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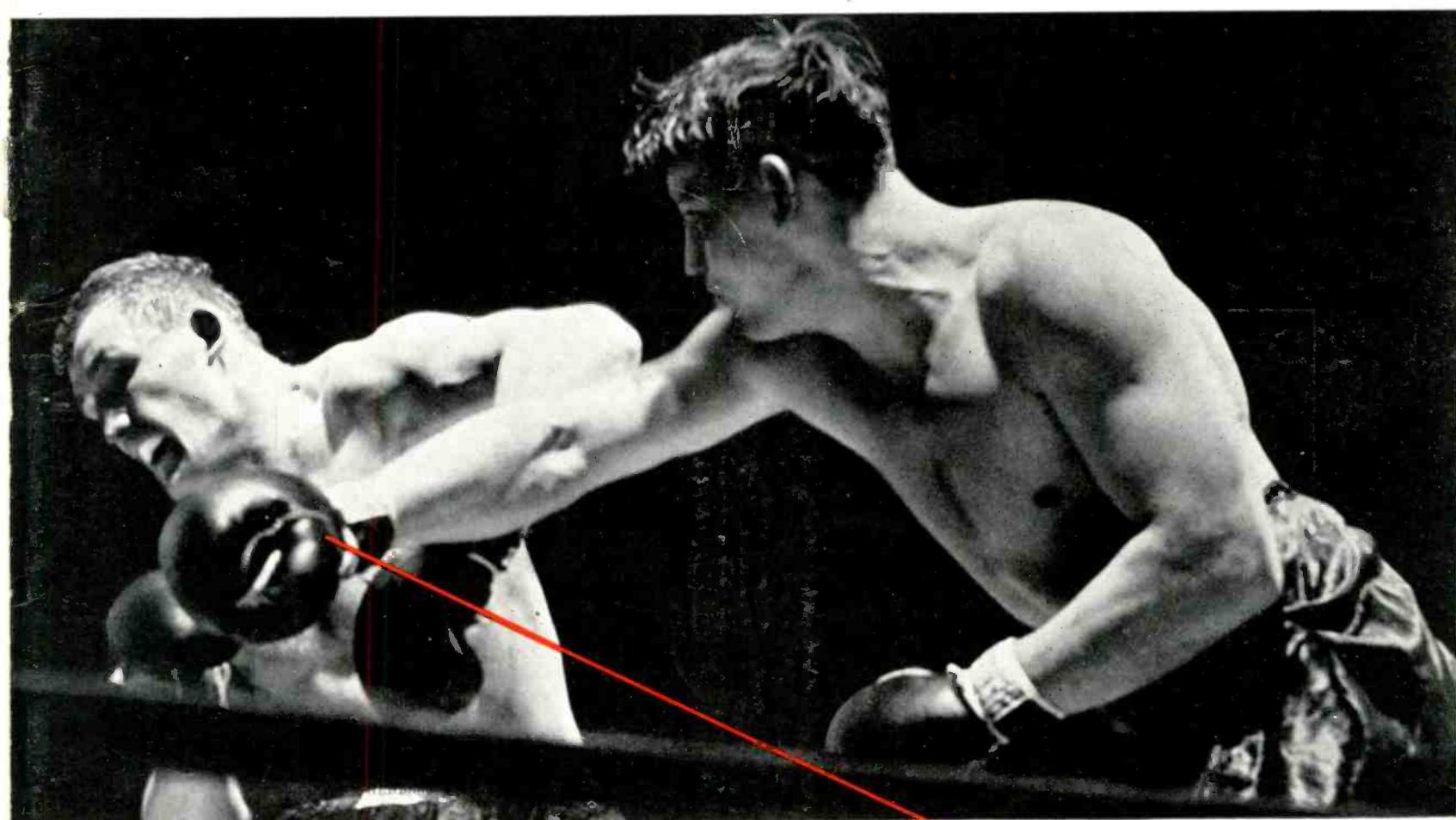
Sept. 1947

September

35¢

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY



television that packs a wallop

The "Gillette Cavalcade of Sports" is easily the hardest hitting commercial program on television today. Regularly televised by NBC direct from major arenas, these weekly boxing shows attract and hold large audiences. In addition they automatically select viewers who are natural customers for all Gillette products.

As exclusive sponsors of all NBC fight telecasts since September, 1944—  
Gillette through its agency, Maxon, Inc., established an early franchise in  
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more than a score of major advertisers and agencies who are currently pooling  
their specialized skills with the television production experience of NBC  
experts toward the development of top-flight commercial television.



NBC Television

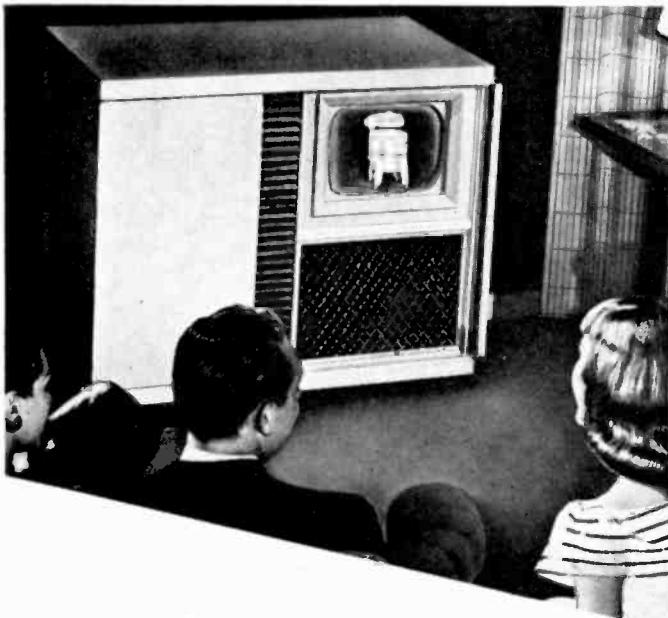
NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK  
A Service of Radio Corporation of America

# LOS ANGELES

most picture-minded market in the world

# KTLA

most sales-picture-minded station in the world



The people of Los Angeles think  
and live in terms of pictures...  
dominant business of the community.



Nowhere has television—the newest  
form of visual communication—  
had a more enthusiastic reception.

Result is an exceptionally sales-responsive  
television audience...as proved by  
actual sales records over KTLA.

**KTLA** will prove a strong selling force for your product,  
whether you use your own national program or one of the several proven packages which  
KTLA has available.



Station KTLA  
5451 Marathon Street Hollywood  
Klaus Landsberg — West Coast Dir.

National Sales Representative  
George T. Shupert, 1501 Broadway, N. Y.  
BRYant 9-8700

A SERVICE OF PARAMOUNT PICTURES Inc.

Volume IV, Number 9, Sept. 1947

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*Starting with this issue:*—

TWO NEW DEPARTMENTS  
Technical Operations—for  
the operating engineer  
Television Magazine's  
Audience Research

Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Single copy, 35 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$4.00; in Canada, \$4.50; elsewhere, \$5.00. Entered as second-class matter February 20, 1946, at the post-office at New York, New York, under the act of March 3, 1879. Copyright 1947 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.

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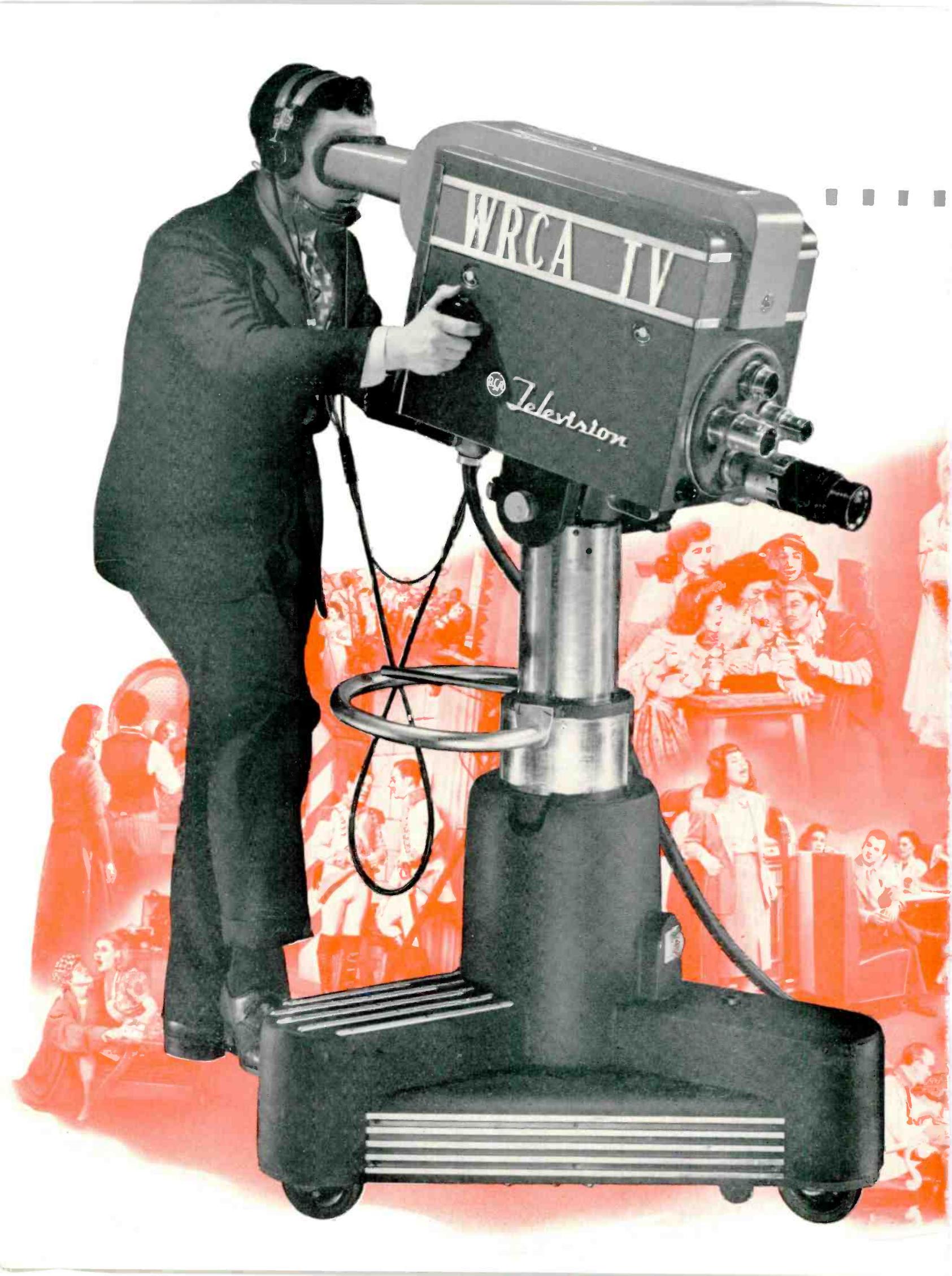
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RCA

