting tubes of the low velocity electron scanning type (application for patent Oct. 23, 1942; 10 claims allowed, assigned to RCA). The device

features a photoelectric tube and structure of the mosaic type having a high output. Means are provided for developing an electron beam of elemental picture area cross section which is scanned over a novel charge-storage type of target.

automatic gain control

John A. Buckbee, Fort Wayne, Ind., was awarded No. 2,401,458 on an automatic gain control device (application for patent July 1, 1944; 10 claims allowed, assigned to Farnsworth Television & Radio Corporation). In many gain control systems, the gain control of the amplifier, whereby the signal level is maintained substantially constant, is achieved by first permitting the signal level to increase somewhat in

the output circuit of the amplifier.

common transmission medium

Norman H. Young, Jr., Jackson Heights, N. Y., won No. 2,401,384 on a common transmission medium for picture signals, synchronizing signals, and sound signals (application for patent July 17, 1944; 14 claims allowed, assigned to Federal Telephone and Radio Corporation, New York City). In this system, horizontal synchronizing pulses as well as the sound pulses are made of very narrow width with the sound pulses timed to occur during the blanking intervals which contain the horizontal synchronizing pulses. To convey sound intelligence, the sound pulses are time modulated relative to the horizontal synchronizing pulses.

automatic volume control

Madison Cawein, Fort Wayne, Ind., received No. 2,400,073 on an automatic volume control which will equalize signals in a multichannel receiver even where large discrepancies exist in the carrier signal levels of the respective channels (application for patent Sept. 18, 1943; 10 claims allowed). Cawein also won No. 2,399,593 on April 30 on an amplitude discriminating electron discharge device for recovering the synchronizing signal component from a carrier wave which is modulated in amplitude by a composite television signal (application for patent March 14, 1945; 8 claims allowed). Both patents were assigned to Farnsworth Television & Radio Corporation.

Cluett Peabody—Young & Rubicam Experiments (continued from page 23)

mercial. Sure it was a good audible plug—but not a video one. The ears might take it—but the eyes never! In the second try, they took the stops out so that it could be seen as well as heard. The label was held up, shrinkage discussed, a ruler was used to illustrate the less than 1% claim, and a woman's and child's dress, and man's shirt were also shown. It was a good video commercial.

In their third show, which featured a milliner who wrote a book on women making their own hats, the commercial was integrated with the theme. The guest sketched a hat, and then Nancy Dixon went to a sketch of a dress mounted on an easel to indicate what shrinkage would do. After the blurb, she wrote the word "Sanforized."

Commercial four used the "before and after" technique. Switch was from live model in well fitting dress to a Sanforized ad showing a shrunken dress. Hitch here was that the dresses were different—which weakened the commercial. Off-screen narration gave the blurb.

Same idea of "before and after" was carried out in the fifth commercial, this time using identical twins in a dissolve from good fit to ill fit. This, too, missed the boat for the difference in fit was not exaggerated enough to be emphasized on the screen. As stated previously, you almost need a caricature effect to point up the difference between right and wrong.

In telecast six they worked out a smooth transition from problem figures to problem dresses—and put the commercial at the end. Here, they caught on to the exaggeration necessary in the "before and after" technique. First model was shown wearing a beautifully fitting three-piece play-suit, and then the cameras picked up the second model in a misfit suit, gapping at the side, etc. Off-screen commercial handled it lightly, swinging into the Sanforized protection insurance against such washing mishaps. The letters "and for size" were shifted into Sanforized. This they felt was the most natural commercial they had yet tried, for it fitted easily into the show.

Format of telecast eight was built around four letters, representing four different women with beach-wear problems. Commercial was worked in by having

one letter decay the shrinkage of bathing suits and humorously visualized by showing a girl in a barrel. Nancy's advice in this case was to remember the word "Sanforized" and camera cut to the Sanforized sign emphasizing the point. This was letter number two in the four episode program.

Telecast 9 also used the comic approach, with one of the four girls in the show strolling before the cameras in a too-tight slack suit due to shrinkage, of course. This provided Nancy with a cue for a bit of shopping advice—look for the Sanforized label. Camera switch from Sanforized sign to another girl in the act wearing a well fitting slack suit—bearing the Sanforized label—wound up the commercial.

