

Mechanized Research
Television In Detroit
Writers Who Don't Write

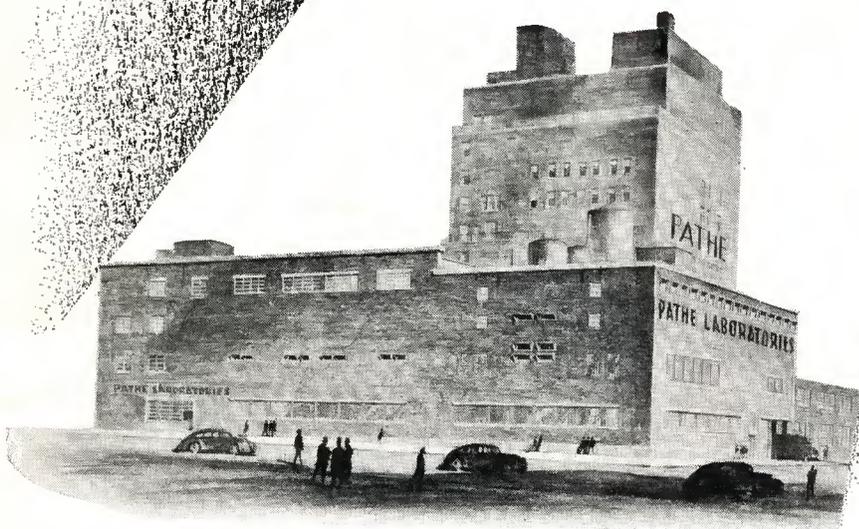
TELEVISER

the journal of television

*Always in the
spotlight!*



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PRINTING AND DEVELOPING**



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Reduced studio operating budgets
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 with the DU MONT MONOCHROME
 SCANNER Model TA-150-A ...

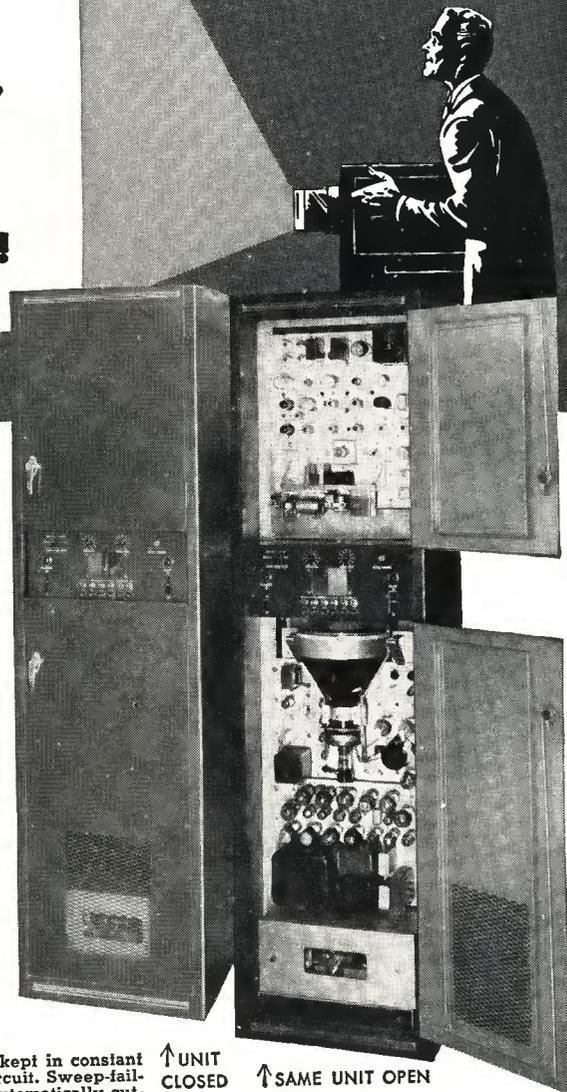
the magic lantern
 of TELECASTING!

$$SD+QW = \frac{D}{FWFT}$$

(Simple Translation)

SUPERIOR DESIGN plus
 QUALITY WORKMANSHIP equals
 DU MONT

First With the Finest in Television



► Precisely, this latest Du Mont development, the Monochrome Scanner Model TA-150-A, is virtually "The Magic Lantern of Telecasting." It handles test patterns, commercials, station identification, still photographs, cartoons, graphs—any and all non-animated subjects in the only logical and really economical manner.

When driven from a sync generator such as the Du Mont Model TA-107-B, this unit develops an RMA standard composite signal from standard 2 x 2" glass slides. Still-image pickups become a simple, economical, one-man job. The need for costly film trailers and the operation of movie projectors for short bits, are minimized. The Monochrome Scanner soon pays for itself. Definitely, here's a "must" in the money-making telecast setup.

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DU MONT MONOCHROME SCANNER Model TA-150-A

A short-persistence Du Mont 10" C-R tube produces a light beam focused by a projection lens on to the glass slide. A condenser lens focuses that light beam after passing through the slide, on to a multiplier-type photo-electric cell. The signal voltage developed is amplified and mixed with blanking and sync pulses, resulting in the RMA standard composite picture signal.

An automatic slide changer handles up to 25 positive or negative 2 x 2" glass slides, operated from local or remote position. The equipment houses the C-R tube and necessary circuits for producing a bright, sharply focused raster on

the tube screen. The raster is kept in constant focus by the focus-stabilizer circuit. Sweep-failure protection is provided by automatically cutting off the high voltage to the tube. The raster is developed by sweep circuits driven by horizontal and vertical pulses.

A switch inserts sync if a composite signal is required, or leaves out the sync if only a video and blanking signal is required for video mixing purposes. Controls to set sync and blanking levels are provided. The control panel carries all necessary switches, fuses and fuse indicators. A fadeout switch sets the fading of the sig-

↑ UNIT
CLOSED

↑ SAME UNIT OPEN

nal to black level when slides are changed for slow, medium or fast rate of change.

The unit is complete with its own high and low voltage power supplies. Operates on 115 v. 60 cycles. Approx. 8.0 amps.

Mounted in standard rack measuring 83½" h. x 22" w. x 18" deep.

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Televiser

THE JOURNAL OF TELEVISION

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Televiser New York Offices: 1780 Broadway, New York 19 • PLaza 7-3721

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THE ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

(News)

THIS MONTH'S BOX-SCORE

(As of May 18, 1949)

Stations-on-Air	63
Cities with TV Service.....	36
Construction Permits	56
Applications	327

electronic production facilities in Syracuse to handle the new products. Over one million dollars will be spent in the expansion. GE already manufactures television receiver and broadcast station equipment.

1948 TV STATISTICS: The F.C.C. released figures last month which revealed a revenue of 8.7 million dollars for 50 tv stations during 1948. Expenses for the similar period totalled 23.6 million dollars, a net loss of 15 million dollars for the 50 stations.

SARNOFF SAYS: "Television, continually growing in popularity as a new service and industry, is becoming a vital factor in the nation's economy," David Sarnoff, chairman of the board, Radio Corporation of America, reported at the recent annual meeting of RCA stockholders. He urged patience on the part of the public while showmen and performers develop improved techniques, declaring that only through the cooperation of the audience will the showmen know what to provide in entertainment, news and education. He reported a net profit, after taxes, for RCA for the first quarter of 1949, of \$5,932,083. Gross income for the same period was \$92,327,827.

UN PRAISE: Dr. Herbert V. Evatt, President, United Nations General Assembly, praised installation of permanent tv facilities by NBC and CBS at Flushing Meadows and Lake Success early in May, calling the event, "a very important occasion in the history of the United Nations."

WEINTRAUB EXPANDS: William H. Weintraub and Co., Inc., prominent New York advertising agency, has signed a \$750,000 ten year lease for new quarters at 488 Madison Ave., as part of its current expansion program. Occupy-

ing the entire 17th floor of the new building now under construction, the agency space will include a 100-seat theatre for tv auditions and sales meetings.

RADIO IS NOT DOOMED: Variations on a familiar theme, that radio will not be replaced by tv, marked the 19th annual Institute for Education by Radio in Columbus, Ohio. Among the speakers was John Patt, WGAR, who said, "Actually, I view tv as an expanding opportunity for radio. One will complement the other. In my judgment, radio people constitute the best trained group to work into television."

1949 TIME SALES: Niles Trammell, NBC president, predicted last month that total tv time sales for 1949 will amount to about \$25,000,000. He added the forecast of 2,000,000 receivers produced this year, and that production schedules should reach 5,000,000 receivers a year by 1953.

NEW TV REP: Latest firm to enter the field of television station representation, and first to operate without affiliation with a radio or newspaper representative company, is Harrington, Righter and Parsons, Inc., N. Y. C.

VIDEOTOWN: An increase in television set ownership of more than 500% over the past twelve months is indicated by preliminary tabulations of Newell-Emmett's second census of its television test community, Videotown. The survey town is located within a fifty-mile radius of New York City with a population of 40,000 to 50,000.

TV EMPLOYMENT: The National Association of Broadcasters has announced that with only 57 tv stations on the air, television employment is approximately ten percent as much as the entire am-fm broadcasting industry. At the time of the survey, February, 1949, the 57 stations employed 3,456 full-time persons and approximately 1,000 part-time and free lance individuals. Average "per station" tv payroll for individual stations was \$4,310 per week, while average "per network" payroll for New York City operations is approximately \$29,500 per week. Forty-six persons comprise the full-time staff of the typical individual television stations. Less than 30 per-

NEW AT&T CHANNELS: Two new network connections were added to the Philadelphia-Chicago co-axial relay by AT&T early in May to make a total of three west bound and one east bound channels. Two of the west bound operate on a 24 hour schedule, the third is available only after 6 p.m., Monday through Friday, 24 hours on Saturday and Sunday. The east bound channel is only available for tv transmission after 6 p.m. from Monday through Friday, 24 hours on Saturday and Sunday.

AUTO INTERFERENCE: Electric Auto-lite Co., Toledo, has announced the development of a new spark plug which will prevent interference with tv reception from automobile ignition systems. The firm explained that motor vehicles act as miniature broadcasting stations but that their new Resistor spark plug eliminates the interfering radiation. Heart of the new type plug is a 10,000 OHM built-in suppressor. (In England, a bill is being considered by Parliament which will make such installations mandatory).

GE TUBES: The General Electric Company will commence production of tv picture tubes in August with an eight-and-a-half inch metal cone tube. Ten, 12½ and 16 inch tubes will go into production later. GE is expanding its

Televiser

The Journal of Television

June, 1949

Vol. 6, No. 4

IRWIN A. SHANE, *Publisher*

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 Los Angeles, California

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PLaza 7-3721

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Television Advertising Report

(Based on the monthly Rorabaugh Report on TV Advertising)

NUMBER OF ADVERTISERS

	January	February	March	April
Network.....	33	46	50	57
*Selective.....	225	258	267	291
Local-Retail.....	469	614	711	877
TOTAL.....	727	918	1,028	1,225

GROSS TIME EXPENDITURES

	January	February	March	April	Total
Network.....	\$ 349,859	\$ 568,837	\$ 845,958	\$ 1,139,798	\$ 2,904,452
*Selective.....	614,645	728,153	742,749	951,029	3,036,576
Local-Retail.....	387,065	510,655	532,840	558,655	1,989,215
TOTAL.....	\$1,351,569	\$1,807,645	\$2,121,547	\$2,649,482	\$7,930,243

NETWORK EXPENDITURES

	January	February	March	April	Total
ABC-TV.....	\$ 7,360	\$ 19,950	\$ 30,620	\$ 58,350	\$ 116,280
CBS-TV.....	46,762	91,155	203,820	229,341	571,078
DuM.....	31,840	87,404	111,916	125,876	357,036
NBC-TV.....	263,897	370,328	499,602	726,231	1,860,058
TOTAL.....	\$349,859	\$568,837	\$845,958	\$1,139,798	\$2,904,452

*Selective includes all national and regional non-network advertisers. The term "Selective" is also known as National & Regional Spot.

sons make up the staffs of 32 percent of the stations. More than 70 persons comprise the staffs of 13 percent of the station. An average of 290 persons are employed by each of the networks for New York City operations. Approximately 50 percent of television stations' staffs are technical employees, eight per cent film department personnel, 22 percent program personnel, 16 percent general administration and four percent in sales.

NO VIEWERS: Radox tv reports, based on 34 sample video homes in the Philadelphia area, show that a television show can be on the air without a single viewer. Although the sample is small, Radox president, Al Singlinger, says that it is spread over the entire city and includes all income groups. The same results have been noted for several weeks. Example of the exclusive audience situation was found with "The Singing Lady," WFIL-TV (ABC), 6:30-6:45, p.m. Sunday, holding the entire audience, and WPTZ with "Act It Out," (NBC-TV) and

WCAU-TV with film shorts had zero ratings. Radox will enlarge its sample by fifty homes before June 1, and add 100 to 150 homes by the end of the summer.

ITPA ELECTS: Officer elected at the first annual meeting of the Independent Television Producers Association include: Martin A. Gosch, Gosch Production, president; Henry White, World Video, vice-president; Nathan Rudich, Gainesborough Associates, secretary; Irving Sulds Productions, treasurer; and, five directors, Charles Basch, Jr. Basch Radio and TV Productions, Judy Dupuy, Video Events, Oliver W. Nicoll, Radio Features of America, Arthur Ehrlich, Ehrlich-O'Malley, and Walter Armitage, Regency Productions.

Stations and Networks

KPIX-TV, San Francisco: KPIX-TV is now carrying programs from NBC, DuMont and CBS. CBS affiliation is on an interim basis, since this network has applied for one of two remaining channels in San Francisco.

KPIX also reports that its picture signal was recently picked up in Throckmorton, Texas, some 1400 miles from the transmitter. Thought to be the furthest distance over land that a tv signal has been received, the reception was clear but without sound.

ABC-TV: New ABC-TV rate cards (May 15) contain no general rate increases, no change in discount, but a new annual rebate of 12½% (formerly 7½ percent). Rate increases included 7 percent for Class A network (35 stations) time.

KNBH, Hollywood: KNBH executive, program and production offices will be moved to the NBC owned RCA building in Los Angeles in August.

KSL-TV, Salt Lake City: KSL-TV plans to begin broadcasting June 1, with transmitter and antenna installation construction proceeding on schedule. Station will operate on Channel 5 and is owned by Radio Service Corp. General manager is C. Richard Evans.

KFMB-TV, San Diego: KFMB-TV commenced telecasting May 16 with a fifty percent commercial schedule including Admiral's "Broadway Revue" (recording), GE's "Fred Waring

(Continued on Page 4)

The One-Stop Store for FILM PRODUCTION EQUIPMENT

Since 1926 S.O.S. has supplied leading film producers with Studio Cutting Room and Lab equipment. **IN STOCK**—Cameras, Lenses, Booms, Blimps, Dollies, Movielas, Recorders, Printers, TV Background Projectors, Processors, etc. — **UNDER ONE ROOF.**

SPECIAL VALUES For This Month!

2000W Fresnel spots with heavy yoke.....	\$ 57.50
Neumade 16/35MM automatic film cleaner	194.50
B & H automatic 16/35MM hot splicer	795.00
35MM Cinephone Recorder.....	495.00
B & H Eyemo Q with lens.....	895.00
M H Viewfinders (plus tax).....	135.00
New Auricon Pro Silent Camera.....	644.50
Bardwell Quadlites on stands.....	29.50
New Auricon 16MM Recorders.....	664.50
New Micro 16MM Sound Readers	147.50
Arri 16MM Step Printer	97.50

Free! CATALOG "STURELAB"

—listing over a thousand "BEST BUYS" in new and rebuilt apparatus, is ready. Well-named "The Bible of the Industry", it's worth having. Write for your FREE copy—edition is limited.

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- Sound Stage, 1,000 sq. ft.
- Projection Room
- Television Spots
- Art Direction
- Special Effects
- Script Writing

Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK
PLAZA 3-1531

Show" (recording), and Time and Life "Crusade in Europe" (film). Personnel includes Jack Gross, owner and general manager, Al Flanagan, program coordinator, and Dick Darley, production supervisor.

WHTM-TV CHANGES TO WHAM-TV: Rochester, which starts commercial operations June 11, has changed call letters to WHAM-TV. This Stromberg Carlson tv station is now on the air with test patterns on channel 6. A basic NBC outlet, it is also affiliated with CBS (36th CBS affiliate).