Television

# .a revolutionary new studio camera

Produces sharp, realistic television pictures  
without hot lights

THIS IS IT! RCA's new studio camera which does for indoor productions what RCA's super-sensitive field camera equipment did for outside events! Television pictures produced with this camera are sharp and clear, contain half-tone shadings needed for natural-appearing images, show detail in the highlights and shadows—all without the glare and heat formerly required in television studios.

Gone is the need for expensive, intense studio lighting. No need for oversized air-conditioning plants. You get brilliant, sharply defined pick-ups at light levels of from 100 to 200 foot candles . . . functions down to 25 foot candles.

This studio camera opens new fields of studio production. Is simple to use and requires no fussy shading adjustments. Offers higher resolution and lower noise level than the field-type, image-orthicon camera with somewhat less sensitivity which is not required in the studio. You see exactly what you are picking up on an electronic view finder at the back of the camera.

The turret-mounted lenses can be switched in a matter of seconds. Lens ranges from 35mm f/2.8 to 135mm f/3.8 cover all studio requirements. Depth of focus is such that refocusing is seldom required.

The "eye" of this camera is a new studio-type, image-orthicon tube. Circuits and components used with it are similar to those in RCA's field camera. Therefore, anyone familiar with the field camera can operate or service the studio camera without special training.

The only camera connection needed for operation is a flexible, lightweight cable less than an inch in diameter. Intercommunication facilities for the operator and built-in tally lights are provided to co-ordinate all programming directions.

Here, we believe, is a real aid to versatile, low-cost studio programming . . . brighter, clearer, steadier telecasting. An early order from you will help us meet your delivery requirements. Write Dep. 79-I



STUDIO CAMERA CONTROL—one required for each camera . . . becomes part of video console . . . permits operator to monitor and control quality of picture signal (amplifying, mixing, blanking, synchronizing, etc.).



VIDEO CONSOLE—composed of studio and film camera controls, a master monitor, and switching, lap-dissolve, and fading facilities for selecting the camera pick-up desired. "Building-block" design assures a compact, unified appearance . . . permits adding extra units at any time.



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

In Canada: **RCA VICTOR Company Limited, Montreal**



# WASHINGTON

New Haven and Wilmington bids get okay . . . new applications . . . FCC news —by Dorothy Holloway

**O**UTLOOK for network television grew a little brighter this month when the FCC gave the phone company a green light to install 512 more miles of coaxial cable, connecting important tv terminals in the south and midwest.

To be linked are Minneapolis and Des Moines; St. Louis, Memphis and Frankfort, Ky.; and Augusta and Atlanta, Ga.

The Augusta-Atlanta stretch will complete the transcontinental cable hookup from New York to Los Angeles via the southern route, while the St. Louis to Memphis link will be the first step toward a contemplated Chicago-New Orleans circuit.

At least two years will be required for completion of the entire project, it was believed.

### Speed Up In Tele Bids

Rate of filing has speeded up considerably in the past few months, with every indication from FCC and industry sources that many of the faint of heart who withdrew applications in '45-'46 are planning to return to the fold.

FCC engineers report considerable interest from would-be bidders in several markets like Chicago, Detroit, Minneapolis, Dallas, etc., where available channels are being rapidly exhausted.

At deadline, new station bids were in prospect from the Beck Radio School and Television Labs in Minneapolis (to be filed by counsel Roberts & McInnis); from Marshall Field, new owner of the Chicago Times, and from a third wealthy manufacturer who is seeking an East Coast assignment.

Considerable bally-hoo heralded the bid last month from CBS for Chicago. Move was hailed as nailing the coffin on Columbia's hopes for color video in the near future. Net already operates WCBS-TV, New York City, has a working arrangement with WMAL-TV, ABC affiliate in Washington, D. C., for pick-ups out of the Capitol City.

CBS asked for the No. 11 channel, specified an out-of-pocket construction cost of over \$300,000. Station expects to lose money throughout the first year of operation. The transmitter will be located at No. 1 North LaSalle Street, site of Columbia's FM operation and will prob-

ably go on the air next summer.

Modest, community-sized tv operations were sought by two other bidders. One, J. Hale Steinman's WDEL, Wilmington, asked FCC to reinstate an earlier bid which the publisher withdrew last year when the color versus black-and-white controversy was at its height. The second community operation is planned by the Elm City Broadcasting Co., licensee of WNHC, New Haven, Conn. Both stations would be on the route of the phone company's coax hookup between New York and Washington as well as within reach of DuMont's projected radio relay web between these points. FCC okayed these two applications late last month.

WNHC is short on capital, but long on engineering know-how. Station plans to get its station on the air for rock-bottom price of \$100,000. It will get credit from DuMont for an "Acorn package" transmitter and rely on bank loans for part of its other expenses.

WNHC expects to use New Haven's sole tv channel (No. 6), and to reach an estimated 500,000 televiewers. It will pick up DuMont programs "over the air" from WABD, New York City and tie into any relay system DuMont may inaugurate.

Stockholders include Patrick J. Gode, New Haven postmaster and Democratic committeeman; Aldo Dominicus, macaroni manufacturer; and Caro Ray, consulting engineer.

In Wilmington, WDEL will put up a snug \$114,500 worth of transmitter, using the No. 7 channel, and studio facilities of the AM station. Steinmans have no present plans to ask reinstatement of earlier bids for Lancaster and Harrisburg, Pa.

Newest tv bid to arrive at FCC comes from the Empire Coil Co., for Avon, Conn. Company is a New Rochelle manufacturer of coils and transformers for radio receivers. President is Henry Mayer, former law partner in the firm of Kramer & Mayer, New York City, and now head of the Empire Coil Co.

Like the Elm City Broadcasting Co. of New Haven, the Empire Coil Company expects to get a healthy

bank loan to underwrite station construction.

Mayer's application pegs these costs at \$246,250. He has \$108,500 in existing capital, of which \$50,000 is available for the station. In addition, he will borrow \$250,000 and offer \$135,000 worth of stock for sale.

The company expects to pay out \$10,000 a month in operating expenses, but by selling 60% of its program hours, to gross a monthly revenue of \$15,000. The station will operate on channel 10 and reach an estimated 556,011 audience.

Down Texas way, oil magnates Rogers Lacy and Tom Potter are teamed up in the Lacy-Potter Broadcasting Co., bidding for a Dallas, Texas station. They hanker for the No. 8 video position and plan a high-powered 35 kw picture and 18.5 kw sound operation.

The multi-millionaire partnership will spend \$300,000 on the station and house its studios in the new Rogers Lacy Hotel. Hotel will then feature "A tv set in every room!" promotion campaign.

Both men are newcomers to video, have AM bids in other Texas towns. Their mentor is F. J. Kelley who prepared both engineering and program aspects of their application.

From Florida comes word that J. Frank Katzentine, licensee of WKAT, wants to reinstate an application for Miami Beach. Katzentine had been scared out of tele by the color fight last year.

### Tele Loses No. 1 Channel

As was to be expected, the Television Broadcasters Association has asked for argument on FCC's Indian-giving maneuver in handing the No. 1 tele channel over to fixed and mobile radio services. (In return, however, tele was relieved of necessity of sharing its other channels with outsiders. Only exception are tv slots 7 and 8 which, of necessity, will be shared with government transmitters.)

At deadline, tele men were expected to oppose loss of the No. 1 channel, although there was some sentiment within the industry that FCC had taken the only course open to it. Only permittee on this channel

(Continued on page 39)

# One Order for \$8,167.00 *and what it tells* *about the CBS-Television market, today*

Today, Television makes a unique *impact* on the *people with money to spare*—just as Radio did 25 years ago.

Today, Television's 50,000 home sets are in the hands of people who, literally, can buy anything—even items with \$2,000 price tags. (Just as radio sets were when Radio's listeners could afford \$400 - \$600 for receivers . . . and when Radio's size was numbered in the thousands instead of the millions.)