In telecast number 11, the bridal number, a collection of famous bridal dolls was shown along with today's bridal fashions. Commercial was introduced at the end with a conversation between two of the dolls on fashions in their day as compared to today. Sanforized plug was obtained by discussing the weaving of cloth, the shrinkage, etc., with Nancy Dixon picking it up from there to put the pre-shrinkage story of Sanforized across.

But in telecast number 12, they felt they hit the jackpot by sneaking the commercial in and having it half over with before the audience realized what was happening. Format was a gay summer weekend in the country affair, with a family of four visiting Nancy Dixon. Commercial came at the end, with the four singing a little ditty and Nancy picking up the commercial. Cut to Sanforized sign made the visual impression, and commercial closed with the song.

Summing It Up

1. Use professional talent—lines must be handled smoothly and situations realistically acted out.
2. Avoid awkward pauses for fashion modeling—strive for the effect that these clothes are being worn by real people.
3. Aim for smooth integration of story, fashions and commercial.
4. Get as much visual variety as possible.
5. And the more rehearsal—the better the show.

EDITORIAL

Operating Costs

Recent hearings for television stations have revealed some astronomical figures for station operation and equipment costs. Perhaps operating costs will run as high as a million and a half dollars annually for a key network program origination station. We doubt it. However, operating costs for a key network station and for a network affiliate will be completely different.

And just in case the high figures at the hearings scare too many away, let's remember that one of the best arguments the money boys have is to show how costly television is, for only they have the capital to meet these high expenditures. This is a very nice way to squeeze smaller but well qualified operators out of the major areas.

There's still plenty of room for the small operator even where relay facilities might not be immediately available. Stations can be operated in the public interest for a fraction of the high costs recently offered as evidence at the New York and Los Angeles hearings.

Unions

Television's future will be closely linked with union activity. The unions are now jockeying among themselves for control—using their positions in radio, motion pictures and the stage as opening wedges for their entry into television. No one will deny that unions are an integral part of our American economy. But everyone hopes that the jurisdictional disputes which have already started will not be allowed to grow to a point where television is stopped once again. Formulation of policy on hours, wages, and job classifications are part of labor-management relationships. But unnecessary work stoppages to determine which union should do the bargaining is a wasteful expenditure of both labor's and capital's productive capacity.

While we are on unions—one of the worst crimes that a union can perpetrate on its members is to paint a false picture of an industry's need for their services. They close their eyes to the fact that new developments can make obsolete a job; that technique and economics are allied, and all the shot-gun weddings in the world cannot prevent divorce. How much better it would be if the unions through education honestly assayed the workers' importance in an industry, and if they weigh short, direct their energies to new fields. We don't think that America's skilled craftsmen want to spend their days leaning on a super non-productive WPA-like shovel, which is what Petrillo has accomplished for his musicians. Make work ideas are demoralizing attempts to subsidize futility, and halt the technological advance that the public demands. It is a policy which must boomerang.

How To Hurt Television In One Easy Lesson

In the last month there have been two demonstrations of intra-store television, all done with pre-war equipment. The quality of the picture is hardly the kind that will inspire the public to rush out and buy receivers. With new equipment coming off the lines by August, certainly future showings of television should be restricted only to new equipment. The public has waited a long time for television. It can wait a few more months.

NOW

Television stations NOW in operation:

WCBW, WNBT, WABD, WPTZ, WRGB, WBKB, W6XYZ, W6XAO, W3XWT

Television advertisers NOW:

Standard Brands' Chase and Sanborn Coffee and Tenderleaf Tea; Gillette; Chevrolet; Bristol-Myers' Trushay and Minit-Rub; U. S. Rubber; Elgin Watch; Gimbel Brothers; Commonwealth Edison; New York Dress Institute; Waltham Watch; Botany; Bulova Watch; Alexander Smith; Esso, etc.

Transmitter equipment NOW in manufacture:

Deliveries scheduled for August

Television network operation NOW:

First link between New York and Washington of planned nationwide circuit.