WKY-TV, Oklahoma City: WKY-TV will start telecasting June 6. P.A. Sugg, station manager, has signed with ABC and CBS for tv network shows.

WFBM-TV, Indianapolis: WFBM-TV has set May 30 as its opening date with a telecast of the Indianapolis Auto Race Classic. Now on the air with test pattern, the station transmitter and tower are located in the Merchants Bank Building.

CBS-TV: CBS has organized a new writing staff under the supervision of Charles M. Underhill, CBS-TV program director, to create original programs. Latest additions to this special staff, John Whedon and Robert Fine, will collaborate on an hour-long variety show with original music and sketches. Other planned programs to be created by this special staff include a dramatic and music show, a domestic comedy, two situation comedies, and a melodrama.

CBS has completed separation of am and tv sales organizations with formation of a separate tv sales staff.

KSL-TV, Salt Lake City: KSL-TV, which commences operations on June 1, has signed a network affiliation contract with the DuMont chain.

NBC-TV: The National Education Association has presented NBC-TV with its first "Television Award of Merit" for NBC's *School of Tomorrow*, tv educational program.

WEWS, Cleveland: WEWS is the first tv station in Ohio, the ninth in the country, to receive a regular license from the FCC (May 9). Of 63 operating stations, only nine have submitted "proof of performance" necessary for commission license.

WJZ-TV, New York: WJZ-TV started daytime programming May 24 with *Market Melodies*, two-hour home-making show (Tuesday-Friday, 2-4 p.m., and Saturday, 10 a.m. to noon). Five sponsors have been signed for this program. *Television Telephone Game* daytime quiz program, (Tuesday-Friday, 4-4:15 p.m. and from 4:45 to 5 p.m., and Saturday, noon to 12:15 p.m. and from 12:45 to 1 p.m.) will go on the air June 7.

KGO-TV, San Francisco: KGO-TV, operating on channel 7, commenced operations May 5. This is the fourth owned and operated ABC station to open. Gayle V. Grubb is general manager.

Film

CAPITOL RECORDS: Capitol Records will commence tv films production shortly with a "Bozo the Clown" series. Elmo Williams, formerly with RKO, will

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at

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**Producers and Creators of 16 mm. Films
for Television**

**COMMERCIALS - PRODUCTIONS
ANIMATION - RECORDINGS**

head the Capitol Television Division. The first major record company to enter television, Capitol may use some of its recording artists in special film productions.

NEW WASHINGTON: Washington Video Productions, new tv film company, has commenced operation in the District of Columbia. Firm heads are George F. Johnstone, producer of the NBC Washington newsreel, and Miss Bette A. Carroll, formerly of NBC and the Henry J. Kaufman agency. Company will make sound and silent commercials and feature films for tv.

Television Publications

Recent books, releases, brochures and other publications of interest to tele- visers. For further information write Publications Department, TELEVISER, 1780 Broadway, New York 19, N. Y.

The Writing Trade by Paul R. Reynolds. The Writer, Inc., Boston. \$2.50.

Practical information and advice about the business side of writing with special reference to the television market. Includes data on copyright, contracts, releases, etc.

The Recording and Reproduction of Sound by Howard W. Sams, Howard W. Sames and Co., Inc., Indianapolis, Ind. \$5.00

An analysis and appraisal of methods of sound recording for all fields written by the former editor of Radio and Television News. Coverage of acous- tical systems and various types of am- plifiers.

TELEVISION NEW, INTERESTING TECHNICAL CAREER

As Television gains momentum, rapidly, constantly, it offers to properly-trained technicians careers with a future in Industry, Broadcasting or own Business.

Train at an Institute that pioneered in TELEVISION TRAINING since 1938.

Morning, Afternoon or Evening Sessions in laboratory and theoretical instruction, under guidance of experts, covering all phases of Radio, Frequency Modulation, Tele- vision. Licensed by N. Y. State. Free Placement Service. Approved for Veterans.

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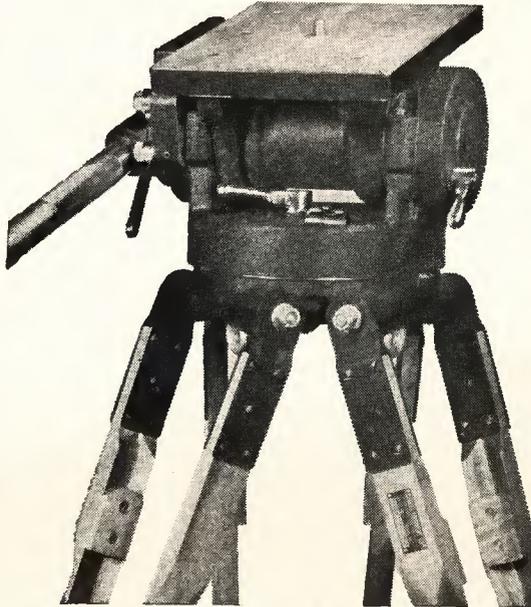
Visit, Write or Phone

RADIO-TELEVISION INSTITUTE

480 Lexington Ave., N. Y. 17 (46th St.)
Plaza 3-4585 2 blocks from Grand Central

Floating Action!

for all TV Cameras

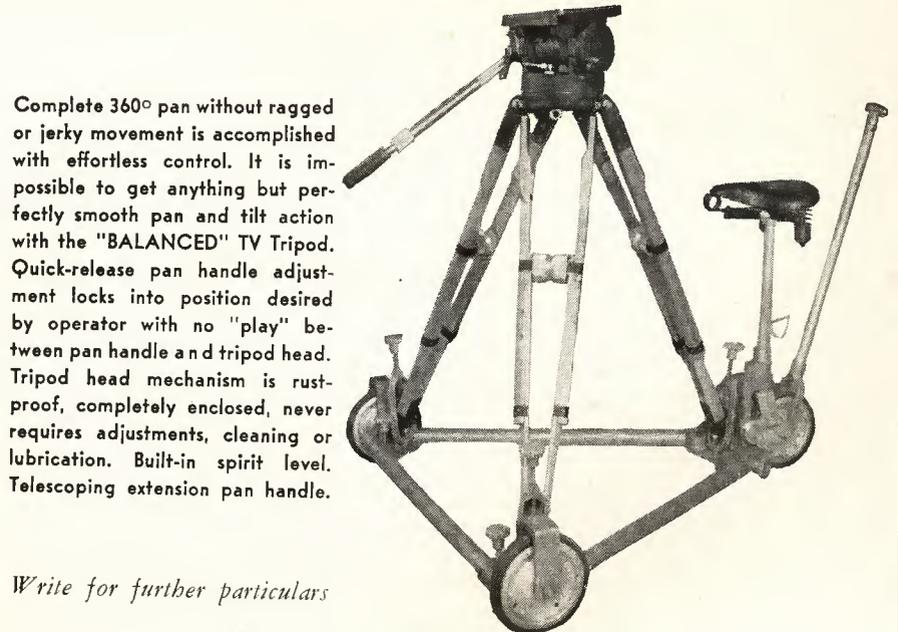


"BALANCED" TV TRIPOD

This tripod was engineered and designed expressly to meet all video camera re- quirements.

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

3 wheel portable dolly with balanced TV tripod mounted.



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

Write for further particulars

FRANK C. ZUCKER
CAMERA EQUIPMENT
1600 BROADWAY NEW YORK CITY

This director's console puts



- 1** Preview of studio cameras
- 2** Control room outgoing line
- 3** Preview of network and remote
- 4** Inter-com microphone
- 5** Inter-com switching
- 6** Camera and remote signal switching

the television pictures

...right before your eyes!

**At last program directors can watch monitoring pictures
and studio operations—simultaneously**

NOW it is possible to sit before your studio window—and see everything that's going on. No high-built equipment to obstruct your view of the studio. No need to play peek-a-boo with the video operators up front. You see large, bright pictures of what the cameras see . . . right before your eyes.

In this new director's console—only 37 inches high and 72 inches wide—the program monitors are mounted *below* the desk . . . and viewed indirectly from light-shielded mirrors. The advantages: A console of low height that enables the program director to see the entire studio from the director's position; daylight-bright monitor pictures that can be seen in a fully-lighted control room.

Using anywhere from two to five monitors—with a 10-inch kinescope of high brilliance in each—this console displays (1) preview pictures of the local cameras, (2) network or

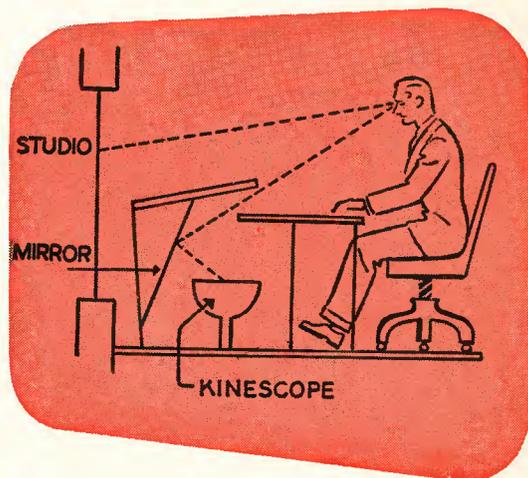
other remote signals, (3) the picture going to the transmitter room. All fading, dissolving, and video signal switching is under "push-button" control through a switching panel right in the console. Tally lights indicate the camera that is on the air and the camera that has been selected for preview. Order-wire microphones and order-wire switching provide maximum operating efficiency.

Here, we believe, is a director's console that is years ahead in programming facilities and operating conveniences. It is styled to match all other RCA television and audio equipment and requires a minimum of room. Plenty of desk space, too, for scripts, schedules, and other programming material.

For more information on this new console . . . now in regular production . . . call your RCA Television Specialist. Or write Dept. 89F, RCA Engineering Products Division, Camden, N. J.

Cross-section Side View—The 10" kinescopes are mounted below the desk and viewed indirectly from front-surface type mirrors. This unique design shields the tube screens from direct outside light and provides a complete view of the studio. Normally, two directors handle the console: one for the programming; one for the technical aspects of programming.

This modern and practical Director's Console brings all electronic aspects of programming under finger-tip control.



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

In Canada: RCA VICTOR Company Limited, Montreal

— LETTERS —

The Loewi Article

Sir:

In your May issue, Commander Loewi of DuMont makes an excellent case for his point that a unit of audience is not necessarily the same thing as a unit of sales effectiveness. Commander Loewi also says, rightly, that present radio rating systems do not adequately measure the television impact on an audience. However, in fairness, it should be recognized that the rating people do not claim any such powers for their figures. They are only part of the story, albeit important.

You need circulation information before you can estimate the total value of TV's impact for a given sponsor. Circulation, in both radio and television, is *estimated*, rather than audited, and truly projectable ratings are needed for this purpose. Certain types of ratings can also narrow down the audience to those who heard the commercial announcements, but additional means must be used to measure the full scale impact of the messages which reach that audience. In many cases this is a most difficult research problem, and much money, time and effort have been spent with few, if any, conclusive results to date. Several independent researchers are still pursuing this objective.

Meantime, we always have with us the misunderstanding and misapplication of figures. With ratings, we need to eradicate the misuse and the over-emphasis, rather than to eradicate the ratings themselves.

Reliable ratings, properly used, can be a great asset—not only in tv's competition with other advertising media, but in giving essential information to the advertisers who pay the bills.

*E. P. H. James, vice-president
Mutual Broadcasting System, Inc.
New York, N. Y.*

Write for information on
JULIEN BRYAN PRODUCTIONS
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★
International Film Foundation
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Tecnica en Television, Cine, Radio
y Teatro.

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OF TELEVISION IN LATIN AND SOUTH AMERICA,
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Walker 5-0684

Name

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Address Zone

City State

Remittance enclosed

One year at \$1.75

Bill us

Two years at \$3.00

Printed in Spanish

PEOPLE

Stations and Networks

WNBK, Cleveland: Joseph A. Jenkins appointed manager. Former program director, he succeeds Charles C. Bevis, recently named director of NBC-TV owned and operated stations.

WNBW, Washington: Ralph L. Burgin named program director. He succeeds Charles Kelly who resigned last month to become program director for the am-fm and tv affiliates of ABC in Washington.

CBS-TV: I. S. Becker, director of program operations, will handle all talent deals for tv as well as radio, union contracts in the program field, negotiations with agencies on package programs, and will supervise the sale of am and tv subsidiary rights. William W. Fine-shriber Jr., former general manager of the program department becomes director of operations. Henry Grossman, former director of broadcast operations, becomes director of plant and construction, including am and tv. Matt Harlib, CBS-TV floor manager, promoted to associate director. Orville Sather appointed assistant manager of CBS-TV technical operations.

ABC-TV: Charles Stark appointed account executive in the ABC network sales department.

WWJ-TV: Willard Walbridge appointed general sales manager of WWJ, WWJ-TV and WWJ-FM. Stanley Swales named night manager of the three stations.

NBC-TV: Charles C. Bevis appointed director of owned and operated tv stations of NBC. He has been manager of WNBK since July 8, 1948.

WAAM, Baltimore: Joel A. Chaseman appointed assistant to the program director. He joined the staff as announcer in November, 1948.

KPIX, San Francisco: Keith Kirby, program director, has resigned to open his own radio-television business. No successor has yet been named.

WBAP-TV, Fort Worth: Vic Duncan joined the staff in charge of station produced film commercials.

DU MONT: Joseph L. Merkle appointed manager of the stations relations department of the DuMont network.

WMAL-TV, Washington: Charles Kelly named director of programs for WMAL, WMAL-FM and WMAL-TV.

Miscellaneous

MCCANN-ERICKSON: James P. Gillis, former NBC account executive, joined this agency's radio-tv department.

WILLIAM ESTY: Samuel Northcross, William L. Stuart and Charles Russell have joined this agency's tv department.

WILLIAM H. WEINTRAUB: Noran E. Kersta appointed as vice-president and director of radio and television, replacing Harry Trenner, vice-president, who has been named to the agency's planning board and executive council.

PRINCETON FILM CENTER: Lynn L. Barnard, tv account executive formerly with Batton, Barton, Durstine and Osborn, joined Princeton Film Center staff. He will direct tv activities.

TMA: Michael Kaplan, president of Sightmaster Corp. named president of the newly formed Television Manufacturers Association. Robert G. Kramer, Remington Radio Corp. elected vice-president, and A. E. Kessler, public relations counsel, named acting secretary-treasurer.

WILLIAM MORRIS: William P. Mullen has resigned from the CBS-TV network to join this agency's radio and tv department. He will work under Wallace Jordon.

KENYON & ECKHARDT, INC.: Thomas D'Arcy Brophy elected chairman of the board of directors. Brophy joined the agency in 1931 as Vice President and was elected President in 1937. Dwight Mills elected President of Kenyon & Eckhardt. Mills joined the agency in 1934 and has served as Executive Vice President since 1942.

WORLD VIDEO, INC.: The Board of Directors elected the following officers: Henry S. White, President; John Steinbeck and Richard H. Gordon, Jr., Vice Presidents.

TELEVISION FILM PREVIEWS: John Novak resigned as director of film procurement and programming for the DuMont network to form this organization.

COSTUMES for TELEVISION!