The impact of CBS Television's power is clearly shown by a letter from one new Ford customer—as significant to the Ford Motor Company in its first year\* of Television as it will be in Ford's fifty-first year of Television.

*"I am replacing my trucks with Fords. It is Ford's demonstrations on CBS Television that convinced me for the first time that Fords could take the pounding my trucks get. Seeing Ford's bump test at high speed and seeing their deep-water performance sold me."*

This was written by the President of the Groll Trucking Firm, serving Metropolitan New York—who went out and placed orders for \$8,167 worth of Fords right after writing this letter.

For the greatest *sales* impact in the history of advertising: for *living sound and moving sight* . . .

## see CBS-Television

15 Vanderbilt Avenue, New York 17;  
or, Radio Sales, the *Spot*  
Broadcasting Division of CBS

\* This month the Ford Motor Co. celebrates its first anniversary of television advertising on WCBS-TV. Summer: Brooklyn Dodgers Baseball. Winter: Madison Square Garden Sports.

**The ability to demonstrate products in action is one of television's most persuasive sales tools.**



# telescope — industry news in brief



**ADVERTISERS:** Eighty-nine advertisers were on television during August, which reflects a jump of 14 over the July figure of seventy-five. In addition eleven new accounts have already announced schedules to start this fall. (See pages 26, 27.) . . . Rate cards are definitely on the up-swing with the growth of circulation. (See page 23.) . . .

Philco and Philco distributors are planning to make full use of television's advertising powers with time bought in Washington over WMAL-TV and WNBW and five programs scheduled for KTLA, Los Angeles. (See page 23.) **CIRCULATION:** Round figure approximations of the operating stations on set installations in their area show New York with close to 40,000; Philadelphia—8,500; Chicago—5,300; Los Angeles—3,000 to 4,000; Detroit—2,000; Wash—600.

Latest RMA figures show 10,007 sets produced during July, bringing the total reported production to 56,396 for the first seven months.

**NEWSPAPER NETWORK?**: Recent meeting in Chicago of newspaper men with television interests has been responsible for much trade speculation and gossip. On the surface meeting was called "to explore mutual problems that would confront newspaper-owned and operated television stations."

Thinking of some of this group is that it would be to their own interest to promote a new network, and what stronger affiliates could they have than their fellow newspaper brothers. The New York situation would automatically freeze out the Daily News from the present operating networks. Therefore it would be only natural for them to want a new network. Just how its cousin, the Chicago Tribune, would fit into this setup, with its dominant position with Mutual, is the big question mark.

In their press release it was brought out that in order to bring the American public the best possible programs, adequate networks should be established as quickly as possible. Coupled with this statement was the announcement of Western Union's plans to become a common carrier for television, and that in about six months a Western Union micro-wave system would be available between New York and Chicago, via Albany, Cleveland and Detroit; via Pittsburgh, Cleveland and Detroit, and via Pittsburgh, Cincinnati and St. Louis.

However, estimate of completion of the New York to Chicago link within six months was over-optimistic. Tower construction alone over this route could not be completed within that time. Towers are now in between New York and Philadelphia and between New York, Washington and Pittsburgh, but necessary equipment for television relaying has not been ordered as yet.

While other problems of operation were discussed, such as studio lighting, construction, micro-wave relays, rate structure, and so forth, most important topic was tele-news coverage. Newspapers naturally feel that it is their obligation to make television a powerful news medium. Once-a-week newsreels would not be sufficient. Some of the stations, although not on the air as yet, have been shooting local color stories for some time, to fill out the news programs.

Representatives of AP, INS, UP and ACME were called in to see what they could offer in news coverage for television. UP came up with a complete television news package. Program is based on wire and tele-photo combined service. Equipment and operator will be furnished by UP. Plan is to have two 5-minute news programs, one 5-minute woman's segment, and a 5-minute documentary per day. Charges to stations will probably start close to \$500 per week.

About the only definite decision that came out of the conference was that for the time being, because the quality of 16 mm film was sufficiently high for television and

(Continued on page 9)



Above: WBZ-TV's chief engineer W. H. Hauser (right), George E. Hagerty (left) engineering manager of Westinghouse Radio Stations, Inc., and J. K. Hiller of RCA check the microwave equipment for the Boston station, due to open late this year.

Raymond Nelson signs up for sponsorship of time signals by Pepcorn Chips over WCBS-TV, while George Moscovits, CBS commercial manager, looks on. Deal was the first nibble to CBS letter outlining available program spots.



Engineers at WTVR, Richmond tele outlet, check the installation of new transmitter equipment. Station plans to be on by late 1947 or early '48.

Below: KSD-TV plays host to L. W. Herzog and Phil Lasser, WTMJ-TV, Milwaukee; Amon C. Carter, Jr. and R. C. Stinson, Carter Publications, Fort Worth; and John D. Klug, KSTP-TV, St. Paul.



# **TERRIFIC IMPACT for TELEVISION**

A recent single issue of the St. Louis Post-Dispatch carried 17,494 lines—almost eight full pages—of paid advertising from manufacturers, distributors, department stores and other retail outlets selling television receivers. The spark which ignited the fuse for this concerted promotion effort was the dedication of KSD-TV's new 20,000-watt transmitter and 546-foot antenna-tower.

Never before in St. Louis' history has a new industry been accorded such extensive support and recognition by any group of advertisers at one time, in one medium.

**Here indeed is PROOF POSITIVE . . .**

- 1. That St. Louis is definitely an ESTABLISHED television market.**
- 2. That St. Louis retail advertisers are fully aware of television's effect on their CASH REGISTERS.**
- 3. That television receiver manufacturers recognize the IMPORTANCE of the St. Louis market.**
- 4. That KSD-TV has done an impressive job of television PROGRAMMING and PROMOTION during its first six months on the air.**
- 5. That KSD-TV is ready to work with advertisers in ALL FIELDS who recognize the advantages of getting in on the ground floor of what is destined to be one of the world's greatest media for selling merchandise and services.**

St. Louis' geographical location in the center of the rich middle-west, and St. Louis' acknowledged reputation for economic stability, product-loyalty and high purchasing power make the area served by KSD-TV the nation's NUMBER ONE TEST MARKET FOR SELLING BY TELEVISION.

The combination of St. Louis' enthusiasm for television, KSD-TV's accumulated know-how, and KSD-TV's exceptionally low rates offers an outstanding opportunity for advertisers to start using television effectively RIGHT NOW. For details regarding schedules and availabilities, write or call KSD-TV or Free & Peters, Inc.

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25 Years' Experience in Radio  
Engineering

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WASHINGTON, D. C.

## McNARY & WRATHALL

*Consulting Radio Engineers*

National Press Bldg. DI. 1205  
WASHINGTON, D. C.

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An Organization of  
Qualified Radio Engineers  
DEDICATED TO THE  
Service of Broadcasting

National Press Bldg., Wash., D. C.

## COMMERCIAL RADIO EQUIPMENT CO.

Radio Engineering Consultants  
Complete engineering services for  
applicants, owners and operators of

AM—FM—TV—FAX  
Broadcasting Stations

OFFICES

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International Bldg. Wash., D. C.  
1319 F Street, N. W. District 4127

## PAUL GODLEY CO.

*Consulting Radio Engineers*

Upper Montclair, N. J.

Labs: Great Notch, N. J.

Phone: LITTLE FALLS 4-1000

## GEORGE C. DAVIS

*Consulting Radio Engineer*

Munsey Bldg. District 8456

WASHINGTON, D. C.

## JOHN CREUTZ

*Consulting Radio Engineer*

319 Bond Bldg. REpublic 2151

WASHINGTON, D. C.

## WINFIELD SCOTT McCACHREN AND ASSOCIATES

Consulting Radio Engineers

### TELEVISION SPECIALISTS

410 Bond Bldg. 8098 Windemere Ave.  
Washington 5, D. C. Drexel Hill Pa.  
District 6923 Sunset 2537WV

## DIXIE B. McKEY & ASSOCIATES

1730 Connecticut Avenue  
N.W. Washington 9, D. C.

Telephone: Adams 3711

Dixie B. McKey  
Dabney T. Waring, Jr.

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*Consulting Radio Engineers*

Specializing in Broadcast and  
Allocation Engineering

Earle Building, Washington 4, D. C.

Telephone NAtional 7757

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*Television Consultant*

*Studio Design, Lighting,  
Personnel Training*

595 Fifth Avenue PLaza 8-2000

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Television, also F.M. and A.M.

THE AUSTIN COMPANY

Cleveland

A Nation-Wide  Organization

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Earle Bldg., Washington, D. C.

National 6513

There is no substitute for experience

## GLENN D. GILLETT AND ASSOCIATES

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Washington, D. C.

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Kellogg Bldg. • REpublic 3984

## KEAR & KENNEDY

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WASHINGTON, D. C.

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Washington 6, D. C.  
Michigan 2261

New York Washington Cincinnati  
Chicago Hollywood

RICHARD W. HUBBELL and ASSOCIATES

2101 INTERNATIONAL BUILDING  
630 Fifth Avenue, New York 20, N. Y.

Planning, Building, Programming,  
Development of Video Stations.  
Management Consultants.

## Telescope (Continued from page 6)

operation is considerably cheaper, film work would be kept to 16 mm gauge.