Television receivers NOW in production:

Deliveries scheduled for this fall

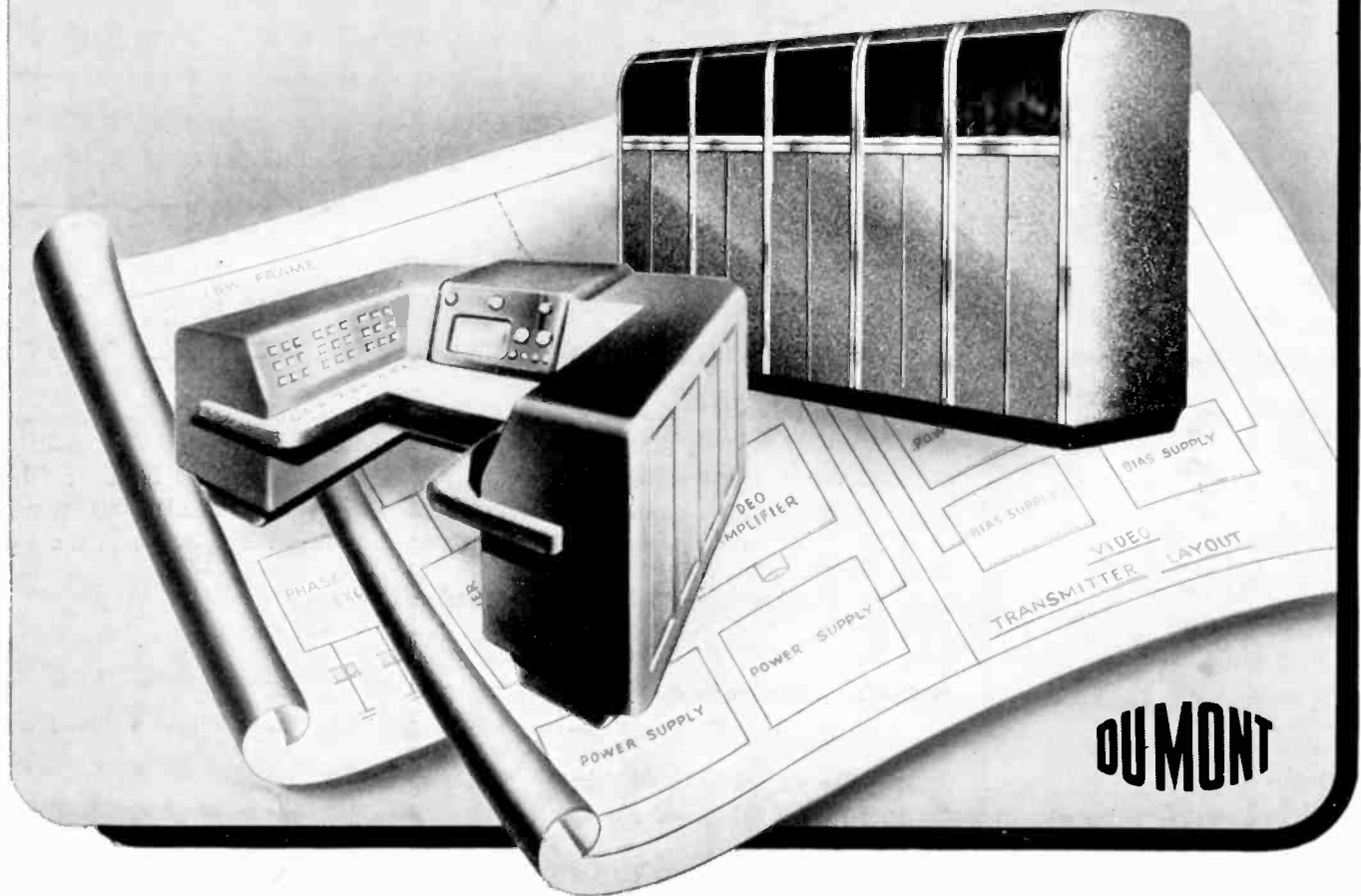
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