NOW — Rent COSTUMES

- ... for your Television Shows!
- ... Technically Correct!
- ... over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

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COSTUME COMPANY
Eaves Building
151 WEST 46th ST. • NEW YORK 19, N. Y.
Established 1870

FOR

SMART

TELEVISION

COMMERCIALS

1 **VV** RESPONSIBILITY

2 **GET PRICES FROM VIDEO VARIETIES**

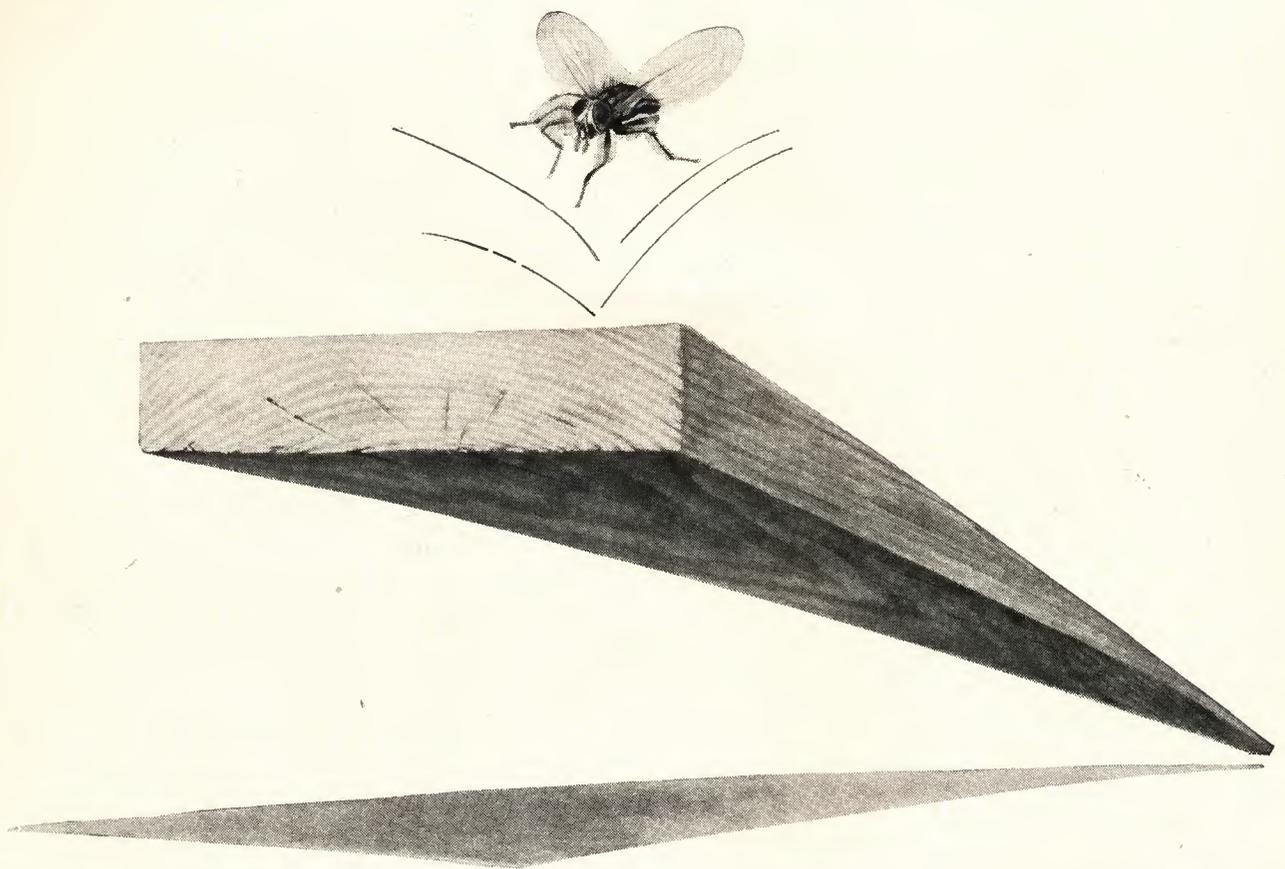
BEFORE YOU

ORDER FILMS



VIDEO VARIETIES CORPORATION

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



Supersensitive electron tube, developed by RCA, makes possible more accurate measurement of minute vibrations.

Can a housefly make a board bounce?

Surprising though it seems, a fly—when it lands on a board—causes distinct vibrations. They can be detected by a remarkable new RCA electron tube.

Slimmer than a cigarette, and only half as long, RCA's tube picks up vibrations with a pin-sized shaft—and these vibrations may then be converted to visible or audible signals. More important, the new tube can be used to make measurements of the degree of vibration.

Scientists predict many practical uses for this *electronic transducer*. Airplane designers can hitch it to engines or whirling propellers and locate vibrations which might lead to trouble. Oil men can use it to measure the sound waves with which they scout for oil.

And your smooth-running automobile of the future may be an even better car when the facts gathered by RCA's new tube are put to work.

Another RCA "first":

This, the first electronic transducer, is only one research achievement pioneered at RCA Laboratories. Such leadership in science and engineering adds *value beyond price* to any product or service of RCA and RCA Victor.

Examples of the newest developments in radio, television and electronics can be seen at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, Radio City, N. Y. 20.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

... tv can profit from ...



Mechanized Research

WITHOUT mechanization and streamlined production techniques most of our important industries could not exist. With a "custom-made" label on their products they would be priced out of the market.

Television and radio research in its three most important phases, ratings, program research, and market studies, is today an important industry. Advertising research is a large-scale activity whether rated by its importance to advertising, the number of persons employed, the dollars invested, or the sheer volume of its product.

At Present Stage

Television, at its present stage of economic development, cannot afford large expenditures on research, yet it needs the guidance of sound program research and market studies and realistic rating figures. Radio has developed an enormous backlog of experience and research data over the years but tv does not have this wealth of experience.

From an economic viewpoint, a radio program which is

a failure is an expensive experiment. Due to the higher costs of production and broadcasting, however, the failure of a television show is far more disastrous. It is essential, therefore, to have on hand every possible piece of information which can be used as a guide to successful tv programming.

In Many Cases

In many cases, pre-testing with audience reaction sessions can point the way to improvements in a show which will bring it up to the minimum acceptable rating. In other cases, such pre-testing can show that the program is too weak to go on the air at all.

There are, however, many drawbacks to the various testing and rating methods now used. The high costs of the present systems are a strain on the producer and sponsor budget. Transcription of data to business machine records is a time-consuming and expensive operation which should and can be eliminated. Also, this operation produces some errors which could be prevented.

Storage of bulky records is another costly and unnecessary feature of present methods of processing research data. Oftentimes research data increases in value with age. Original data can frequently be worked profitably for comparative purposes with up-to-date data. Storage space and filing facilities are usually limited.

Still another serious disadvantage of present methods available for the processing of research data is the time lag between the time the material is gathered, to the time it has been processed into a form usable by the analyst. In the rapid tempo of change today, the research report soon loses significance and authority. The recent election polls are a striking example of the rapid changes of public opinion. General purpose business machines require too many operations on too many different machines and too many operators to meet the requirements of modern research.

Human Element Out

The human element should be removed, insofar as is possible and practical, from the gathering and processing of research data. All too frequently sampling loses its objectivity because the respondents are inclined to tell the interviewer, whether in person, by telephone or by mail, what they consider

to be "good programming" rather than what they actually tuned in. A survey was made to determine how many people had read *Gone With the Wind*, when that novel was at the height of its popularity. The survey showed that if all of the copies ever published had been read continuously by different people, there were still more people who *said* they had read the book than there were copies available.

Basic Requirements

The following requirements for adequate methods of research are basic:

1) It must stretch the dollar enough to be included in the already overburdened tv budgets. There are three factors relating to economy which were important—

a) The actual physical speed of the system must get reports out in time to be useful to program directors and producers.

b) It must require a minimum of personnel.

c) For the same amount of personnel, it must provide cheaply an increased number of breakdowns from which more penetrating analyses may be made. At this stage, tv cannot afford a hit-and-miss method of research.

2) It must obtain a record of each individual's reactions, so that post selection of the sample may be met in order to make it conform to the proper balance of men, women, occupational and educational groups, etc. and so that separate scores for these groups may be easily obtained.

3) It must be objective; that is, it must record the reactions as they occur, continuously and without disturbing viewing activity.

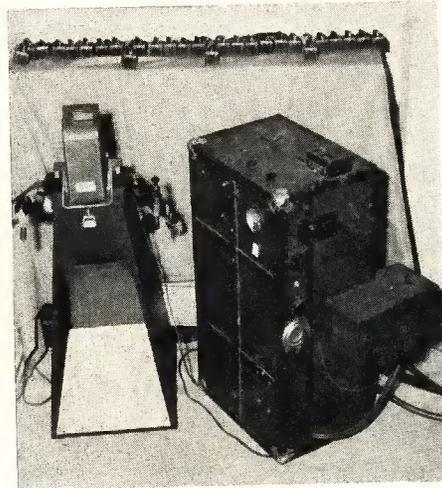
4) It must be completely free of human error in the transcription of data.

5) The records must be compact to avoid loss of a great deal of valuable information due to lack of storage space.

Pollmaster—Radox

Among existing equipment which has been developed in answer to the obvious needs, are the Pollmaster Research System, conceived by James J. Wilson, and Radox, invented by Commander Harold R. Reiss. Pollmaster, a qualitative research system, is particularly useful in either pre-testing programs or in analyzing reaction to on-the-air shows. Radox,

Pollmaster



Equipment ready for a program pre-test includes the Pollmaster enlarging projector and reaction recorder, foreground, with respondent switches on the table. Simple switch movement by viewer records reaction.

a quantitative research system, can furnish data for audience measurement, or for tabulation by Pollmaster, or some similar system, for detailed audience analysis.

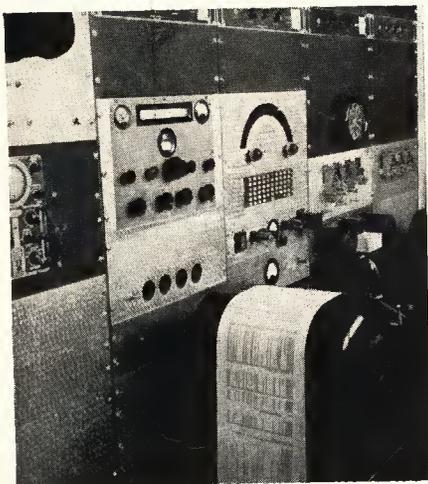
The Pollmaster Research system can record simultaneously the reaction of several hundred people to a telecast.

Each respondent's reactions are recorded on a film which may be directly analyzed by a photo-electric system, eliminating manual methods for transcribing, collating, and sorting. The film serves both the function of being highly compact, easily stored, and is available for analysis at any time. The film record is obtained by photographing flashing lights activated by switches in the hands of the respondents. Respondents may indicate their reactions by turning a switch to positions indicating *like*, *indifferent* or *dislike*, or a greater number of reactions if desired. They may also indicate, by the same switches, their personal data characteristics: age, sex, occupation, etc.

The Pollmaster audience reaction recorder and another device, the automatic analyser are offered either on a rental or outright sale basis by Mr. Wilson.

Radox employs a device which is attached to the tv or radio set in the home and which tells instantaneously what program that particular set is tuned to. The various receivers are connected to a central listening post by telephone

Radox



A typical listening post in the Radox system. Teletype reports are received every three minutes during the testing period from devices installed in carefully selected sample homes. Instantaneous report reveals actual station selection by individual viewers.

line. Radox does not tabulate what listeners say they like, but what the equipment proves they listen to.

Albert E. Sindlinger, who heads the research organization currently testing this equipment in Philadelphia, is preparing to expand his operations shortly.

A *Pollmaster* automatic analyser may be used to process *Radox* data into rating figures and into the various types of breakdowns required by more detailed analysis.

With this combination of *Pollmaster* and *Radox*, the mechanization of television research has taken a forward stride. Since the need for more effective research for tv precludes the complacent acceptance of existing radio research methods as such, the expansion of these systems and the creation of still more effective methods must continue.

Television research, which must have the definite purposes of eliminating expensive on-the-air experimentation and of furnishing an accurate, comprehensive measurement of the tv program and tv commercial, both quantitatively and qualitatively, is the youngest segment of a young industry. Television's profitable growth depends in a large part on the proper development of this research.

Comment . . .

"For years now audience reaction studies have helped broadcasters and advertisers by gauging a program's entertainment value, and indicating its strengths and weaknesses — thus aiding in program improvement.

"There is every reason why the minute-by-minute program analysis technique, originally developed for radio, should be applied to television. TV programs are more costly in proportion to the size of audience reached; hence sponsors should do everything they can to make sure their TV shows have maximum entertainment value.

"While programs can be tested by paper-and-pencil methods, an audience reaction device such as the *Pollmaster* machine is particularly valuable in the case of television, since it can be operated by the respondent in a semi-darkened room, and without obliging the respondent to take his eyes off the TV screen".

CHARLES HULL WOLFE,
BBD&O Radio and TV Testing Bureau

. . . Measuring Commercial Impact . . .

Television stands to profit from research techniques that have already been evolved by advertising agencies and others, since it has many of the features of printed media.

The masked identification method (Dr. L. M. Clarke), one such technique previously developed for visual advertising material, is particularly well suited for use in testing tv commercial effectiveness. Just as a magazine or newspaper is tested by the querying of a cross section of readers, so can the television message be measured qualitatively by submitting the commercial to a cross-section of viewers.

An experimental study recently conducted by Walter Wertheimer, advertising researcher, shows that factors at work in publication advertising are also pertinent to tv sponsor activity. According to him, the three most important factors for effectiveness are: length of time the commercial has been on the air; length of time the set has been owned; and, the method used to present the sales method.

Size No Consideration

Audience size is not a consideration because it does not influence the individual viewer's ability to make the correct sponsor identification. It follows, therefore, says Mr. Wertheimer, that a popularity rating is never an index to a tv commercial's power of penetration. In fact, it is quite possible for a program to have a relatively low popularity rating (quantitative) and yet produce a high product and sponsor identification score (qualitative.)

In making a study of tv commercial effectiveness, Mr. Wertheimer recommends the following steps:

1. Prepare a sufficient number of pictures taken from the actual tv film and mount them in the interviewer's kit, numbering each page.

From each TV commercial to be measured, select a sufficient number of frames so as to convey the complete sales message. Enlarge these frames to standard video-screen size and have pictures made. Put these pictures into the interviewer's kit and number the pages consecutively. No cutting of film is necessary.

2. Prepare printed captions of the script or sound track and assign these captions to the right pictures.

If the script is not available run the commercial through the sound projector until every word has been copied. Group these words into captions and assign the proper captions to the right pictures. This insures the presentation both the spoken word (sound) and the picture as it appears on the screen.

3. Mask the name of both product and sponsor on both the pictures and the captions.

To measure the respondent's ability to identify the product and the sponsor, all identifying marks must be deleted on both the pictures and the sound captions. Do not alter the sales message.

4. Draw up a simple reaction sheet to contain as many check points as there are pictures in the kit.

In submitting the commercial to the viewer each picture takes on significance, because each picture provides a clue to product and sponsor name. The point at which recognition and identification occurs is therefore important in the evaluation of the message's impact. The reaction sheet must contain as many checkpoints as there are pictures in the interviewer's kit.

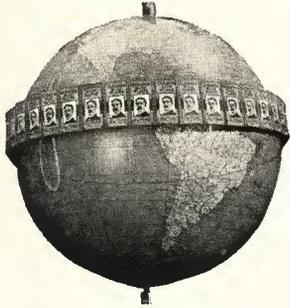
Several Tests

Agencies and tv stations will find it convenient to conduct several tests at the same time, measuring two or three commercials during one interview. In training interviewers in the research technique, great stress should be laid on the recording of the respondents reaction. Additional questions will have to be asked the moment recognition and identification occurs.

The commercial measured in this study was a cartoon-type one-minute spot employing a weather report as the lead-in. Up to the point where the sound track began the station announcer filled in with the day's weather report. The identification value of the weather report turned out to be practically zero. However, the confusion disappeared as the sales talk began; with some respondents sooner, with others later or not at all.

Data relating to brand use, frequency of listening and other factors can be collected at the same time, making interpretation of findings of value to all the people connected with the tv commercial.

. . . what can be done with . . .



Forty-Eight Seconds

. . . Gillette commercials fit difficult requirements

THE Gillette Safety Razor Company flashed its first commercial on television nearly five years ago—September 29, 1944. The program was a feather-weight championship fight between Willie Pep and Chalky Wright. Some 18,000 fans saw the fight in Madison Square Garden. Another 10,000 watched the fight and the Gillette commercials on New York tv screens. The telecast went out over a single station, WNBT, to an estimated 6,000 receivers.

Just three months ago, the same Willie Pep was again fighting for the feather-weight title, this time against Sandy Saddler. Again, there were some 18,000 fans in the Garden. But more than 3,000,000 fans saw the fight, and the Gillette commercials, of course, on television. This time the telecast went out over a 14-station network extending as far west as St. Louis to more than 1,150,000 receivers.