Present at the two day session were: for the Philadelphia Inquirer (WFIL)—Roger Clipp and Ken Stowman; Chicago Tribune (WGN)—Frank Schreiber and Carl Meyers; St. Louis Post-Dispatch (KSD)—George Burbach and Robert Coe; New York Daily News—B. O. Sullivan and Cliff Denton; Detroit Evening News (WWJ)—Harry Bannister; The Milwaukee Journal (WTMJ)—L. W. Herzog; Scripps-Howard (WEWS)—John Hanrahan; St. Paul Dispatch (WTCN)—F. Van Konyenburg; Washington Evening Star (WMAL)—Kenneth Berkeley; Baltimore News-Post (WBAL)—H. W. Batchelder; Philadelphia Evening Bulletin (WPEN)—Van Larson; Buffalo Evening News (WBEN)—William Magnuson.

**NETWORKS:** Network television will come to the fore this fall with the televising of several big league football games picked up from spots that had previously been inaccessible. The Navy games from Baltimore and Annapolis will be televised by WBAL-TV, relayed to WNBT, Washington and from there to WNBT, New York. Tests are now being completed on the AT&T radio relay line between New York and Boston and if they prove satisfactory, NBC will pick up at least one game from Boston this fall.

WBKB's radio relay link between South Bend, Indiana and Chicago will debut with the pick-up of the Notre Dame games. WPTZ will also pick up the Princeton-Penn game from Princeton. WCBS-TV will televise the Navy-Columbia game, via coax.

AT&T met with the networks last month to assign nights for the use of the cable. CBS came out with Saturday and Tuesday evenings, DuMont uses the coax Wednesday and Thursday and NBC Friday and Sunday. For Saturday afternoon football pick-ups, compromise arrangements have been worked out with the stations alternating. Congestion is already being felt on the cable with nine stations soon to be operating along the Washington, Baltimore, Philadelphia and New York line. The WPTZ-WNBT network from New York to Philadelphia uses the Philco built micro-wave relay and the WNBT-WRGB link is also radio relay built by General Electric and RCA engineers.

WTMJ-TV, Milwaukee, is currently experimenting with the possibilities of picking up Chicago television stations directly from specially designed receiving antennas installed on the tower at Richfield and on the tower at Radio City, Milwaukee. While station is an NBC affiliate, NBC Chicago outlet will not be on the air before June, 1948. Meanwhile, they have discussed with WBKB and WGNA the possibility of exchanging programs and are currently checking the possibility of direct reception at Richfield, utilizing a directional receiving antenna.

Network affiliations are now being lined up on an experimental basis. WCBS-TV has arranged to exchange programs with WMAL-TV, Evening Star station in Washington; WMAR, Baltimore Sun outlet and the Evening Bulletin in Philadelphia. The Baltimore Sun and the Evening Star also have an arrangement to feed their programming to each other.

**STATIONS:** Opening of WFIL-TV, Philadelphia, and WMAL-TV, Washington, this month brings the number of operating stations to fourteen, with WBAL-TV, Baltimore, also due to hit the pix-waves shortly after. Bids for six new stations—WDEL, Wilmington; WNHC, New Haven; Lacy-Potter, Dallas; WIND and WBBM (CBS), Chicago and Empire Coil Co., Avon, Conn.—were filed during July and August. WDEL and WNHC have already received their grants. Box score will read fourteen operating (thirteen commercial, one experimental), fifty-four grants and fourteen applications pending (including the operating experimental station, W6XAO). This gives promise of television service in forty-two cities.

WTMJ-TV, Milwaukee Journal station, due to open December 1st, is now working on the installation of their transmitter with the film camera chain and 16 mm projector scheduled for installation this month. Station already has its image orthicon field equipment, and has been conducting closed circuit demonstrations. A well integrated promotion and publicity campaign has been planned to reach the general public, television set distributors and dealers and potential television advertisers in advance of T Day.

Station will start programming with two I. O. cameras. Proposed program schedule will be on a five-day week, Wednesdays through Sundays, with the operating crew scheduled roughly in the ten hour span from twelve noon to ten p. m. Station will program from 1:15 to 3:30, and from 7:30 to 9:30 on the average. Formats will be mainly remotes and film, "man-on-the-street," interview programs, educational series and children's shows.

(Continued on page 36)

## RICHARD W. HUBBELL

AND

### ASSOCIATES

#### TELEVISION CONSULTANTS

NEW YORK • WASHINGTON, D. C.

CINCINNATI • HOLLYWOOD

#### Management Problems

#### Research

#### Engineering

#### Programming

#### Distribution

#### Public Relations

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● THOMAS H. HUTCHINSON

● ROBERT JEROME SMITH

● RICHARD W. HUBBELL  
and others, plus a working agreement with

● H. V. ANDERSON and PHILIP I. MERRYMAN of New Orleans and New York.

Richard W. Hubbell and Associates will be interested in discussing your television problems.

It is suggested you write us in detail, and in confidence if you so desire. You will receive a prompt reply.

Please address communications to:

RICHARD W. HUBBELL

RICHARD W. HUBBELL & ASSOCIATES  
2101 INTERNATIONAL BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20, N. Y.

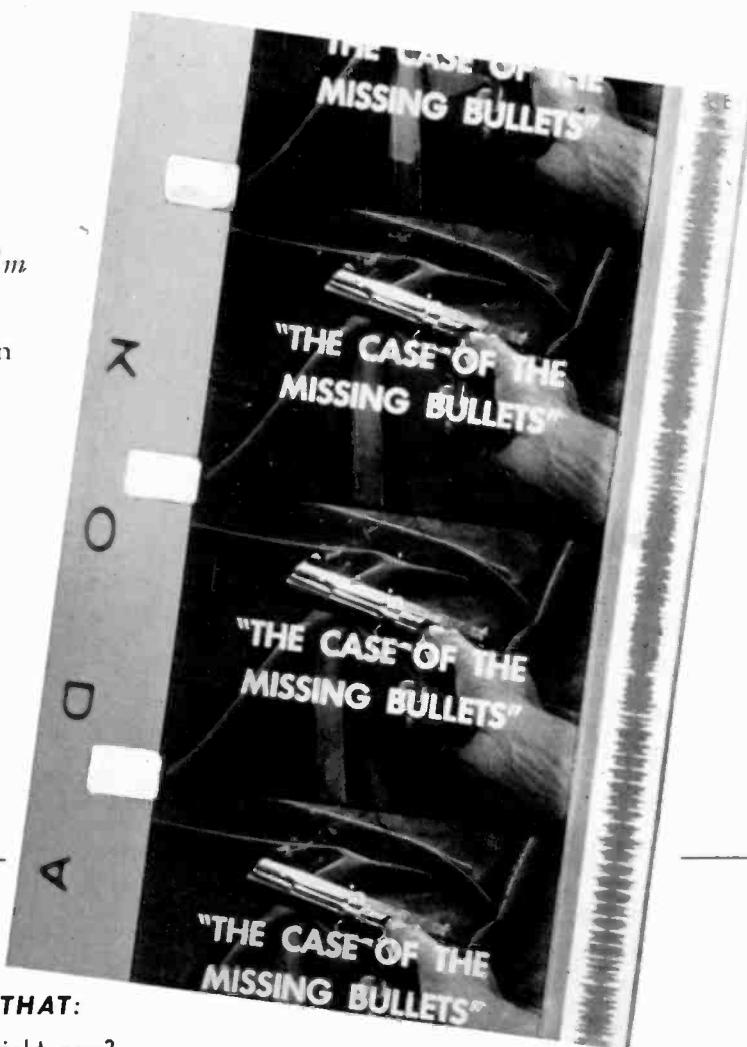
# Our first Television film is causing lots of excitement!

We're pretty excited too!

Because we think we've established another television milestone by making *the first television feature film to be produced by a recognized Hollywood studio*. It's what television needs and we're prepared to make it and sell it at a price television can afford to pay!

*Jerry Fairbanks*

P. S. If it isn't sold by the time this advertisement appears we'd like to show it to you.



## NOTE TO ADVERTISERS—DO YOU KNOW THAT:

- Via film you can build your own network right now?
- Via film you can amortize costs over many markets?
- Via film you can save money by repeat showings?
- Via film you can have the best dramatic program on television?
- Via film you can see what you're buying before you buy it?

**JERRY FAIRBANKS, INC.**

### STUDIOS

6052 Sunset Boulevard  
Hollywood, Calif., Gladstone 7101

### SALES OFFICE

292 Madison Avenue  
New York City, Murray Hill 5-0877



"The Handy Man", Gimbel's Philadelphia gag-packed gadget show, is a fifteen minute weekly regular over WPTZ.

## THE RETAILER AND TELEVISION

BY MARY GANNON

TELEVISION has something to offer the retailer which is not available in any other sales media. But survey of department stores by Television magazine in the eight television cities shows that if stations hope to snare this lucrative local business their selling pitch and thinking has to be changed and package shows, built around higher priced merchandise, offered the retailer to assure an immediate return on programming costs.

Conversely department store thinking is also on the wrong track, with its conception of television as a mass distribution medium—or, with the exception of a watchful eye now and then on circulation figures or programming, their apparent intention of disregarding it until it is a full grown medium capable of selling thousands and thousands of 98¢ specials.

With twenty-five retail outlets of all types now using television, there are some exceptions to these conclu-

sions. But overall attitude points up the need for stations to:

Develop merchandising formats which will stress the selectivity and greater purchasing power of the present television audience in terms of the adaptability of the medium for higher priced units of merchandise.