Between these two telecasts almost five years apart, and through several hundred other fight programs covered by Gillette, the razor firm has progressed through almost every possible type of commercial. After much trial and error, and modification of format to meet the demands of various types of sports telecasts, the company is at present using only film commercials, a choice dictated by problems peculiar to the product and to the program type.

Exclusively Sports

In the past eleven years in radio, and in its five years in tv, Gillette has devoted its sponsorship exclusively to

sports. Sports programs place exact limitations on the length of commercials. There is one minute between the rounds of a fight. The time-out period in football is one minute. The in-between-innings period, or the time taken up in changing sides in baseball, rarely runs over one minute.

Confronted with these definite restrictions, the question of length of individual commercials has solved itself for the firm and its advertising agency, Maxon, Inc. Considering all of the factors, Gillette's advertising department set the length at 48 seconds. The automatic solution of this problem, however, created other difficulties. Although all commercials are restricted to various lengths, few on programs of this duration are allowed only 48 seconds in which to make their sale.

Product Limitations

The limitations established by the product itself are due principally to its small size. A package of blades is less than one-third the size of a package of cigarettes. The razor isn't much larger. The blade and razor are dwarfed when demonstrated on a live commercial. On film, however, through use of extreme close-ups, the razor and blade can be shown full screen size if desired.

One obvious advantage of film over live commercials is the elimination of fluffs. One such dandy on the Gillette commercials a year ago is still the best horrible example available of the dangers of product manipulation in a live per-

formance. With the commercial stressing ease of blade changing, the performer had trouble inserting the blade and came dangerously close to cutting off his fingers in sheer chagrin.

Film Disadvantages

Despite the suitability of film to the Gillette advertising, the disadvantages of film are also recognised by this sponsor. The high obsolescence factor is, of course, the major drawback. Any series of film commercials must, because of their non-flexibility, have a shorter period of effectiveness than a live commercial which can have weekly variations on a single theme.

In Gillette's case, 26 tv commercials have been built. The razor firm telecasts a main boxing event twice weekly, Mondays and Fridays. On each fight, if it goes the limit, three film commercials are shown. This means six films a week. By careful rotation of the 26 available, no one commercial is seen more often than once a month.

Additionally, ten more film commercials are now being made. When these are added to the 26 in use, the schedule will be set for six weeks of different un-repeated films.

Length of time in use, of course, is not the only factor which causes commercial obsolescence. Product or price change automatically will kill all on hand. Because of a recent shaving cream price shift by Gillette, a commercial used only twice had to be discarded.

In summary, John J. Lambert, assist-

ant advertising manager, Gillette Safety Razor Company, says, "All in all, we feel that the advantages of film commercials for our products outweigh the disadvantages. We are able to produce desired effects within our tight time limit. The finished commercial is finely polished and professional. We can show our small product up to full screen size. We eliminate fluffs."

Actually, Gillette further complicates the job it has to do in a 48 second spot by a careful attempt to achieve a balance between entertainment and advertising. Wisely, the firm believes that the injection of entertainment into the selling message offers the most forceful of tv advertising. One commercial, for instance, shows two clowns inspecting and demonstrating the Gillette one-piece razor. Their make-up and foolery are a definite contribution toward holding the audience while the sell is going on through the demonstration and price comments. According to Gillette, audience tests of this particular commercial reveal little or no turn-away.

In most Gillette commercials the story format is used, with a beginning, middle and end sequence. One such is a teen age boy receiving his first razor. The middle shows his father telling him about it, how he used the same make in World War I. The end, of course, is the demonstration of the successful use of the product. Another starts with the young boy buying his father a Gillette razor for Fathers' Day. The middle is the father's appreciation of his son's gift, and the close his prideful demonstration of his son's gift.

Difficult Assignment

Covering this much territory, and still keeping the greater emphasis on the demonstration and selling message is a most difficult assignment within the space of 48 seconds.

The present commercials used by Gillette are radically different from those used on the first Pep-Wright fight in 1944. Gillette's initial commercial used still slides with an unseen announcer telling the story. The slides were product pictures showing the razors, blades and shaving creams and were used only for a few months. From slides of products, Gillette changed to slides showing shaving scenes and the products in use. In all over 100 were used.

The voices behind those slides were those of Steve Ellis and Bob Stanton. Both men are still on the Gillette Calvacade of Sports programs, Ellis announcing many of the fights on am, and Stanton doing the fight telecast commentaries.

Gillette went into live commercials with the World Series of 1947. The Series that year between the Yankees and

before, Gillette considered them most effective.

Live Commercials

The use of live commercials was continued up until the second Louis-Walcott fight, June 1948, when film was used for the first time. Gillette has used film exclusively ever since, made by the Apex Studio in Hollywood.

No Fluffs Here



The well-done Gillette commercials are no accident. Careful production includes even the minor, but important, detail of steadying the model's hands on a steel bar to insure a smooth sequence.

the Dodgers opened on a Tuesday. It was not until the preceding Thursday that word was received that the baseball commissioner's office would authorize the televising of the Series games. In the next four days the commercials had to be planned, written, prepared and rehearsed. The only answer was live performance.

Gillette's answer to the time shortage was testimonials and demonstrations of the razor by baseball stars. Mel Ott, Frankie Frisch, Steve O'Neil and Dom DiMaggio were among several players used. The technique was to swing directly from the playing field between innings to the star giving the testimonial. He would give his endorsement and then demonstrate the product. Although this method and the commercials were hastily conceived, in most cases written the night

In these five years of sports telecasting Gillette has developed the most effective type of commercial for its products, in terms of product type, time limitations, and commercial effectiveness. It has also managed to score a good number of television firsts, including:

The first commercially sponsored match (Pep-Wright)

The first World Series telecast (Split sponsorship with Ford Motor Co.)

The first All Star Baseball Game telecast

The first heavyweight championship fight telecast (Louis-Conn)

The first Army-Navy football game telecast.

Says Mr. Lambert, "As the pace increases, with feet more firmly implanted in the television field, we hope to continue in the van."

TELEVISION A

(Statist

receiver distribution

(AS OF MAY 1, 1949)

— DISTRIBUTION OF TELE RECEIVERS —

AREA	Installed	Homes	Public Pls.	Families In 40-Mile Service Area‡
Albuquerque	800	570	230	22,000
Atlanta	8,200	8,000	200	233,000
Baltimore	53,700	51,200	2,500	732,000
Boston	81,400	76,940	4,460	1,175,000
Buffalo	21,546	19,740	1,806	323,000
Chicago	139,503	132,113	7,390	1,438,000
Cincinnati	23,000	21,220	1,780	384,000
Cleveland-Akron	52,383	48,523	3,860	695,000
Columbus	5,400	5,050	350	225,000
Dayton	7,200	6,850	350	291,000
Detroit	55,000	52,000	3,000	839,000
Erie	4,100	3,600	500	112,000
Fort Worth-Dallas	9,200	8,650	550	269,000
Houston	4,500	3,980	520	217,000
Indianapolis	1,300	975	325	281,000
Los Angeles	119,600	112,400	7,200	1,372,000
Louisville	6,600	5,875	725	188,000
Memphis	5,050	4,940	110	177,000
Miami	4,750	2,520	2,230	117,000
Milwaukee	24,503	22,806	1,697	327,000
Minneapolis-St. Paul	14,400	13,950	450	333,000
New Haven-Bridgeport Area	28,200	26,000	2,200	557,000
New Orleans	4,500	4,200	300	225,000
New York	600,000	584,500	15,500	3,597,000
Philadelphia	165,000	162,000	3,000	1,184,000
Providence*	9,080	6,580	2,500	742,000
Pittsburgh	7,900	6,775	1,125	1,011,000
Richmond	10,217	9,842	375	130,000
Salt Lake City	4,350	4,000	350	93,000
San Diego	800	600	200	113,000
San Francisco	5,800	5,400	400	825,000
Schenectady-Albany-Troy	21,000	19,700	1,300	258,000
Seattle	5,100	4,650	450	307,000
St. Louis	28,850	25,500	3,350	474,000
Syracuse	2,500	2,275	225	199,000
Toledo	10,500	10,200	300	241,000
Washington	44,500	43,300	1,200	691,000
Wilmington	3,500	3,240	260	183,000
Total Installed	1,593,932	1,520,664	73,268	

* Partially included in coverage are of Boston stations. ‡ NBC estimate of families. Cities without TV service shown in Italic.

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Advertiser's

AT A GLANCE

(Statistics)

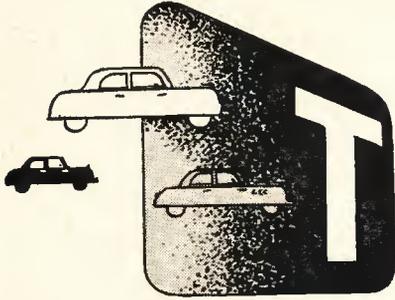
advertising report

(APRIL 1, 1949 TO MAY 1, 1949)

Summary figures of last month's TV advertising, supplied by stations and station representatives.

Station	No. of Advertisers				Times Sales in Hrs.-Min.			
	Local	National-Regional	Net	Total	Local	National-Regional	Net	Total
WMAR-TV, Baltimore	49	15	23	87				
WNAC-TV, Boston	29	19	23	71	34:50	3:15	34:50	82:55
WBZ-TV, Boston	28	16	23	67	29:43	3:20	71:00	104:03
WBEN-TV, Buffalo	68	19	29	116	34:11	6:06	93:45	134:04
WBKB, Chicago	21	12	1	34	144:56	11:48	10:30	167:04
WMAQ, Chicago	2	12	33	36	2:00	1:56	45:40	49:36
WGN, Chicago	17	42	15	74	20:33	83:05	40:56	144:34
WENR-TV, Chicago	10	27	6	43	18:09	28:30	10:30	57:09
WLW-T, Cincinnati	38	24	11	73	9:40	3:08	24:30	37:18
WKRC, Cincinnati	6	4	4	14	5:05	10:08	8:30	23:43
WEWS, Cleveland	37	19	23	79	43:17	4:13	52:01	99:31
WLW-D, Dayton	5	10	6	21	9:40	3:08	24:30	37:18
WJBK-TV, Detroit	33	11	17	61	3:39	2:48	43:30	49:57
WXYZ, Detroit	15		7	22	6:25		3:15	9:40
WWJ-TV, Detroit	27	19	26	72	29:30	11:30	61:45	102:45
WBAP-TV, Fort Worth	23	10	12	45	30:00	14:00	36:30	80:30
KLEE, Houston	8	12	6	26	6:28	24:47	31:30	63:45
KTSL, Los Angeles	17	10	6	33	1:40	8:00	12:20	22:00
KNBH, Los Angeles	16	5	12	33	4:00	1:41	28:45	33:26
KTLA, Los Angeles	40	25		65	11:46	16:51		28:37
KTTV, Los Angeles	27	10	8	45	7:25	3:41	15:30	26:36
WAVE-TV, Louisville	16	8	13	37	27:10	2:14	41:20	70:44
WMCT, Memphis	16	17	10	43	2:08	15:24	32:15	49:47
WTMJ-TV, Milwaukee	45	20	29	94	19:06	9:43	80:39	109:28
WNHC-TV, New Haven	12	13	21	46	2:23	2:43	65:35	70:41
WPIX, New York	49	30		79	38:38	17:46		56:24
WJZ-TV, New York	18	23	6	47	5:08	5:19	8:15	18:42
WABD, New York	13	32	5	50	:46	82:54	20:30	104:10
WCBS-TV, New York		44	22	66		30:40	40:40	71:20
WPTZ, Philadelphia	33	30	28	91	42:10	25:22	62:30	130:02
WDTV, Pittsburgh	17	23	29	69	8:19	17:04	73:20	98:43
WTVR, Richmond	12	8	26	46	1:41	:25	21:30	23:36
KPIX, San Francisco	13	15	11	39	3:28	2:42	31:50	38:00
KSD-TV, St. Louis	39		28	67	24:00		92:40	116:40
KSTP, St. Paul-Minn.	17	15	10	42	16:59	7:30	34:30	58:59
KDYL, Salt Lake City	48	11	11	70	15:30	2:00	32:30	50:00
WSPD, Toledo	35	7	24	66	9:05	:16	17:30	26:55
WOIC, Washington	26	12	21	59	10:11	1:50	38:00	50:01

Second in a series of articles on American television stations by Mr. Bretz, noted tv director, inventor, technician, and author of the forthcoming, "Tools of Television."



Television in Detroit

WXYZ-TV • WWJ-TV • WJBK-TV

by Rudy Bretz

DETROIT has had television since March of 1947, when Harry Bannister's newspaper-owned station WWJ-TV first hit the air. About one out of every 18 families have sets there now, which is nothing like New York's one out of seven or Philadelphia's one out of nine, but is a better average than most cities can boast. Three stations, WWJ-TV, WXYZ-TV, and WJBK-TV, are on the air now, and two applicants will be contending for the one remaining channel as soon as they are out of the freeze.

By far the largest proportion of Detroit's video fare consists of programs from New York. Half of these are NBC shows, which are broadcast by WWJ-TV. A quarter are ABC shows from the locally owned and operated station WXYZ-TV, and the other quarter is partly DuMont

and partly CBS, broadcast over WJBK-TV.

WWJ-TV has been on the air for a little more than two years. (That almost gives it pioneer status.) It was the tenth station in the nation at the time it opened up. Although today its facilities are relatively poor compared with those of the other two stations, it is providing nearly half of all Detroit's video programs. From its inadequate little studios, one of which is still operating with iconoscope cameras, WWJ-TV puts out almost twice as many live studio shows as its nearest competitor.

Afternoon Programs

The station has been doing afternoon programming for some time with women's programs, shopping, children's

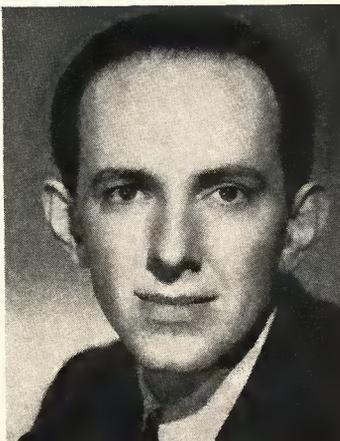
shows and baseball. These afternoon shows are of course, very simple studio productions requiring little, if any, rehearsal time.

As with every hard working studio that has been on the air for a year or more, things are looking a bit shabby, paint is getting chipped off the cameras, sets and title cards are dog-eared and finger marked. The place looks like it has really been used.