Sell television now in terms of a selective advertising medium—on the same theory that stores advertise certain departments in "Class" magazines or other specialized publications.

Build cooperative programs in which the costs could be split among three or four stores, each of whom could feature non-competing merchandise.

Relegate "the chance to learn", institutional advertising and promotional angles to lesser importance in the sales pitch. "What dollar return will we get back for the dollars spent?" is the retailer's first question. The station must answer it in the same factual terms as other media answer it.

### **Survey Results**

Specifically, analysis of the individual questions asked stores in the survey showed the following reactions.

In answer to the question of why they weren't in television now, almost unanimous reason given was the high cost and the limited audiences—with the stores figuring cost in relation to sales response. Other indicative comments were "not commercially of age yet" . . . "still in experimental stage" . . . "lack of know-how" and "dominating sports interest".

Another underlying factor was the bar and grill trade. Publicity given to television in these places has evidently lead to the conclusion that the greatest number of sets are concentrated among this group—with store feeling being that the best time to influence customers and sell merchandise is *not* when they're sipping a drink. Figures to show percentage of set distribution to this trade should be available.

Overwhelming majority of those answering did not feel that television would pay its way through the sale of high cost merchandise. Reasons given were again the high cost when rated against other available media

show would afford, but would expect to work it out with the station staff. This points up again the need for a station to become merchandise minded in their dealing with retail stores, to sell a program rather than a time segment or use of facilities.

### **Present Day Users**

Although twenty-five retail outlets are now using television over seven stations in six cities, only six department stores—The Fair, Chicago; Gimbel's, Philadelphia; The J. L. Hudson Company, Detroit; Sears Roebuck, Los Angeles; Wanamakers, New York and Harry Kaufman, Washington, D. C.—are in the group. The other 19 include specialty shops of all types, appliance stores, etc.

Breakdown of retail outlets by program types, show twelve using studio shows, nine sponsoring remote programs and four using spot announcements. Following is a list and brief description of each format:

#### **Over WABD—New York**

*American Stores*—Boxing bouts, Wednesday; wrestling matches, Friday. Agency, Scheer Advertising Co.  
*Teldisco*—Boxing bouts. Agency, John R. Allen.



The J. L. Hudson Co.'s "Sketchbook", 15 minute demonstration program over WWJ-TV, uses the sketchbook on the left to introduce each item. Three major appliances, on right, were in conjunction with their Range and Refrigerator show.

and the repeated comment that television's effectiveness has not been proven. Another respondent stated that on the television screen there was no apparent difference between bargain basement merchandise and quality goods; that a cheap can opener still televises best. And again, the "not perfected enough as yet" and "still experimental" comments were offered.

Nearly all stores had been approached by their local stations to use television but half did not feel that the station was prepared to sell them now. Most illuminating comment was "they have no definite plans for merchandising a show", with inference in other cases that the sales story—again based on circulation and effectiveness—was too thin.

While close to half of the stores replying would prefer to have the station develop a package program for them, double that number indicated that they would expect aid from the station staff in the preparation and staging of the commercial aspects of the program. One large store stated that they would prefer a more flexible program to suit their own needs than a package

*Wanamaker's Department Store*—"Wanamaker Presents". Wednesday. Half hour shopping, merchandise program, in cooperation with various manufacturers.  
*Winston Radio & Television Co.*—Amateur boxing, Monday.

#### **Over WWJ-TV—Detroit**

*Grinnell Bros.*—"Television Party". Thursday, 4 to 4:30. Half hour participation show originating at store. Agency, Simons-Michelson.

*Grissom Motor Sales*—Races from Detroit Track. Agency, J. L. Du Mahaut.

*Hot 'N Kold Shops*—Spot announcements. Agency, Charles Hargrave.

*The J. L. Hudson Company*—"Sketchbook", Wednesday. Quarter hour demonstration program. Agency, Wolfe, Jickling, Dow and Conkey.

*Sam's, Inc.*—"Meet the People". Friday, 4 to 4:30. Half hour show from store. Agency, Stockwell and Marcuse.

*Harry Saffrin*—"Man on the Street". Tuesdays, 4 to 4:30. Half hour remote show originating in park across



The Fair, which have successfully used radio news broadcasts, are using the news format for their weekly telecasts over WBKB. Commercials on two items are usually given at the half-way mark. Manufacturer's films are also used.

from store. Agency, Simons-Michelson.

#### **Over WBKB—Chicago**

*The Fair*—"Telechats", Friday. Fifteen minute news program.

*Kass Clothing Company*—"The Scoreboard". Round-up of all big league baseball scores following Cubs' home games. Malcolm Howard Agency.

*Terman Television Sales*—"Let's Face It". Wednesday. Fifteen minute viewer participation show.

#### **Over KTLA—Los Angeles**

*Pep Boys*—"Shopping at Home". Sunday. Split sponsorship quarter hour shopping program.

*Schwabacher, Frey*—"Shopping at Home". Sunday. Split sponsorship, quarter hour shopping program.

*Sears Roebuck*—"Shopping at Home". Sunday. Split sponsorship, quarter hour shopping program.

#### **Over WPTZ—Philadelphia**

*Gimbels*—"The Handyman" Friday. Fifteen minute merchandise demonstration program.

*Good House Stores*—INS news tape. Five times a week quarter hour each before baseball game. Agency, Julian Pollock.

*Max Rusoff, Inc.*—"Miss Television of Philadelphia". Friday. Fifteen minute beauty contest. Agency, Solis S. Cantor.

*Ryan's Army-Navy Store*—Time signals. Agency, Stewart-Jordan Co.

*Wilf Bros.*—INS news tape. Five times weekly for a quarter hour before evening programs. Agency, Philip Klein.

#### **Over WTTG—Washington**

*Georges Radio Company*—Wrestling, Enders Advertising Agency.

Max Rusoff, Inc., Philadelphia furrier, conducted a six weeks contest over WPTZ for "Miss Television of Philadelphia".



**Kassen-Stein**—Spots. Agency, Henry J. Kaufmann & Associates.

**Harry Kaufman & Co.**—Spot commercials. Agency, Henry J. Kaufmann & Associates.

**Lacy's**—Sponsorship of Senators' baseball games. Agency, Henry J. Kaufmann & Associates.

#### **Over WNBW—Washington**

**Georges Radio Company**—"Let's Learn to Dance". Fifteen minute dance instruction format. Enders Advertising Agency.

#### **SOME CASE HISTORIES**

With a reputation for their four news broadcasts a day over two Chicago stations, The Fair's choice of a newscast for their television programming was a logical extension of their policy. They felt that it enabled them to stay in character and capitalize on the knowledge of news shows gained through radio. Furthermore, a news show simplified preparation, cost is comparatively small and the format left a wide range for commercial possibilities. Program, "Tele-Chats", runs from 7:30 to 7:45 Friday nights over WBKB.

Quiz type technique has been worked out for the commercials. These "Clue-Mercials" are given about the middle of the fifteen minute show, with specific items of merchandise plugged. Each week one or two items are hidden behind a screen in the studio. The studio audience is given a number of clues (containing the selling story) to guess what these items may be. Visual interest for the home viewer, plus added impact for the commercial, is added by having the cameras pan from the studio audience to the merchandise behind the screen.

Action items, such as movable toys, household goods and electrical appliances have high video appeal. With an eye toward the bar trade, sports items, merchandise appealing to men, or items with appeal to almost everyone are on the list for televising.

Where the selling story on one item is unusually long, or a special commercial is prepared around one item, only one commercial is used instead of two. In addition, selling the store itself is subtly handled by their newscaster.

Analysis would show that this is a comparatively simple way of handling the program. Commercials can be handled by the announcer; no extra sets are involved and viewer interest is heightened by the studio audience's participation.

#### **Manufacturers' Cooperation**

Most valuable form of cooperation which manufacturers could offer stores would seem to be supplying them with brief commercial films which could be integrated with whatever form the program took. The Fair has used such films and feel that their use enabled them to present a more finished production and a good sound selling story. Furthermore it cuts down on the time, effort and money involved in rehearsing and putting on a specially-staged dramatized commercial each week.

The Fair has also used special commercials with scripts worked out by the manufacturer or his agency which have been handled more or less as experiments in television for the manufacturer. While these have proved very successful, they do require a professional cast, special sets, more hours of rehearsal . . . which they feel add up to more hours than a retail store can afford to give in one week. Program is handled by L. H. Foster, promotion manager and Jean Gifford of The Fair.

#### **Demonstration**

The J. L. Hudson Company, who debuted in television last June when WWJ-TV formally opened, is

in television on a purely experimental and temporary basis, according to Russell N. Chappell, Institutional Promotion Manager. With the small Detroit audience, they are discounting sales returns as not indicative. Their feeling is that there is a great deal to be learned about the effectiveness of television as an advertising medium and their object now is to become familiar with the medium, its limitations and possibilities.

The same thinking is carried over into television that is used in newspaper advertising - i.e. to convey interesting and newsworthy information concerning Hudson merchandise to the public. No attempt is made to provide entertainment, with emphasis given to a straight demonstration technique. In the fifteen minute show, a few related items are given the play, rather than attempting to crowd a great many items into the limited time.

Merchandise selection is based on adaptability to the medium, newsworthiness and timeliness. Some of the items used thus far are: home appliances such as ranges, refrigerators, home freezers, washing machines; luggage and related travel kits; fashion accessories; men's sportswear, hats, leisure clothes and slippers; store services such as the Home Advisory Bureau, the Home Planning Center and the Beauty Salon.