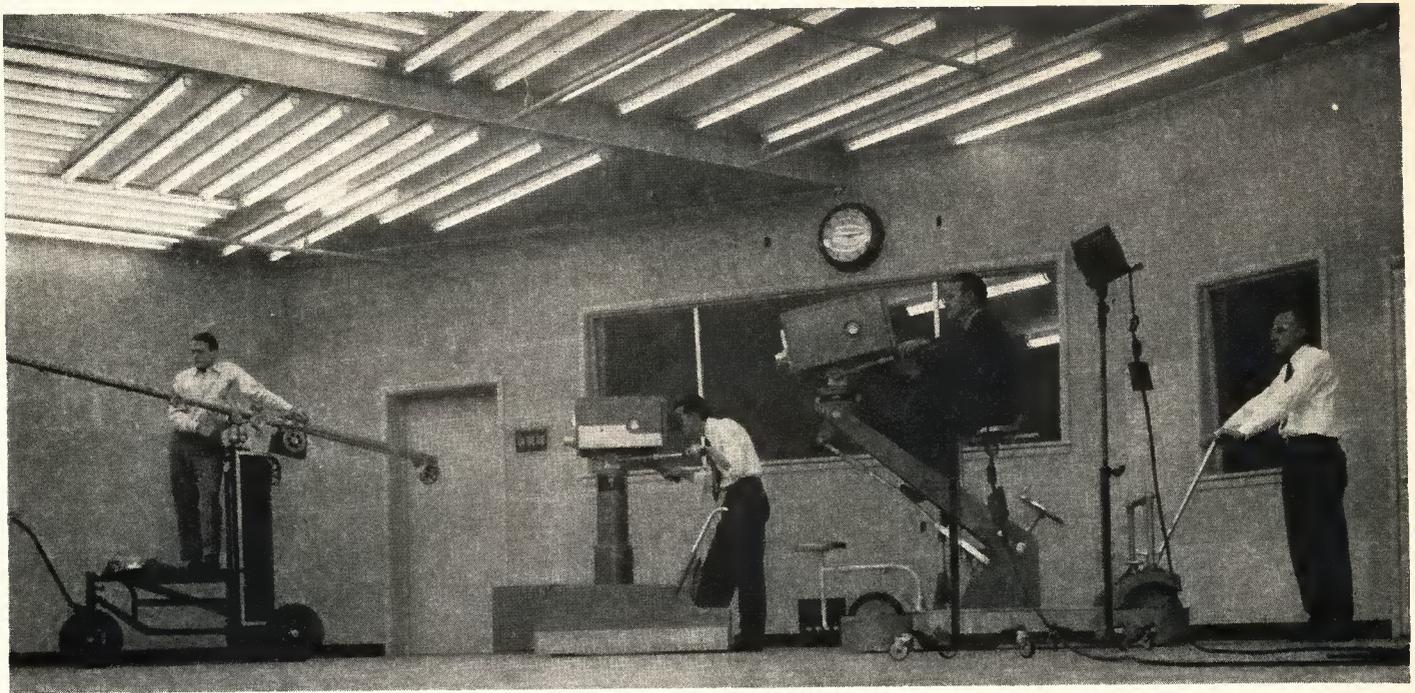
There are two small studios sandwiched into what odd space could be found in various parts of the Evening News plant. To get to one studio the staff has to pick its way thru the circulation department and then the composing room, skirt the noisy press room, descend a narrow back stairs and wind through the huge rolls of newsprint in the paper room. This is Studio T, 26'x14' in size, with a control room about half the size of the studio. It is equipped with three pre-war DuMont iconoscopes, original cameras with which WWJ-TV first went on the air in March of 1947. Lighting is achieved mainly with 2,000 Watt scoops, 24 of which are mounted on a pipe grid hung from the ceiling. These are the broad-beam flood lights which are to be seen in all NBC studios, almost to the exclusion of any other light. For iconoscope cameras with their need for high level, even illumination, they are probably a very satisfactory unit.

Studio A

Studio A is across the street in the WWJ-Radio building. Here the station has adopted a radio studio 40'x25' for television use. The control room is, how-



Rudy Bretz, veteran TV inventor, technician, cameraman and director, formerly with WCBS-TV and until recently production manager of WPIX, New York, has just returned from a field trip which covered 36 TV stations from coast to coast. He is at present associate producer of "Through the Crystal Ball," a series of dramatic ballet programs being telecast on CBS-TV.



WJBK-TV's studio is equipped with the latest television tools. Left to right, Mole-Richardson motion picture type mike boom; GE studio camera mounted on one-man studio pedestal with hydraulic lift; second GE studio camera on Fearless pan dolly. This picture was taken before completion of installations and does not show scenery and other equipment now in use.

ever, still radio size, with the result that there is no place for visitors or production assistants, and the producer himself must work on his feet, standing behind the video engineer. Two DuMont cameras are permanently installed in the studio, both being tripod mounted on 3-caster dollies. Neither studio has a boom dolly.

There is very little storage space anywhere near the studio for props or sets. This is a typical situation in television stations, even where special buildings have been constructed for tv use. Where am facilities have been adapted for television it is almost inevitable. The answer is usually (1) store the stuff in the studio or (2) don't get any stuff in the first place.

None Like CBS

None of these small stations are in the financial position which allows them to do as CBS-TV does in New York, ruthlessly rip everything to shreds the moment each show is off the air. It is a black moment to the producers of a show when thousands of dollars worth of scenery, invaluable a few minutes before, goes down under stage hands axes and hammers.

WWJ-TV has solved the problem by building a permanent set in which they do most of their shows. The flats are repapered occasionally, and can be covered

with drapes or traveller curtains for a little variety, but they tell me all the shows have somewhat the same look. Since the set is never moved, it has been possible to build parallels behind it, a platform about five feet high from which the electrician can reach the five 2,000

watt spots used over the tops of the set for backlight.

The rest of the lighting equipment in this studio is odds and ends, a few scoops and some banks of bird's-eye bulbs in the Bill Eddy tele-lite units.

There are four producers on staff here,

Studio A, WXYZ-TV

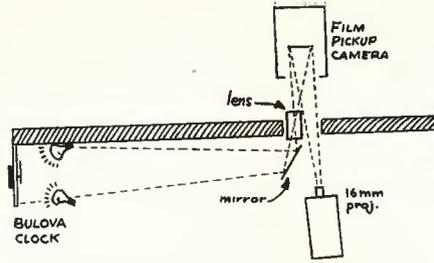


WXYZ-TV's smaller studio, with fluorescent banks and incandescent spots for lighting, is equipped with two RCA studio cameras on pedestal dollies, and a third camera for stand-by, shown in lower right. Row of monitors appearing on the right, inside control room, is as in sketch, page 21.

one devoting all his time to remote programs. Each studio producer is thus responsible for about 4 hours of studio programs per week. Before the network programs from New York were available, each producer put on 7 hours of studio programs a week.

Projection Room

In the projection room at WWJ is Tommy O'Toole, who has devised projection devices that the manufacturers have never thought of. His method of projecting the Bulova clock into the film pick-up ike is worth describing. The ike is on one side of the wall and the projection machines on the other. In the wall, O'Toole has placed an old lens and, just behind it, a mirror. Ten feet away, upside down, is the Bulova clock. The image of the clock, illuminated by two bird's eye bulbs, is then reflected in the mirror, and projected by the lens on the ike tube. (See Sketch Three)



Sketch Three: O'Toole's Pick-up

WXYZ-TV the owned and operated ABC station, is on the other side of town on the top floor of the huge Macabees building which dominates the north side of Detroit. It is a very busy place, crowded, and although it is producing many less studio shows than WWJ-TV looks much busier about it. Again there is far too little room, either in the studio or outside. WXYZ-TV is doing a much more complicated type of production with more controlled lighting and great variety of sets. Three directors

and three production assistants share the production chores. This amounts to two or three hours of live programs for each director and his assistant, considerably less than the four hours per man that WWJ-TV requires.

More Ambitious

Naturally, a more ambitious type of production can be attempted and a better quality show will result. This is one of five stations out of the thirty-five I visited, which utilize production assistants or assistant directors.

ABC has two studios, one on the top of the building, and one on the bottom floor. The latter is adapted from an auditorium and provides a space about 48'x65' in which can be seated an audience of 150. About four audience shows a week are done from here. The end of the studio is set up much like a stage with a large traveller curtain, and a scrim curtain also on a traveller, just behind. The studio is lighted with fluorescents and spots (no scoops or bird's-eyes or other flood lighting). About the value of spot lights for controlled and creative lighting there is rarely any argument. The value of fluorescents, however, is gravely doubted by many people, and strongly upheld by many others. These particular fluorescent units are the slimline type. They go on when the switch is thrown without flickering or indecision.

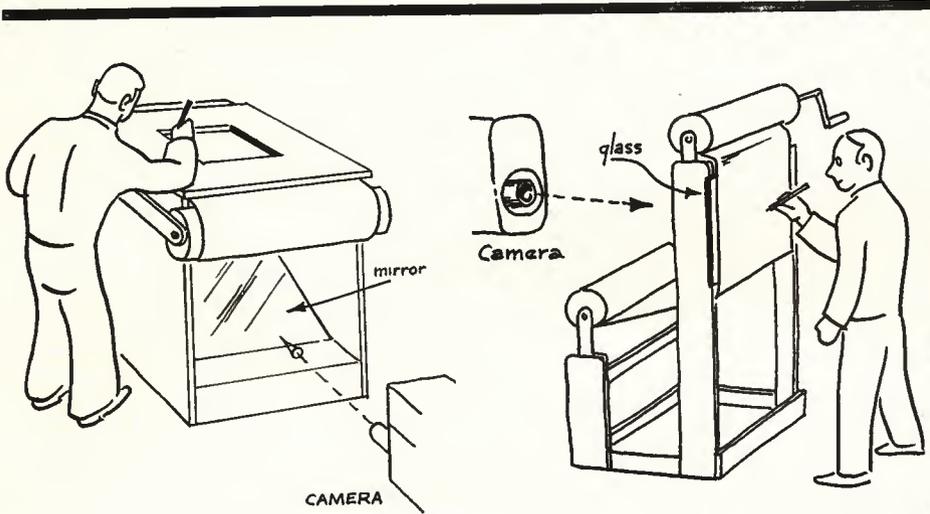
Studio A

Studio A, on the top floor, is smaller (32'x39') and much more crowded. Three RCA studio type cameras chains (\$2,700 more expensive than the field type) are installed here, and the control room equipment leaves little to be desired. One camera is on a studio pedestal and two are on bicycle-seat dollies, the type with two fixed front wheels which are so difficult to maneuver around.

Only two of these three cameras are used on shows, the third is a standby camera ready to take over in case of trouble. There really isn't space to operate three cameras anyway in such a small studio, but standby equipment is often a very valuable thing to have.

Predominantly Spots

Lighting equipment in this studio also is predominantly spots, with about twenty hung above the studio on a pipe grid. They are changed and re-set every time a new set goes in, which is practically every show. Six banks of slimlines are



Sketch One: The Telescriber

Sketch Two: The original set-up

The boys at WWJ-TV have been ingenious in devising special effects for the cameras. The old technique of writing with a fountain brush on the backside of a sheet of paper, so the letters will mysteriously appear on the face, was re-discovered here by a young fellow who used to watch Charlie Holden do it in N. Y. before the war. Later on, two of the staff who had watched him build the gimmick, transferred to WSPD-TV in Toledo and rediscovered it again. They built a horizontal machine similar to the Bretzicon animator instead of a vertical device, and a great deal of fanfare and secrecy was created around it. They

named it the "Telescriber". (See Sketch One)

In the original set-up a mirror was used to correct the image and make it possible for the artist to work right side to. Later a scanning-reversal switch was built into the camera, so the picture could be reversed with a flip of the switch and the mirror was thus eliminated. (See Sketch Two)

The WSPD "Telescriber" works on the same principle with a number of excellent refinements. The camera shoots into a mirror which reverses the reverse side of the paper. The camera is thereby given a corrected view.

mounted on the ceiling for top-light. It is usually to be expected that when a studio installs fluorescents or floods on the ceiling so that the illumination comes directly from above, floor lights are necessary to wash out the shadows that are cast below eyebrows, nose and chin. Four floor stands each equipped with two 2-KW scoops are used here for this purpose. Those serve to further crowd the studio, reduce the mobility of the cameras, and increase unwanted studio noise, as they do in every studio.

However, the 20 spot lights of one and two KW power used in this studio provide well controllable back-light and modelling light. The best lighted studios depend very largely on the incandescent spot-lite. Most motion picture studios have come to rely on spots to the exclusion of any other light.

The control room set-up at WXYZ-TV is unusual in one respect. The directors prefer to stand rather than work at a table. Production desk space is provided, but they prefer instead a more central space surrounded by the engineers and directly facing the camera monitors. Production assistants then stand just behind the directors.

As with all the ABC stations there is a monitor for every purpose. The director does not have to guess what picture is on the preview monitor, or glance above at a little row of numbers before he knows what he is viewing. (See Chart Two)

This studio control room combines the function of studio control with those of film control and master control as well. For purposes of film control the two film monitors are installed here. The Master Control function requires previewing of the in-puts, an air monitor to watch the program going out, and a switching sys-

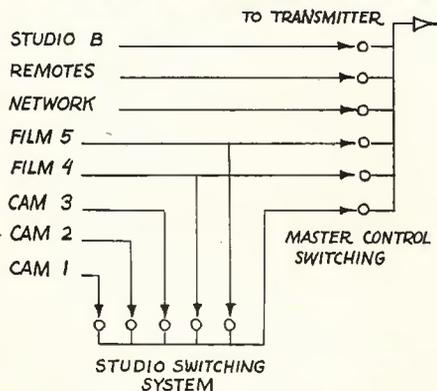


Chart One: WXYZ Switching System

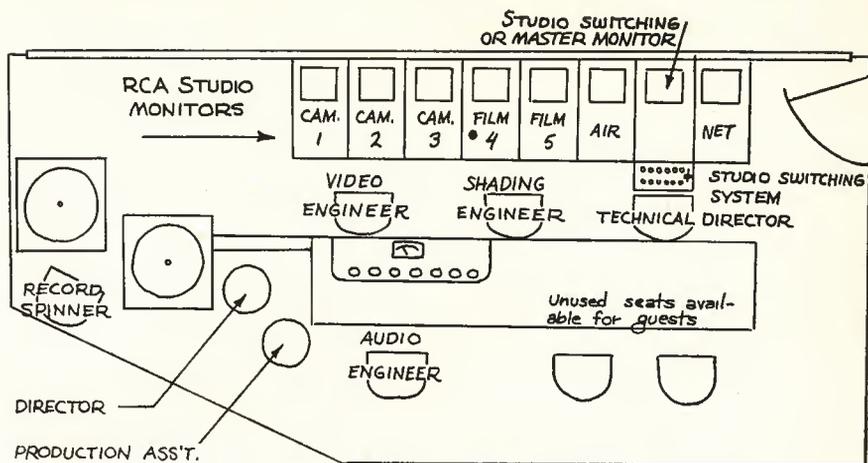


Chart Two: WXYZ Control Room Plan

tem for cutting from one source of program to another. If this station had a separate master control room, such as WWJ-TV has, the air monitor and the network monitor could be removed. A switching system would have to be left for camera switching, and of course, a master monitor, here termed the "studio switching" monitor would still be necessary.

In the event that master control and studio control functions must be separated, so as to allow studio rehearsals to continue while a remote, a film, or a network program is being fed to the transmitter, an auxiliary set of switch buttons is provided so the studio switching system can be by-passed entirely. Then the studio switching system can be used for camera switching only and will not affect the outgoing picture. (See Chart One)

WJBK-TV is owned by the Fort Industries Company which also operates WSPD-TV in Toledo, WAGA-TV in Atlanta, and have applied for a permit in Miami. This station is doing the least programming and employs the smallest staff. Located in the Masonic Temple Building, it is operating one beautifully equipped studio at the rate of a little over an hour or two a week.

Total staff consists of five engineers, and three program people; a program manager, film director, and a photographer, who devotes most of his time to making film commercials. Certain radio departments add television to their functions, so that people who are involved in administration, promotion and publicity, accounting, and traffic are not listed under the television staff. This is the

usual thing where television is a development out of an AM operation.

WJBK has installed General Electric equipment in its studio. They have two of the new studio image orthicon cameras, the only Fearless dolly in town, and the very beautiful and impressive GE production console in the control room.

The GE studio camera is built with an optical viewfinder instead of the electronic viewfinder that both RCA and DuMont provide. The ground glass viewfinder is superior to the monitor on the camera in several respects. The cameraman can see beyond the actual area of the frame so the boom mike will never appear by surprise in the top of the shot, and, the focus on a ground glass is much sharper. He can see that the camera is going out of focus before the audience can notice it.

Lighting in the WJBK-TV studio is all fluorescent top light. The ceiling is plastered with about a hundred six foot slimline bulbs. Floor units are provided to fill the shadows caused by this top light. A few pipes are suspended just below the ceiling for hanging spots later on. Since there is little studio production so far, the problems of sets and creative lighting have not developed very far. When they do, WJBK has room for expansion. Above the studio floor is an unfinished portion of the building which was intended for a large auditorium. It is about 100 by 60 feet with a 40 foot ceiling. It is planned eventually to build an audience studio in this space, or more probably a large studio with a flat floor that can be used as an audience studio by setting up chairs. If and when this is built, it will rival in size almost any studio in the country.

commercials

. . . producing tv commercials . . .

Writers Who Don't Write

. . . the problems of vizualization

By Philip A. Young, Copy Chief, N. W. Ayer and Son, Inc.

BACK in 1940, in the paleolithic days of television, N. W. Ayer & Son was getting its feet wet in a medium that had no experts, few champions, and an audience of maybe five or six hundred people.

Commercial techniques employed in those days were fumblingly self-conscious. That's not to be wondered at; the early stages of anything new are a time for trial and error.