Program, entitled "The Hudson Sketchbook", uses this sketchbook theme to tie the presentation together. Standard opening shows the Hudson Tower with the title card superimposed on it after about fifteen seconds of music. Dissolve is then made to the sketchbook cover, with a switch to the femcee. After a few words of welcome, camera picks up page 1 of the sketchbook, with the femcee turning the pages and reading the copy. On "The Three Keys" program, a refrigerator, a home freezer and an electric range were featured in conjunction with the "Range and Refrigerator" show then being held at Hudson's. Long shot of the three appliances was taken, with a switch to close-up of the fem-and-em cees, followed by a dissolve to an old-time kitchen sketch. Commentary contrasted the inconveniences of the good old days with the labor-saving features of the new appliances. Program then swung into a straight demonstration with the two giving the selling points as they demonstrated each appliance. Cut was made between demonstrations to the sketchbook with a hand checking off each appliance serving as an introduction.

Store is frank in admitting that they do not know if this straight merchandising approach is the correct one—and concede that they may find "that television, like radio, leans heavily on entertainment value".

Program is handled by Wolfe-Jickling-Dow and Conkey, Inc., under the supervision of Mr. Chappell.

#### **From the Store**

Grinnell Brothers, leading Michigan music store chain, telecasts an audience participation show directly from their Record Department every Thursday from 4 to 4:30 over WWJ-TV. Station's mobile unit and relay is located in an alley behind the store to obtain direct line of sight with the transmitter. Cable is run from the mobile unit up to the fourth floor where two television cameras, lights and microphones have been set up.

Commercials so far have been devoted to Grinnell's large selection of television receivers and radio-phonographs with the merchandise used in commercials set up in a separate glass-enclosed studio and demonstrated to a limited extent.

About three items are shown per program with the  
(Continued on page 40)

# WMAL-TV

WASHINGTON's third full-fledged tele operation will get underway this month, when the Evening Star Station WMAL-TV quietly takes to the ether. Just in case of "slip ups", manager Ken Berkeley is going easy on the ballyhoo and fanfare, but hopes to have WMAL-TV open for business at its studios on the American University campus by the last week in September. If the WMAL-ABC official has *his way*, the AU students will have something to come back to school for this year.

The station will bring the third tv-network service to Washington. The ABC outlet now has a working arrangement with CBS to handle local originations for that network out of Washington. In return, it is expected that Columbia will reciprocate by feeding some of its WCBS, New York shows in to WMAL-TV over the coax—at least until ABC's Manhattan station makes its debut.

If present plans go through, Washington tele audiences will get the benefit of some CBS network shows out of New York on Saturday and Tuesday evenings, when that net has southbound use of the phone company coax. Under the new schedule DuMont uses the coax Wednesdays and Thursdays and NBC on Fridays and Sundays.



K. H. Berkeley  
*General Manager*

## Facilities

One studio will be on the campus of American University, with another one in the Commonwealth Building. Both are now under construction, with studios due to open after the station takes to the pix waves.

Two image orthicon field cameras plus a remote truck and field equipment are now on hand. Both 35 mm. and 16 mm. film equipment are on order, with one projector already installed at the transmitter.

One of the things chief engineer Dan Hunter is most pleased about is WMAL's Zoomar lens—one of the five to be produced for commercial distribution. This will lend a more dramatic impact to their football coverage, he feels.

## Programming

Initial programming will be remotes. Station has already signed up—and sold—the Washington Redskins and the Georgetown and George Washington Universities' football games. American Oil Company, who has the AM rights to the Redskins over WMAL, have sewed up the television coverage too. AM announcers Wisman and Gibbons who have been doing the play-by-play on the games will also handle the audio on the tele pick-up simultaneously with their radio broadcast.

Columbia Wholesalers, Inc. have picked up the tab on the collegiate games—with Philco radios and television receivers getting the plug.

Later, when the studios get into operation, Evening Star talent, including prize-winning cartoonist Jim Berryman, drama critic Jay Carmody and other by-liners on the paper will be seen and heard on WMAL's television baby, though no definite shows have yet been lined up.

American University, whose full-fledged radio-television curriculum has been built up by WMAL men, is committed to furnish around 52 program hours a year. The students

will produce few if any of the video shows during the station's first months on the air, however.

As for WMAL-TV's special interests, manager Ken Berkeley is plugging it as the upcoming "sports and special events" station. DuMont's WTTG has already corralled the baseball games and tele rights to sporting events from Mike Uline's arena. But Berkeley—along with the other two tele managers here—is making a strong bid for the local fights and wrestling matches.

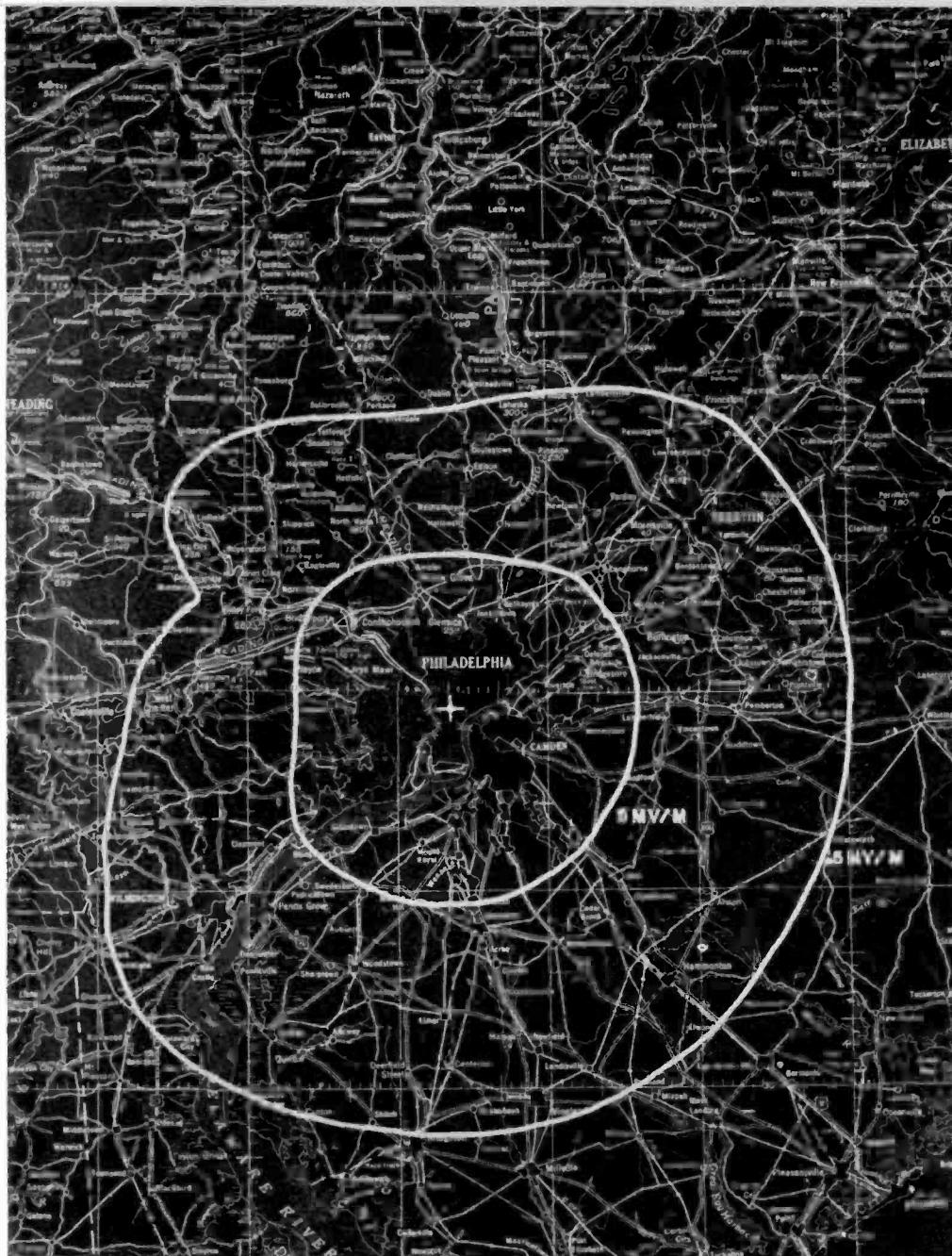
## Personnel

Berkeley, a veteran with ABC-WMAL, will direct the tele operation himself during its early days on the air. He says, however, that he is on the lookout for an ace production man to assume responsibility for programs. Dan Hunter, who has five years with NBC and another five with WMAL to his credit, will head the engineering staff on WMAL-TV.

Frank Harvey, another RCA-trained tv man, is in charge of television operations. Artwork on slides, titles, etc., will be handled by Bill Willison, WMAL promotion manager. Berkeley believes though that all WMAL staffers should double in brass in tv for the time being, at least.



Frank Harvey  
*Television Operations Supervisor*



Contour map shows primary area with calculated signal strength of 5 millivolts and secondary area with calculated 0.5 millivolt signal limit.

## PHILADELPHIA MARKET STORY

**W**FIL-TV, which is the thirteenth operating station to hit the pix waves, gives Philadelphia its second television station—WPTZ, Philco outlet, having been the pioneer in the area.

Philadelphia market is a rich one—with the city ranking fourth in sales rank and with a population of close to three million. Television-wise it has the added advantage of the coaxial hook-up between New York and Washington with promise of pick-ups from both cities, plus a micro-wave relay link built by Philco operating between WPTZ and WNBT, New York. Set installations now number over 8,000—which speaks well for interest in what has hitherto been a one-station city.

Third channel was granted to WPEN, The Evening Bulletin. Fourth and sole remaining channel is being contested—with bids filed by both the Pennsylvania Broadcasting Company (WIP) and Daily News Television. Hearing date to determine who will win the

#12 channel, has not yet been set by the FCC.

### WFIL-TV

WFIL-TV, like parent station WFIL, is operated under the ownership of The Philadelphia Inquirer. Granted its construction permit and allocated Channel Six in July 1946, the station received its initial equipment delivery from RCA-Victor's engineering products department this June. In the meantime, the station's officials had gone about making the necessary building preparations and had already begun lining up television rights to some of Philadelphia's best entertainment and sports events.

### Set-Up

But, first, here's a picture of the station's physical set-up. An RCA TT-5A five kilowatt transmitter has been installed on the eighteenth floor of the Widener Building in mid-city, which also houses the AM and FM studios of WFIL. A tower has been erected atop

the building giving WFIL-TV's three-layer super turnstile antenna an elevation of 502 feet above street level and adequate assurance against signal obstruction by Philadelphia's taller buildings. Included in future plans, however, is the movement of the transmitter plant to the Inquirer Building, where a new tower for the antenna is under construction. This move is now scheduled for next year.

One special modification of the standard RCA transmitter has been made by WFIL which may well merit the consideration of other telecasters. A second monitor has been installed in the supervisory control console, affording the transmitter engineer an opportunity to monitor the incoming and outgoing images. The dual monitor system also enables the transmitter engineer to monitor an upcoming remote program while also monitoring the on-the-air image of the program in progress. The Audio monitor is set up in the transmitter room, immediately to the right of the control console. Likewise, a turntable has been installed within the reach of the transmitter engineer to provide a music standby at all times.

#### Arena Purchase

WFIL-TV's television programming will be built around remote telecasts for approximately the first three months of its operation, as a result of the station's going on the air before its main studios are completed. Building is now being built at 46th & Market Streets, adjacent to the Philadelphia Arena, the city's famous sports center. One of the smartest moves to date was the purchase of the Arena early this summer by the Philadelphia Inquirer, thus guaranteeing WFIL-TV many of the Quaker City's finest sporting events.

The Philadelphia Warriors, last year's American Basketball Association champions, play two home games each week. The Philadelphia Rockets Ice Hockey squad can be counted on for two local contests each week also. In addition, the Arena is the scene of the

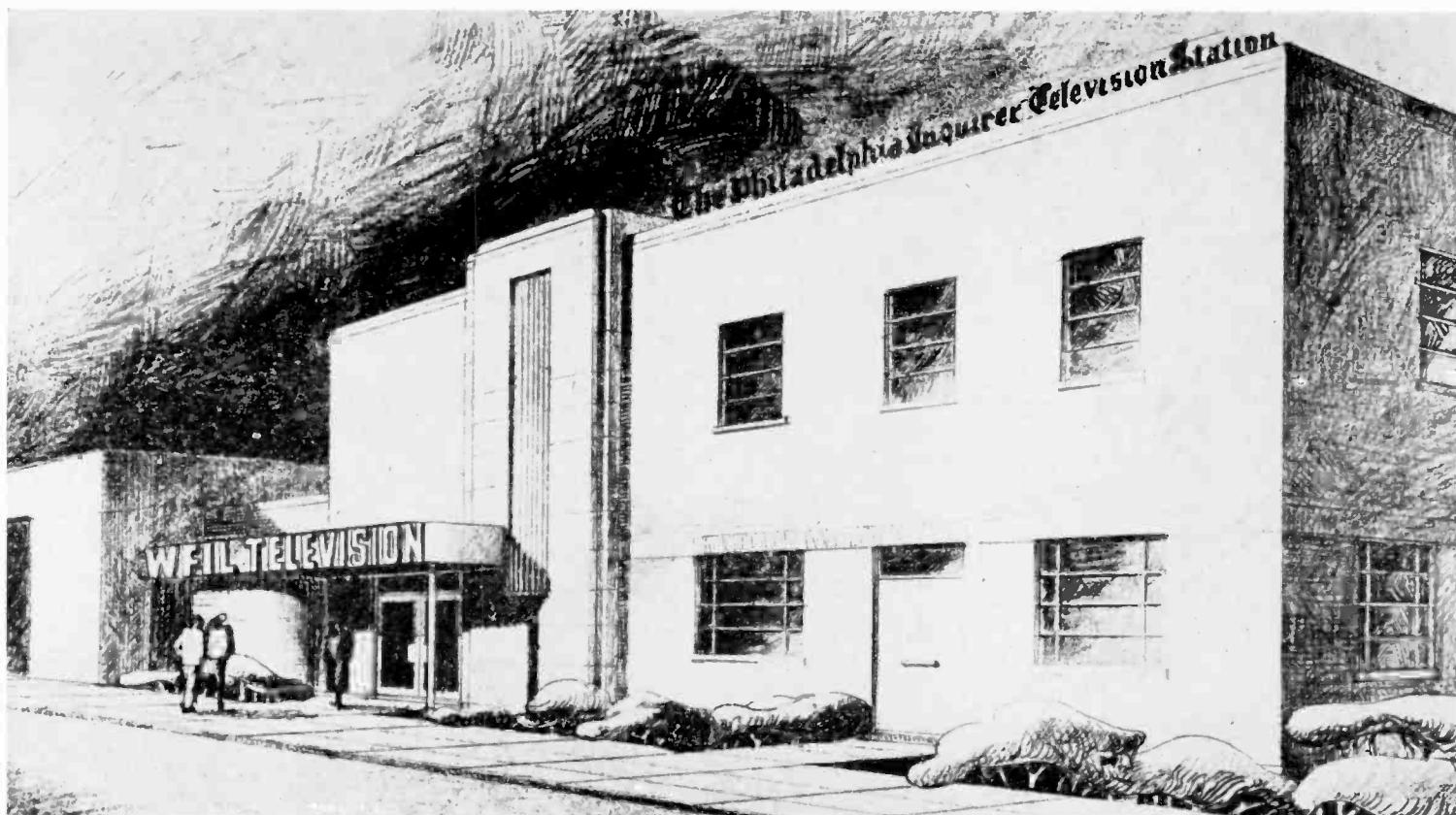
"Ice Follies", "Ice Capades", the "Shrine Circus", top boxing and wrestling matches, and scores of other sports and general entertainment features. The Philadelphia Inquirer Charities, Inc., a service of the newspaper, stages dozens of sports tournaments and mammoth spectacles during the year. In most cases, the Arena will be the scene for the events and WFIL-TV will have the television priority. At the same time, the Inquirer's ownership of the Arena will give the station an amphitheatre with a seating capacity of 10,000 in which to hold its own special events. The WFIL-TV cameras also will cover the famous Saturday night collegiate basketball double-headers held at Convention Hall.

#### Studio Equipment

Studio building, a two-story ultra-modern structure scheduled for completion in early December, will house a studio that measures 55 by 26 by 25 feet. Across a corridor is a radio studio and the first floor also contains the station's projection room, and electronic shop, and a property shop. In addition to the upper portion of the TV studio, the second floor will contain the client's viewing room, the photographic dark room, the dressing rooms, and the station's general offices.

In constructing the new building, WFIL-TV is not overlooking the promotional value of the studios. Being located adjacent to the Arena, the television and radio studios will have large observation windows, opening from the Arena foyer. Normally, few persons can be accommodated on studio tours, but WFIL-TV studio productions may be seen by as many as 10,000 persons, attending an Arena event.

Two RCA Studio Orthicon Cameras will be located in the WFIL-TV studio. Two Image Orthicon chains, meanwhile, are being set up in the adjacent Arena to cover sports and entertainment events held in the amphitheatre. These cameras will be mobile and will be used to give WFIL-TV a second remote unit when they are not in use at the Arena.





**Kenneth Stowman**  
*Director of Television—WFIL-TV*

Main remote unit will be standard RCA television truck-equipment with two Image Orthicons. This unit, and the Arena Image Orthicon chains, will be in action almost constantly during the first few months of the station's operation, providing WFIL-TV with the necessary remote programs until regular studio productions can be added to the schedule. The Philadelphia station has purchased two sets of RCA microwave link equipment. Receivers are installed at the Arena and at the Widener Building transmitter, and remote pick-ups can be beamed to the closer of the two. The Arena studio will be linked to the Widener Building transmitter by telephone lines. One RCA Iconoscope film camera chain and two film projectors, round out the list of major items in WFIL-TV's equipment purchased to inaugurate television service.

#### **Personnel**

Outlet will be operated under the supervision of Roger W. Clipp, general manager of parent-company WFIL. Clipp, who has been recognized for his aggressive operations, was instrumental in giving Philadelphia its first commercial frequency modulation station, WFIL-FM, which he also heads as general manager.

The director of television for WFIL-TV is Kenneth W. Stowman, a veteran of 20 years in Philadelphia radio. Prior to his appointment to the television post last Spring, Stowman was assistant to WFIL's general manager. During the war, he served on the staff of the lighter-than-air expert, Vice Admiral C. E. Rosendahl. A lieutenant commander, he also served as a radio and public relations officer.