N. W. Ayer has consistently promoted the use of television to its clients over the years, and our efforts have increased with the growth of the medium itself. We believe every advertiser can employ television to marked advantage in one way or another.

Among Ayer clients who have been active on television to date—and the beginning was a decade ago—are Atlantic Refining Company, Goodyear Tire and Rubber, Sheffield Farms, American Tobacco, Kellogg, United Air Lines, Supplee-Wills Jones (Philadelphia) and American Telephone and Telegraph. AT&T has had no regularly scheduled program on the air, but has figured prominently in dedicatory programs at the time radio relay was put into service between New York and Boston, and the opening of the co-ax between New York and Chicago.

Reached Its Maturity

Television has reached its maturity, or is at least standing on the threshold. From the agency's viewpoint, it may be timely to raise, even if we cannot conclusively answer, a few of the questions that loom ahead.

It is a daily occurence in our shop, as in others, for a film producer to walk in with what he describes almost invariably as "a new technique for television commercials." We get as many people together as we can, darken the studio, thread the projector and let fly. Mostly, the results are disappointing. We see

nothing new at all, and the general quality of the production is more than likely mediocre. What is good is expensive.

I keep wondering, as I look at the speculative samples, what the mortality rate is going to be among the dozens of small film producers who have sprung up like mushrooms in the past year or so. It will be high, of course.

More than that, I keep wondering how the relationship between the agency and the producer is going to level off in the years to come. I think it is not too early to establish some sort of sensible allocation of responsibility, and to my mind it should shape up something like this:

Agency Initiates

The agency must initiate the idea behind the commercial. That is obvious, because only the agency can know the sales points to be emphasized. Second, it is the agency's job to indicate to the producer the end result desired, and it is up to the producer to carry out agency instructions.

Now wait a minute. Don't yell yet.

A recent issue of this magazine carried a very sensible article by Mr. Varian Fry, which undertook to instruct the television commercial writer in the ABCs of

movie making. The piece was practical and down-to-earth. But I seemed to sense behind it the old familiar condescension of the Dutch Uncle talking to a wayward lad.

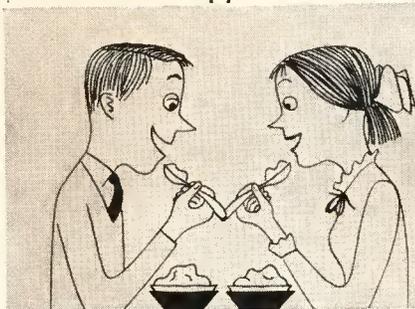
Better Understanding

There must develop a better understanding between the tv commercial writer and the film producer. The writer, as Mr. Fry rightly points out, must acquaint himself with the limitations of the camera—with the planning and hard work and technical knowledge required to produce a motion picture. He must know something of the high cost of special effects such as stop motion, and animation, for example. The producer, on the other hand, must do some pioneering of his own to achieve the effects the writer has in mind.

What I am trying to say here is that the producer must forget some of the hidebound practices of the past, untie his imagination, and become the practical implement of the writer's imagination.

I have repeated the word "writer" a number of times in the preceding paragraphs. Is a television commercial "written" in the same sense that a radio commercial or a magazine advertisement is

Commercial Supplements



Stills like these were used by Supplee Sealtest during the 1948 football season to augment regular one-minute film commercials. Both these and the Lucky Strike stills were shown during timeouts, but never in the case of a player injury.

written? I think not. "planned," or "laid out" are perhaps more descriptive terms.

One of the projects we are working on currently is the commercial structure of a quiz show, soon to go on the air in New York for a local client.

The budget will not allow for film commercials, so we are planning to use live-action commercials, employ the talent on the show, and *integrate* them smoothly into the routine.

Knows Her Product

The writer knows her product thoroughly. She knows that it must be dressed up with seasonal appeal. She knows the talent on the show, and she has done television commercials (on film) for at least two other accounts. Yet, in spite of possessing everything she needs to work with, she came to me the other day and confessed that she was most uneasy about the assignment.

"I know what I want to say—I know what situation I want to develop, but somehow it doesn't seem like a thing you can write down."

Well, obviously, it had to be written. Finally she cornered the producer of the show, the m.c. and the announcer; together they planned the commercial. After that, the writing was easy.

But it was not "writing" in the accepted sense. What was written was merely a description of the action that had been decided upon in conference, plus, of course, the audio lines of the commercial itself which the announcer had to commit to memory.

It must be admitted honestly that the commercial writer who has cut his teeth and matured in AM radio has a great deal to learn and unlearn. Here at Ayer all our writers are urged to develop a sense of this vague process called "visual thinking."

Second Problem

A second major problem the agency is beginning to face is the unconscionable amount of time it takes to produce a satisfactory television commercial. I mean specifically the time of the commercial writer, and the relation of that time to the end product.

Let's take two examples:

One of the most popular commercials on television today is the Lucky Strike Square Dance, performed by cigarettes photographed in stop motion.

From the time the original script was submitted to the client, eleven months

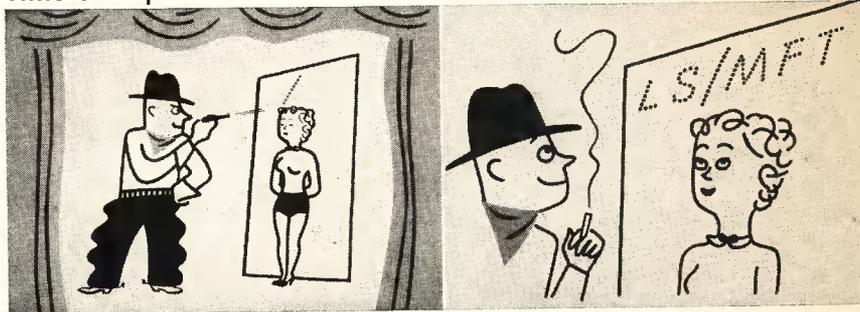
elapsed before the commercial was completed. Nearly a whole year of work to produce one minute's exposure of film! There are many reasons for this, of course. Stop motion photography is one of the most difficult of film techniques, requiring long, tedious hours of camera work. Recording and synchronizing the

hour. Then Dixon will round up his props, and come back for a second session to work out the routine in detail.

Rough Script

The writer then works out a rough script, a job that can be done in an hour and half or two hours. The script is discussed with the agency producer—another

Time-out Quickie



Two of the ten still commercials that Lucky Strike (American Tobacco) used for time-out period during college football game broadcasts during 1947. These fifteen to twenty second spots were picked up right from the field, to prevent possible interference with the game telecast.

sound track was a time-consuming and painstaking job. In the case of this commercial, the writer acted as production supervisor as well, and by his own estimate he devoted about five months *exclusively* to this one film.

Enduring Appeal

I am not suggesting that the time was not well spent. The commercial (an expensive one, by the way) seems to have an enduring appeal, and the "mileage" it has rolled up through repeated exposure on programs and spot schedules has substantially amortized the production cost.

A second example:

Commercials on The Singing Lady program, which we handle on alternate weeks for The Kellogg Company, are built around the comic character on the show, a fat and amiable hobo (Bob Dixon) called Mr. Mittens, who has a remarkable gift of legerdemain. At the outset he seemed a natural commercial vehicle, so our strategy was quickly shaped around him.

The commercial writer assigned to the show has given me an estimate of the time required for each commercial—and there are two commercials on each show.

Again, the idea for the commercial begins not with writing, but with talking. The writer (another young lady) sits down with Dixon and they discuss a possible routine. This takes at least half an

hour. It is submitted to the client after more discussion with the service department representative. It is approved and returned, run through before the show, rehearsed with the camera, and finally put into dress. Provided the writer stays with the idea from the time it is born until it hits the screen, a total of five to six hours have gone into the job.

A radio commercial of comparable length could probably be done in a third of that time.

These then are two of the major problems which the creative heads of advertising agencies must face in television, and they must face them now.

First, a closer and more sympathetic liaison between writer and producer, with the writer gradually getting away from his traditional role at the typewriter and sitting down to plan and plot.

Second, a reduction in the amount of time spent on a given commercial job.

Maybe they are merely separate parts of the same problem. Perhaps, if the writer makes a logical extension of his talents to include a broader understanding of the producer's art—and if the producer, in turn, will work to improve his comprehension of the writer's ideas and the selling strategy contained therein, then a lot of time could be saved, and a better job done.

As it is now, we need a forty-eight hour day.

... magic on tv needs a hand ...

Quicker Than The Camera

by Sherman Dryer, Sherman Dryer Productions, Inc.

ABOUT three months ago Cayton, Inc. advertising agency for the Pioneer Scientific Corporation, asked us to create a fifteen minute TV program for Pioneer's Polaroid Television Filters. Cayton wanted a program in which the commercial would be an integral part of the quarter hour entertainment format.

We proposed "Masters of Magic" for three reasons:

(1) Magic is popular with everyone; hence, television's first program devoted exclusively to magic would command a substantial audience.

(2) In fifteen minutes at least five tricks could be performed; thus, the show would present ample block of entertainment even though only a quarter-hour long.

(3) Any effective demonstration of Polaroid Television Filters could be included in the sequence of tricks, (Two Polaroid television filters held in front

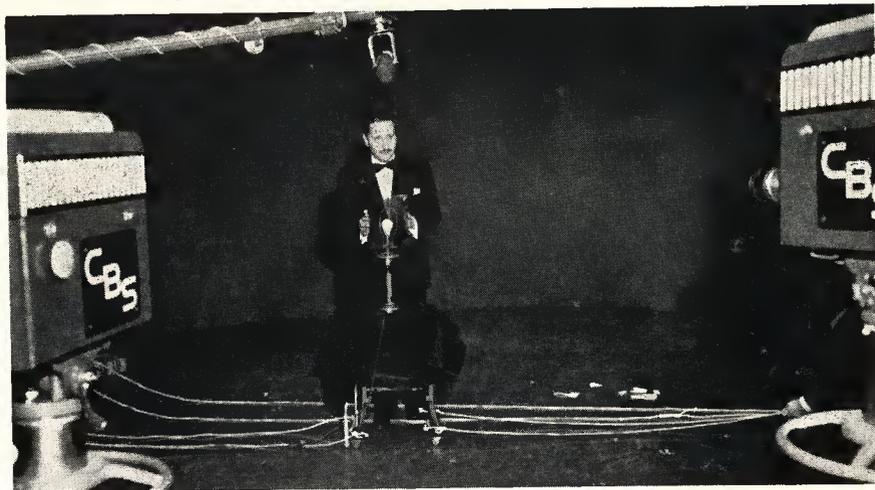
of the master of ceremonies and then slowly turned make his face disappear! ... the principle of glare control.)

(4) Magic irresistibly grips an audience's attention, because they want to figure out the trick if they can; consequently, "Masters of Magic" would hold eyes to the screen more than the average program.

pears. Simple effect? Well ... let's see. One camera is faced into a coal black sheet, and between that sheet and the lens slowly puff smoke from a rubber bulb containing titanium tetrachloride. Not only must the camera focus sharply on the smoke, but the lighting must be arranged so that the smoke does not glare.

Then a second camera, picking up the printed letters from a slowly revolving drum is blended with the image of the first camera. If any step in this process is not exactly right at every moment, the legend either cannot be read or the "mysterious smoke" loses dramatic effect, and alarms the audience into thinking that

Commercial, Too ...



Live commercial by announcer Andre Baruch fits nicely into the program theme of Polaroid's "Master of Magic". Baruch demonstrates use of Polaroid's filter by easy-to-understand manipulation of the product.

TELEVISION COMMERCIALS

Cartoon - Technical
Animation

•
LIVE PHOTOGRAPHY
Optical Effects

•
Everything done in our
own studios—prompt
service—fair prices!

•
**LOUCKS & NORLING
STUDIOS**

245 WEST 55th STREET
NEW YORK 19, N. Y.
CO. 5-6974-5-6

•
"In business since 1923"

From the first telecast it was realized that "Masters of Magic" was a program with special producing problems. Magic by definition, is illusion. All art, of course, contains elements of illusion. A play, a pageant, a motion picture must somehow create effective illusions or your attention will wander and your indifference will shatter the "mood." "Masters of Magic" is a good laboratory program for testing visual experiments and gaining fresh knowledge about production, for whatever new things learned about the effective visual presentation of magic may contain knowledge of value for video dramas in which more subtle and mature illusions for "mood" are essential.

For example, "Masters of Magic" opens with smoke clouding the screen, out of which the opening legend, in the form of printed words, mysteriously ap-

pears. Simple effect? Well ... let's see. One camera is faced into a coal black sheet, and between that sheet and the lens slowly puff smoke from a rubber bulb containing titanium tetrachloride. Not only must the camera focus sharply on the smoke, but the lighting must be arranged so that the smoke does not glare.

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BIG TIME VAUDEVILLE ACTS

... such as were shown at
Keith's-Proctor's-Orpheum Circuits
Sensational aerial acts! Trapeze and slack
wire artists! Trained animals! Bicyclists,
skaters, dancers, acrobats! Available
sound or silent. From producers of
"WOMAN SPEAKS", most successful
short on video today!

FILM STUDIOS OF CHICAGO
135 S. La Salle—Dept. T—Chicago 3

setting, such as the inside of a Genii's lamp or a sorcerer's crystal ball. This effect must be accomplished "live" and on the spot, without any of the advantages of negative, printing or double film that Hollywood uses.

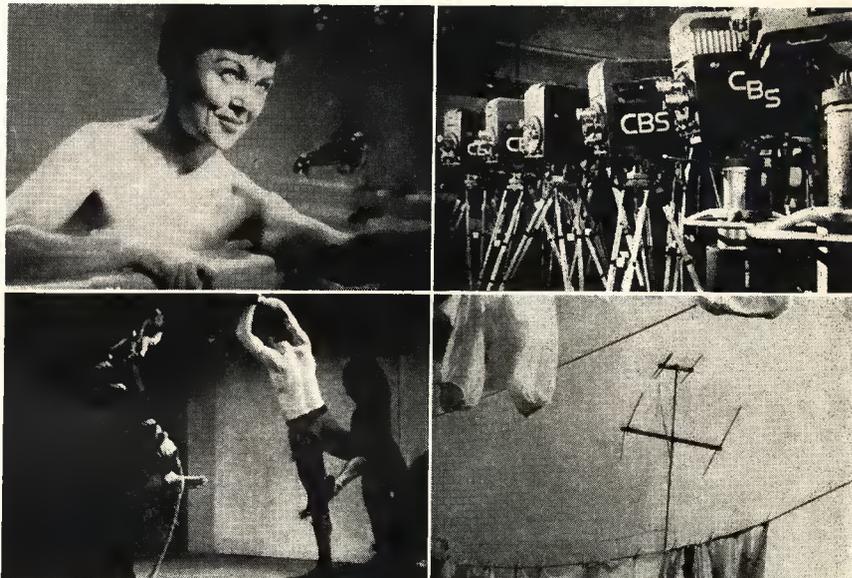
A few weeks ago, for example, the effect of decapitating Baruch and placing his living head inside of a crystal ball was used. Many things were learned from that one — including (a) a steel ball rubbed, but not polished, with wax (to reduce glare) is better than a glass crystal ball; (b) an odd camera angle is necessary in order to "bend Baruch's face so that it truly appears to be locked in the ball; and (c) that the microphone picking up his voice should have an eerie echo added in order to transmit the illusion of his head's being encased in the crystal.

Normally, two cameras are standard equipment for a brief program as modest as "Masters of Magic." But it became apparent from the first moment of production that three cameras were necessary. For one thing, trick effects require never less than two cameras and of course a third camera must be in readiness to carry on the show while new set-ups are being prepared. Moreover, the camera is a pitiless eye. It picks up things that you, seeing magic in a theatre or night club, would not see.

Close-ups are essential in television; but if the camera is focused on a magician's right hand, for example, he cannot misdirect your attention for even a split-second by a gesture with his left hand, a facial grimace, a movement from an assistant at the side of the stage because all these are not in the camera frame.

Consequently, the *angle* at which the camera takes the close-ups is crucial in magic. A bit too much one way or a bit too much the other way and the false lever, or the tiny string or the mechanical prop which really makes the trick work may be revealed. We are bound, not only morally, but by agreement with magician's societies, never to reveal how a trick is performed. As a result, each week's program, which features a *different* guest magician, is a fresh challenge to our know-how and ingenuity.

"Young Giant In A Hurry"



Four shots from CBS's "Television Today," recently released documentary film, above, show the scope of this 35-minute production which covers all major aspects of the television industry in 1949.

THE present status of television and its significance in the nation's life is graphically described in a 35-minute documentary sound film, "Television Today," produced by CBS and released last month simultaneously with a slick 60-page brochure on the same theme.

The film, produced by Victor M. Ratner, CBS vice-president in charge of promotion, makes a thorough investigation of all major aspects of tv, its audiences, programs, technical resources, creative capacities, and effective use for advertising and sales.

The brochure, containing figures, charts, illustrations and comprehensive text, offers statistic and descriptive information on the audience, the role of tv in the home, tv programming, and the advertising record.

"Television Today" is perhaps the best comment on film that television has made yet about itself. It will be made available to business organizations, advertising agencies, schools, colleges and the general public on both 16mm and 35mm film. Actual production was done in the CBS's recently completed Grand Central Studios in New York between midnights and dawns, in order to eliminate interference with normal studio activities. Location shots were made in the homes of set owners, offices of advertising agencies, assembly plants of manufacturers and other non-studio locales. The only professional actors appearing are those in sequences dealing with CBS program rehearsals and performances.

official television inc.

Subsidiary of Official Films, Inc.

A COMPLETE VIDEO PROGRAMMING SERVICE

Films for Television . . .

PROFESSIONALLY PRODUCED

Write for Complete List and Service Details

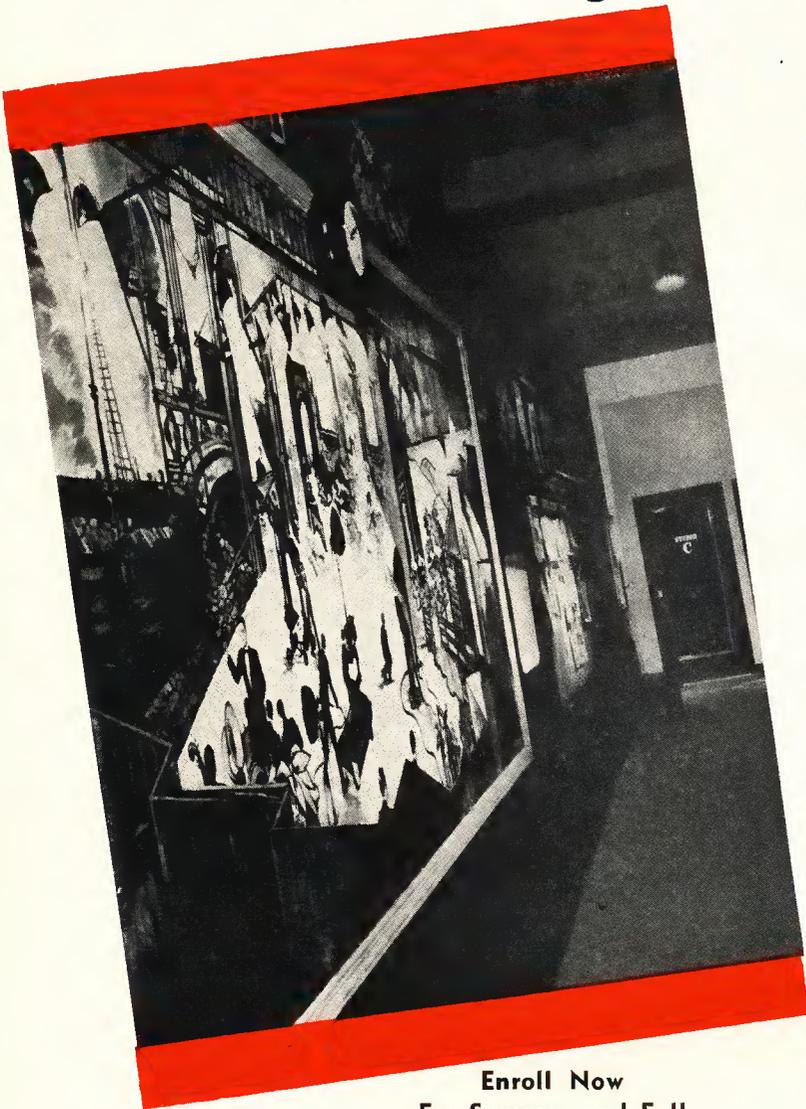
- CARTOON SERIES
- SPORTS SERIES
- CONCERT SERIES

OFFICIAL TELEVISION, INC., 25 W. 45th Street, New York 19, N. Y.

Train At...

TELEVISION WORKSHOP of New York

— *America's Television Training Center* —



**Enroll Now
For Summer and Fall**

Two large air-conditioned studios are utilized for training. The main studio is fully equipped with all necessary electronic facilities including RCA cameras, studio control room, Kleigl lights, Ansco sound projector, Bessler Balopticon, scenery, props, costumes, make-up kits, etc.

A third studio serves for construction of scenery, models, miniatures, and title cards; a fourth is utilized for film editing and screenings.

Camera and studio trainees receive intensive instruction and experience with all types of studio equipment, including television cameras, cables, lights, studio mikes, turntables, audio and video control equipment, sound effects and titling devices.

To give each trainee varied training, students are rotated in each of twenty different studio and station jobs, working daily under simulated "on the air" conditions.

Students receiving program production training write, produce and direct their own shows, utilizing the main studio and a special rehearsal studio. Each production student also receives training and experience in music selection, make-up and costuming, and becomes familiar with set design, special effects, and other elements of production.

○

Left: Foyer and Lounge

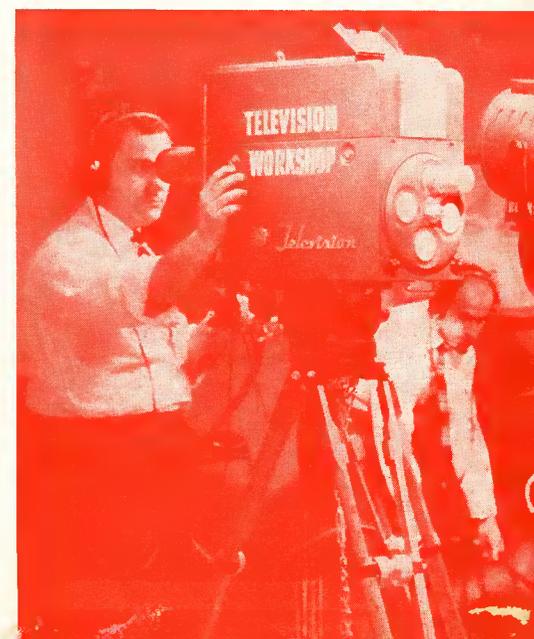
**Lower Left: Trainees Receiving
Control Room Practice**

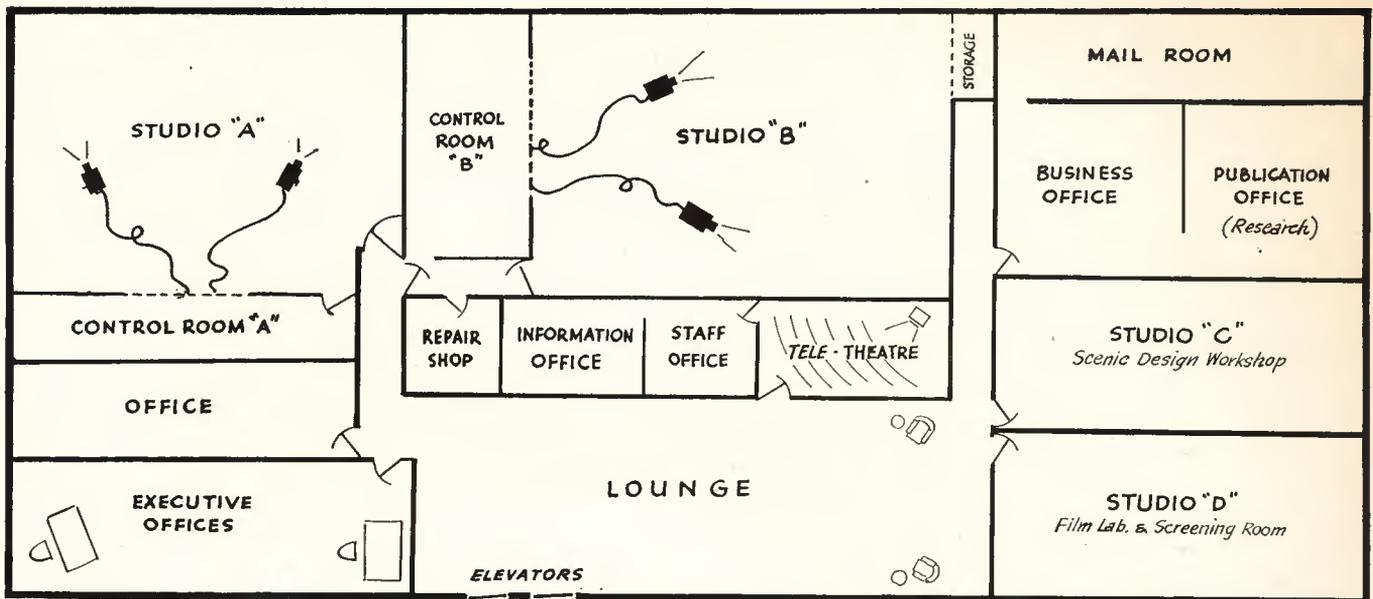
Center: Training With Studio Equipment

Right: Class in TV Film Editing

WRITE FOR INFORMATION TO:

THE TELEVISION WORKSHOP OF NEW





Over 5000 sq. ft. of floor space occupied by Television Workshop facilities.

"You Learn by Doing...."

In "Production Apprenticeship"

- You write scripts and see them produced
- You direct shows, call shots in control room
- You select, "clear" and cue music
- You make-up actors, select costumes
- You prepare floor plans, sketch scenery
- You plan studio lighting and special effects

In "Studio Apprenticeship"

- You handle cameras under studio conditions
- You design and construct scenery
- You shoot, edit and screen film
- You arrange studio Kliegs lights
- You handle studio mikes, audio controls
- You act as technical director

Special Summer Session at Lake George, N. Y. (in the Adirondacks)

If you'd like to get away from the city for your training, you may join the Television Workshop's summer session in production training at Lake George, in the heart of the Adirondacks in upstate New York. No increase in tuition rates. Students live at the Television Workshop's summer camp, located on a State-owned island, at a

cost of only \$7.50 per week, all equipment furnished. (With food, \$30.00 per week). Students are ferried across to the mainland each day for classes and returned each evening. All sports. Summer stock theaters nearby. Swimming and boat regattas. Trips to nearby TV stations. Wives and children over 6 years of age may live at the camp.

YORK



1780 BROADWAY (at 57th St.)



NEW YORK 19, N. Y.



—Programs Available To Sponsors—

Information concerning these programs, now being made available to sponsors by the respective stations, is published as a service to stations, agencies and advertisers. Station desiring listings must return the TELEVISER advertising questionnaire by the tenth of each month, previous to the month of publication.

WAGA, Atlanta

"Personality Plus" — Wednesday — 9:00-9:30 p.m.—Live—Self improvement is the basic theme of this show. Sample subjects include style, make-up, posture, diction, reducing, etc. Program originates from modeling school.

COST: \$180. Commissionable. Talent: \$50. (Time: included.)

"Strictly Between Us" — Friday — 9:00-9:30 p.m.—Live—Two teams that lend themselves to competitive situations are each headed by an announcer, who puts questions, stunts, etc. to opposing teams. Score is kept and prizes given to the winning team each week. The television audience is invited to send in questions and suggest teams for future programs.

COST: \$180. Net. Talent: \$40. (Time: included)

WNBQ, Chicago

"Clint Youle—The Weatherman" — Monday thru Friday—6:40-6:45 p.m.—Live—Combination artist-meteorologist Youle presents weather reports visually by sketching storm areas, rain front, etc., on maps and charts.

COST: \$420. Commissionable. (Time: \$625.)

"Clifton Utley and the News" — Tuesday thru Friday—10:15-10:30 p.m.—Live—NBC commentator Clifton Utley reports the news visually, using maps,

charts, graphs, moving lights, photographs, flip cards, an animating artist, interviews with celebrities... all without the use of a script.

COST: \$1000. Commissionable (Time: \$800.)

WLW-D, Dayton

"Dance Time" — Friday — 7:30-7:50 p.m.—Live—Nancy Wright, Leonard Gorian, Doc Wildeson, small band.

COST: \$150. Commissionable. (Time: included.)

"Olympus Minstrels" — Sunday — 8:30-9:00 p.m.—Live—Joe Lugar's orchestra, Bill Thall, interlocutor, Ann Ryan, Bob Shreve.

COST: \$190. Commissionable. (Time: included)

WXYZ, Detroit

"Rehearsal Call" — Monday — 9:30-10:00 p.m.—Live—A look behind the scenes at a TV program, with vocalist Dee Parker, and the Leonard Stanley Trio, "in rehearsal", plus name guest.

COST: \$290. Commissionable. (Time: \$239.60)

"Starlit Stairway" — Friday — 9:00-9:30 p.m.—Live—Highly polished amateur show with Dick Osgood, emcee, and Phil Brestoff's orchestra. Program has tremendous mail-pull.

COST: \$205. Commissionable. (Time: \$239.60)

WJBK-TV, Detroit

Sandlot Baseball — Sunday — 1:00-6:00 p.m.—Remote—Baseball games in Detroit Sandlot Leagues.

COSTS \$500. Commissionable. (Time: included.)

KLEE-TV, Houston

"Film Theatre of the Air" — Monday — 8:00-9:00 p.m.—Film — Feature movies.

COST: \$50. Net. (Time: \$200.)

"Frontier Theatre" — Saturday — 7:00-8:00 p.m.—Film—Western movies.

COST: \$40. Net. (Time: \$200.)

WAVE-TV, Louisville

Baseball Box Scores — Tues., Thurs., Sat. — 6:45-6:50, Sun. — 6:20-6:30 — Live—Sports Director, Bernie Bracher,

shows scores of major league baseball games and comments on the various games. American Association games are also highlighted.

COST: \$150. Net. (Time: \$256.)

"Junior's Club" — Tuesday — 6:30-6:45 — Live—Features ventriloquist Norma Jarboe and her dummy "Junior" with "big brother" Ed Kallay. Designed for children. Pictures of club members are shown frequently.

COST: \$74. Net. (Time: \$72.)

WMCT, Memphis

"Welcome Mat" — Monday — 7:10-7:30 CST. — Live — Show features Olivia Browne, WMC women's commentator, with guests of local and national interest.

COST: \$50. Net. (Time: \$75.)

KDYL-TV, Salt Lake City

"Speaking of Pictures" — Wednesday — 9:00-9:15 — Live — Photographic school, demonstrating use of filters, how to take various kinds of pictures. Professional cameramen demonstrate techniques.

COST: Upon request to station.

"Magazine for Women" — Wednesday — 7:45-8:00 — Live — Studio show of interest to women; fashions interesting hobbies, etc.

COST: Upon request to station.

KPIX, San Francisco

William Winter & "The News" — Sunday — 10:00-10:15 p.m.—Live—Live news with Winter using photo stills.

TRANSMISSION "T" Stop Calibration for TELEVISION Lenses

- Lens Coating.
- Designing & Manufacturing specialized lens mountings, equipment for television cameras.
- Bausch Lomb "Baltar Lenses" and others for Television and Motion Picture Cameras.
- Rentals - Sales - Repairs: — Mitchell, Eyemo, Bell & Howell, Wall and Cine Special Cameras.

NATIONAL CINE EQUIPMENT, INC.
20 WEST 22nd ST. NEW YORK 10, N.Y.

cinemart
INCORPORATED
new york

radio recording
motion pictures
for television

offices: 565 fifth ave. MU 8-3837
studios: 101 park ave. MU 4-1562

WBZ-TV, Boston

"Carl's Surprise Package"—Tues. and Thurs.—6:00-6:15 P.M.—Live. Children's variety show, featuring Carl deSuze, long established announcer and emcee on WBZ. Main theme is the unfolding adventures of Peek, PoPo, and Madam Poof-Poof, three mythical mice. Audience twist lies in viewers sending in suggested solutions each week for jams in which mice find themselves at end of each episode.

COST: \$175. Net. Time: \$140.)

"Bump Hadley's Country Store"—Wednesday—7:00-7:15 P.M.—Live—Bump Hadley as the perennial tired store keeper, has two Major League personalities from New England as his guests and they chat about baseball. Show has a country store setting and there are real crackers in the cracker barrels and real pickles in the pickle jars, and usually some other food morsel for Hadley and the guests to nibble on. Fans are invited to write questions which Bump puts to the players.

COST: \$100. Net. (Time: \$140.)

KFI-TV, Los Angeles

"Ladies Day"—Monday thru Friday—12:15-12:50 P.M. — Live — Audience participation with music by Bob Mitchell, Buddy Jobe, and Paul "Buzz" Owen. Emcee Bill Stulla presides over program's feature attractions including "Happy Birthday Express", and the "Phrendly Photographer". Audience participates in such games as "Rob the Bank."

COST: \$110. Commissionable. (Time \$90.)

THE HOUSE OF LIGHT FOR PHOTO BULBS

LIGHTING EQUIPMENT

for
The Motion Picture
and Advertising Industry

BARDWELL & McALISTER

Sales - Service - Parts

WALTERS ELECTRIC

740 3rd Ave. (at 46th St.) N. Y. 17

PL. 3-2316

. . . Low Cost - High Rating . . .

OPERATING with what is probably the lowest budget in network television, Chesebrough Manufacturing Company finds itself in the enviable position of sponsoring one of the highest rated tv shows, *Greatest Fights of the Century*, a five minute film series telecast Friday nights over the entire NBC-TV east and mid-west network, immediately following the Gillette bouts. This time period rates a 60.0 average in the April New York Pulse. Cost of package for the 12 station network is approximately \$825 complete, including direction, scripts, announcer, rehearsals and all production expenses.

Credit for this happy state of affairs goes to Cayton, Inc., New York advertising agency recently appointed by Chesebrough to handle its tv advertising of new "Vaseline" Cream Hair Tonic.

Faced with the problem of a client, anxious to enter television, but with most of its budget allocated to other media, Bill Cayton, account executive, and Allan Black, the agency's tv director, recommended a weekly five minute low budget show. The thinking here was that a five minute tv show yields far bigger returns

the agency itself, called, *Greatest Fights of the Century*. The series comprises highlights of famous championship ring battles, featuring the "greats" of the boxing world—Joe Louis, Max Baer, Jack



Louis-Galento

Dempsey, Lou Ambers, Tony Galento, and others.

When Chesebrough approved the show, the next step was to find a good time period, no easy task considering the solid line-up of hour and half-hour shows during the best evening hours. Cayton by-passed the 8-10 p.m. period and grabbed up the five minutes on NBC-TV, Friday night, immediately following the Gillette bouts from Madison Square Garden, and preceding the Chesterfield Supper Club. Until then this highly desirable period had been avoided by other advertisers because of its indefinite length, depending on when the Gillette bout ended.

Cayton worked out this arrangement with NBC: *Greatest Fights of the Century* to be telecast over the entire east and mid-west network every Friday night, providing at least five minutes remained between the Gillette bouts and the Chesterfield Supper Club telecast. If less than five minutes remained an announcement to be made that the show would be heard the following week.

This solution demonstrates that careful agency planning, based on sound tv experience, can solve many a problem of the low budget tv advertiser.



Baer-Galento

per dollar spent than spots. Yet, the entire package, including time and show, costs no more than two one-minute spots.

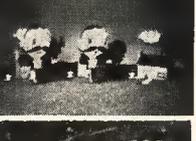
Cayton's tv department came up with a low budget film package produced by

Analysis of Short TV Commercials

A comparison of various types of television commercials in relation to their view

... Commercials

Basic

Types	Examples	Sponsor - Agency - Producer	Product Identification	Degree of Audience Appeal
1. Fully Animated Cartoons		Sponsor: BVD Corporation Agency: Grey Advertising Agency Producer: Telespots	Fairly good	Very high
2. Semi-Animated Cartoons		Sponsor: Atlantic Refining Agency: N. W. Ayer Producer: Audio Productions	Fairly good	High
3. Stylized Cartoon or Stills		Sponsor: Camels (R. J. Reynolds) Agency: William Esty and Co. Producer: Transfilm	Good	Moderate
4. Straight or Live Photography—Interior		Sponsor: Jello (General Foods) Agency: Young and Rubicam Producer: Loucks-Norling	Good	Moderate
5. Straight or Live Photography—Exterior		Sponsor: Local Chevrolet Dealers Agency: Campbell-Ewald Producer: Universal-Campbell-Ewald	Good	Moderate
6. Stop Motion (merchancial animation)—Complicated		Sponsor: Lucky Strike (American) Agency: N. W. Ayer Producer: Jam Handy	Very good	Very high
7. Stop Motion (mechanical animation)—Simple		Sponsor: National Bohemian Beer Agency: Owen & Chappell Producer: Cinemart, Inc.	Good	High
8. Combination Animated Cartoon and Real Photography and/or Optical		Sponsor: Bulova Watch Co. Agency: The Biow Co. Producer: Telemated Cartoons	Good	High
9. Live studio		Sponsor: Colgate Dental Cream Agency: Ted Bates and Co. Producer: Ted Bates and Co.	Good	Moderate
10. Slides, cards		Sponsor: Park Sheraton Agency: Robert Feldman, Inc. Producer: Robert Feldman, Inc.	Fair	Low

ng characteristics and production considerations.

Considerations and Objectives

Twenty Second— Sixty Second Spots	Repetition	Demonstration	Cost	Production Time
Both	Very high	Medium	High	Long
Twenty	Medium	Good	Medium	Shorter than Full Anima.
Twenty	Fair	Good	Low	Short
Both	Fair	Very good	Medium	Moderate
Both	Fair	Very good	Higher than interior	Longer than interior
Both	High	Good	High	Long
Both	High	Good	Lower than complicated	Shorter than complicated
Both	Good	Very good	High	Long
Both	Low	Good	Medium	Moderate
Both	Low	Very low	Very low	Very short

THE short spot is gradually assuming a greater importance in commercial television production, because, as more and more stations take the air, and as the number of receivers increases, the advertiser is getting something close to a mass market at which to shoot.

This sixty or twenty second time segment is very often the only means available to the business man with a small or moderate advertising budget who wishes to enter the video medium. Once he decides to try television, he and his agency face the problem of choosing the most suitable type.

In many cases, the 'live' spot is more desirable for direct sales, because the message, the demonstration, and the product carry a more urgent, a more immediate appeal. Too, the product advertised, its price tag, and the sales approach may be changed too often by the company to warrant the cost of putting the commercial on film.

The advantages, however, in putting a commercial on film, are many and varied.

1. Film spots that are well done can be more economical in the long run.
2. In many cases, demonstration of the mechanical operating parts of a product is almost essential.
3. It's possible for a regional or national advertiser to put the same commercial on many stations simultaneously, or at choice times.

4. The technical effects allow for a tremendous variety in the subject matter and type of treatment that can be used.

This broad analysis of the various types of short television commercials in the accompanying chart is not intended as a rigid formula. There are many variables within each category. Size of cast, rehearsal time, costumes, props, and so forth, affect cost and delivery time. These analyses are based on skillfully produced commercials.

TELEVISER is indebted to the film companies and their executives that helped in the compilation of this chart.

Addenda to January Station Directory

Atlanta, Ga.

WAGA-TV—Fort Industry Company
(On the Air: March 8, 1949)

1032 West Peachtree St. N.W., Atlanta, Ga.
Managing Director.....James E. Bailey
Television Manager.....George B. Storer, Jr.
Commercial Manager.....Claude Frazier
Promotion Manager.....Arch Ragan
Production Director.....James Loren
Film Director.....Ernest L. Elsner
Chief Engineer.....Paul B. Cram

Cincinnati, Ohio

WKRC-TV—Radio Cincinnati, Inc.
(On the air: April 4, 1949)

Times-Star Building, Cincinnati, Ohio
Exec. V.P. & Sta. Mgr......Holbert Taft, Jr.
Program Manager.....L. Joe Bolles
Dir. of Field Programs.....Syd Cornell
Dir. of Film Programs.....Nevin Paskow
Prod. Facilities Mgr......Dorothy S. Murphy
Technical Manager.....George Wilson
Station Engineer.....Dick Trompeter
Commercial Manager.....Roger Read
Publicity Director.....Charlton Wallace

Erie, Pennsylvania

WICU—Dispatch, Inc.
(On the air: March 15, 1949)

3516 State St., Erie, Pennsylvania
Program Manager.....Bert Gold
Dir. of Film Programs.....John Cook
Commercial Manager.....John Rossiter

San Diego, Calif.

KFMB-TV—Jack Gross Broadcasting Co.
(On the air: May 16, 1949)

1375 Pacific Blvd., San Diego, Calif.
Pres. & Gen. Mgr......Jack O. Gross
Program Coordinator.....Al Flanagan
Production Supervisor.....Dick Darley

Columbus, Ohio

WLWC—Crosley Broadcasting Corp.
(On the air: April 3, 1949)

3165 Olentangy River Road, Columbus 2
President.....James D. Shouse
Station Manager.....James Leonard
Program Manager.....Richard Rider
Prod. Facilities Mgr......Walter S. Jacobs
Technical Manager.....Charles Sloan
Commercial Manager.....George Henderson

Dayton, Ohio

WLW-D—Crosley Broadcasting Corp.
(On the air: March 15, 1949)

18 W. Monument Ave., Dayton, Ohio
General Manager.....John T. Murphy
Sales Manager.....H. P. Lasker
Program Director.....Don Faust
Chief Engineer.....Howard Lepple

WHIO-TV—Miami Valley Broadcasting Corp.
(On the air: February 23, 1949)

1414 Wilmington Ave., Dayton, Ohio
President.....James M. Cox, Jr.
Station Manager.....Robert H. Moody
Program Manager.....Lester G. Spencer
Dir. of Film Programs.....Nancy Hale
Prod. Facilities Mgr......Oscar Baker
Master Control Super.....Jack Hodgkinson
Station Engineer.....Ernest L. Adams
Commercial Manager.....Harvey R. Young, Jr.

San Francisco, Calif.

KGO-TV—American Broadcasting Co.
(On the air: May 5, 1949)

155 Montgomery St., San Francisco, Calif.
General Manager.....Gayle V. Grubb
Dir. of Programs.....Bloyce Wright
News & Special Events.....Vic Baker
Chief Engineer.....A. E. Evans

Miami, Florida

WTVJ—Southern Radio & Television Co.
(On the air: March 21, 1949)

17 N.W. Third St., Miami, Fla.

General Manager.....Robert G. Venn
Program Manager.....Clyde H. Lucas
Station Engineer.....Earl W. Lewis
Sales Manager.....M. J. Weisfeldt
Technical Director.....John A. Shay

CLASSIFIED ADS

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

ATTENTION! TV-FILM PRODUCERS—SALESMAN, with excellent contacts, covering major TV-cities seeks top-notch salable film properties—to present to sponsors and agencies. Box No. 364.

YOU'RE LOOKING FOR US! Opportunity doesn't even have to knock! We're waiting for her at the door, with a ready welcome mat. Two young, single, veterans desire positions with an up and coming TV Station. First Class Radio Telephone, Second Class Radio Telegraph, and Amateur W2VRJ, W1RXI FCC Licenses. Graduates of Technical School of Radio and TV. Excellent background on AM, FM, and TV Transmitters, practical work, and related equipment. Also training in TV cameras and studio work. Ready, willing and able, unimpressed by hard work and long hours! Write Box 228B.

SPOT OR FLOODLIGHT STANDS, Detachable leg type, BARDWELL & McALISTER. Extends from 3 ft. 3" to 7 ft. 6" with 3" roller casters. Regular Price \$34.08, our price, in original cartons, \$22.00 F.O.B. New York City. WALTERS ELECTRIC, THE HOUSE OF LIGHT, 740 Third Ave., New York 17, N. Y.

WANTED JOB IN T.V. STATION. College graduate, age 25, veteran, excellent character, intelligent, reliable and a hard and willing worker, wants opportunity to learn. Desires to make TV life's work and seeks position in TV station in or out of city; any salary. Write Box HRW.

Auricon-Pro 16mm "Double-System" Camera

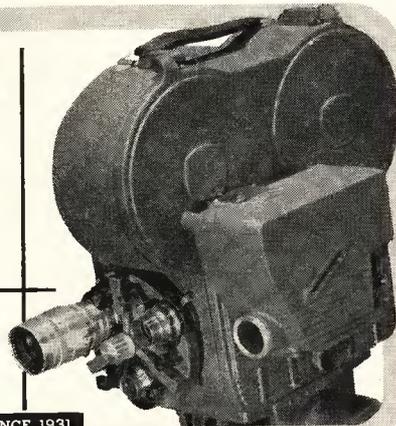
at \$644.50 (Silent Model CM-71-S) provides a professional camera for producing 16mm Television Films, with ease and economy.

Write today for Free Auricon Catalog

BERNDT-BACH, Inc.

7371 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



VACUUMATE

VAPORATE

EXCLUSIVE SALES AGENT

ONE TREATMENT LASTS THE LIFE OF THE FILM

MOVIE FILM PROTECTION
against SCRATCHES, WEAR
OIL FINGER MARKS
CLIMATE

General Film Labs., 66 Sibley St., Detroit, Mich.
 Vacuumate Corp., 446 W. 43rd St., New York
 Colburn Laboratory, 164 N. Wacker Dr., Chicago
ASK YOUR DEALER

RESERVE Your Own Personal Copy of TELEVISER

Don't Be the Last Man in Your Organization to Read
A Dog Eared Copy of TELEVISER

DURING 1949 DON'T MISS THE MOST AUTHORITATIVE COVERAGE OF TELEVISION

- ... ADVERTISING — FACTS AND FIGURES
- RECEIVER DATA
- ... SPECIAL SPONSOR CASE HISTORIES
- PROGRAMMING
- ... PRODUCTION AND DIRECTION
- STATION MANAGEMENT
- ... PROGRAM AVAILABILITIES
- PROGRAMMING AIDS
- ... STATION OPERATION
- THE TELEVISION FILM INDUSTRY
- ... NEW TECHNIQUES AND EQUIPMENT
- LEGAL ASPECTS OF TELEVISION BROADCASTING
- ... SPECIAL REPORTS ON STATION CONSTRUCTION
- SPECIAL REPORTS ON STATION PRODUCTION FACILITIES
- ... PERTINENT DIRECTORY LISTINGS

PERMANENCE—

You will want to save each copy of TELEVISER for ready reference.

↓

Please Enter My Subscription for

Televiser

monthly journal of television
1780 Broadway, New York 19, N. Y.
PLaza 7-3721

One Year
At \$5.00

Two Years
At \$8.50

Three Years
At \$12.00

Remittance is Enclosed

Bill Company

Bill Me

Add \$1.00 for all foreign, except Canada.

NAME _____ POSITION _____

FIRM _____

ADDRESS _____ ZONE _____

CITY _____ STATE _____

NAME _____ POSITION _____

FIRM _____

ADDRESS _____ ZONE _____

CITY _____ STATE _____

Everything

for your

TELEVISION Film COMMERCIAL



Live-Action Film!
Stop-Motion Animation!
Cartoon Animation!
Special Effects!
Trick Photography!
Film Slides!



Now We're Serving Television!

Thirty Years of SERVICE to the motion picture industry has given us the "know-how" necessary to meet Television's most exacting requirements!

Top TELEVISION STATIONS and ADVERTISING AGENCIES have already learned that NSS possesses the craftsmen and facilities to meet their varied *film budget demands!* We can do it for YOU!

Whether it's a "station break", a "weather spot", a "one-minute commercial", an advance "trailer" on a motion picture or a "live" show . . . if it's on FILM . . . 16mm or 35mm . . . let us provide you with a quotation and the benefits of our experience!

STUDIOS in New York and Hollywood • LABORATORIES in New York, Hollywood, Dallas and Chicago • OFFICES in 31 Cities

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

630 Ninth Avenue, New York City — Circle 6-5700