Heading up the engineering department is WFIL's chief engineer, Louis E. Littlejohn. Before joining WFIL, he worked on transmitter development and television projects for RCA.

David J. Miller, Jr., is assistant chief engineer in charge of television. As such, he is largely responsible for the record time in which WFIL-TV's equipment has been installed. Dave was chief studio engineer for Philco's WPTZ before joining WFIL-TV. He was in

charge of studio development for Philco for three years and he assisted in the development of the first television relay link between New York and Philadelphia.

Initially, WFIL-TV's operating force will be largely concentrated on the two remote crews who will originate most of the outlet's program pending completion of the studio building. Dave Kaigler, formerly of WFIL's production staff, has swung over to video as one of the program producers. Harry Krause, widely-known in Philadelphia as a still and motion picture photographer, will head up the film processing department. The WFIL program department, under Jack Steck, is preparing material for WFIL-TV studio telecasts.

Promotion and advertising are being handled by James T. Quirk, director of those activities for WFIL, and the AM station's sales director, John E. Surick, will be in charge of sales for the television station. The Katz Agency already has been named WFIL's national sales representative for television.

#### **Programming Plans**

As noted earlier, the station is banking on sports and special events to carry it until December. Films, with the exception of newsreels, will be used largely for stand-by programming. WFIL's newsreel cameramen have been busy all summer rehearsing and filming background material for a regular evening newsreel. Close contact with the Inquirer City Desk will assure WFIL-TV top spot news coverage.

WFIL-TV will televise all of the home football games of Temple University and Villanova College, starting with the latter's opening game September 20. The station has secured the television rights to the Philadelphia Eagles - Chicago Bears professional game. Most of the Temple and Villanova contests are played Friday nights and Saturdays. That line-up gives WFIL-TV a steady flow of grid events for the Fall and high school contests will be booked if interest runs as high as in recent years. WFIL-TV already is televising horse racing from the Garden State Park near Camden, N. J. Stowman, meanwhile, has gone out into the suburbs to line up fairs, horse shows, and other spectacles. An exclusive contract has been signed to cover the annual professional grass court tennis tournament at the Philadelphia Cricket Club. Another exclusive agreement has been made for the Chester County Horse Show at the Devon Horse Show Grounds.

#### **Rate Card**

A tentative television rate schedule based on the number of sets in the coverage area has been announced. It is set up to increase progressively with receiver distribution. This yardstick should be effective because the Electrical Association of Philadelphia already has announced plans to conduct a continuing survey of the number of video sets in the area.

With about 8,000 sets in the area, the 5,000 to 10,000 rate will be in effect. Under this, live programs will cost \$350 per hour, \$210 per half hour, and \$140 per quarter hour. Rates increase with each additional 5000 sets or portions thereof. Time for film shows will cost \$125 per half hour, \$85 per quarter hour. The minimum charge for live spot announcements is \$45 with \$35 the fee for film spots. Charges for spots and film shows also are progressively rated per 5000 receivers.

Camera rehearsal time in ratio of 2 to 1 is included in the costs. An additional charge of \$25 per hour is set for rehearsal time in excess of 2 to 1 and less than 4 to 1 and \$75 per hour will be charged beyond that ratio. Frequency rebates will be offered, starting at 5 per cent at the end of 13 telecasts.

Insofar as network activities are concerned, WFIL plugged network video coverage when Philadelphia went after the 1948 GOP Convention. Currently, WFIL-TV is arranging to feed programs and to receive them from video outlets in New York, Baltimore and Washington.

#### **WPTZ—PHILCO**

Philadelphia's pioneer station, Philco's WPTZ, has been programming an average of 32 hours per week, with 50% remotes, 5% studio, 20% film and 25% network pick-up from WNBT. These programs from New York are carried over the Philco-built micro-wave relay system.

Present schedule includes telecasting the home games of both the A's and the Phillies, with studio work including hobby show, interview formats, disc jockey program, occasional dramas and, recently, beauty contests. On the fall schedule are all University of Pennsylvania home football games from Franklin Field and possibly some professional games, Penn basketball, swimming and wrestling, plus relay telecasts of boxing from WNBT.

Station is 74% commercial — with approximately 55% of local time and 19% network sold. There are twenty-one sponsors, with sixteen on locally and five through the network. Breakdown shows nine spot announcements, five sponsored studio shows and two companies splitting sponsorship of the baseball games.

WPTZ rate card, based on a 13-week schedule, is \$300 for an hour; \$180 for a half hour; and \$120 for a fifteen minute studio show. Film programs run \$140 an hour; \$80 for a half hour and \$50 for a quarter hour. Twenty second time and weather signals are pegged at \$30 per spot. Rehearsal time is \$50 per hour.

Philco has begun construction on a new 552 foot antenna tower for WPTZ, which will quadruple the coverage area now serviced by the station. New tower, will be one of the highest ever built for television, and will cover a radius of at least 40 miles, with a potential television audience of four million. One side will face WPTZ studios and downtown Philadelphia and the other will face toward Mt. Rose, New Jersey, intermediate relay station on the New York-Philadelphia link. Triangular tower will be topped by an antenna structure 49 feet high including three "turnstile" television broadcast antennas. At the 250 feet level will be a platform designed to aid in research now being conducted by Philco engineers on micro-wave television relaying and other communications on extremely high frequencies.

Ernest B. Loveman is vice president in charge of television for Philco; Rolland V. Tooke is assistant general manager; James McLean is commercial manager; Ernest Walling is program manager and Clarence Thoman is director of special events.

#### **Evening Bulletin—WPEN-TV**

The Evening Bulletin, recent purchaser of WCAU, 50 kw CBS outlet in Philadelphia, has asked the FCC for approval of the sale of WPEN, 5 kw independent and WCAU-FM (physical equipment) to the Sylk Brothers, owners of the Sun Ray Drug Co., and requested retention of WCAU, WPEN-FM (to be changed to WCAU-FM) and construction permit for WPEN-TV. If request is granted, WPEN-TV will be the third outlet to open in Philadelphia and will give the Bulletin a radio picture involving AM, FM and television. As for their plans on television, company is

reluctant to discuss them until their application before the FCC has been acted upon.

#### **CONTENDERS FOR # 12**

##### **Pennsylvania Broadcasting Co.—WIP**

WIP, who yanked their original application in June, 1946, reinstated their bid last April for the remaining channel #12. Station, which is owned by Gimbel Brothers, will be under the direct supervision of Benedict Gimbel, who has managed WIP since 1934.

Company, which plans to purchase RCA equipment has earmarked \$350,238 for construction and equipment costs, with estimated monthly expenses pegged at \$25,000. Two studios will be constructed, with about 3600 sq. ft. available for production and an additional 2000 sq. ft. for rehearsals. Studio equipment will consist of four cameras and a film scanner, plus a mobile remote unit with two cameras and radio relay. Tele tower will be located atop the Gimbel building, 555 feet above ground level.

With WIP a Mutual affiliate—and Benedict Gimbel a member of the MBS Board—discussions have been held concerning the possibility of tele-chain affiliations with Bamberger in New York. Bamberger also has a Washington grant.

#### **Daily News Television Co.**

Philadelphia's tabloid "Daily News" originally was principal in an application which was never pushed at FCC for obvious want of funds. Now the News has brought in the powerful Seaboard Radio Corporation, licensee of WIBG, as 81% stockholder in its tele request. Company's new name is the Daily News Television Co., although the paper itself holds only a 10% bloc of stock. Principal stockholders are contractors John Kelly and John Harron who run the Seaboard Corporation.

The News expects to spend \$231,000 on construction and will locate its station at WIBG's downtown studios, with a second studio at Wanamaker's department store.

**Roger W. Clipp**  
*General Manager—WFIL*



one man's

# Reflections

a regular  
monthly feature by

Dr. Alfred Goldsmith

## Theatre Television

FOR MORE than a generation, the motion picture theatre has successfully entertained the peoples of the world. It is but natural that any institution which supplies, through electro-mechanical means, visible and audible entertainment to the peoples of the world should have a major interest in any new and impending medium capable of accomplishing somewhat similar results by different methods. Such a new medium is of course television.

Even before the war television groups in America and England, working in collaboration with theatre groups or film producers in some instances, showed a growing interest in television in the theatre.

### Pre-War Developments

In the United States, the Radio Corporation of America displayed full-size screen pictures in the New Yorker Theatre and was able to prove that equipment and methods, while not yet in their ultimate form, conclusively showed capabilities worthy of serious attention.

In England, the Baird Organization placed its equipment in a theatre and showed sports events (for example, horse races and boxing matches) to large and enthusiastic audiences. This organization also gave smaller-scale demonstrations in New York until the outbreak of World War II suspended all such developments.

Also markedly active in England and to some extent in the United States, was the Scophony organization. It too presented sports events to enthusiastic audiences and, it is said, on a profitable financial basis, (considering such presentations by themselves and not as a part of a larger development project).

### Recent Developments

Still more recently large-screen color-television pictures have been shown by the Radio Corporation of America. It seems reasonably certain that monochrome or color television pictures can be displayed with adequate brightness and sufficient detail and sharpness in present-day theatres. But crystalli-

zation of methods and equipment has not yet been achieved, although some partial standardization is apparently not far removed.

The motion picture theatre owner, present or prospective, is naturally deeply concerned relative to theatre television. If, as seems likely, it can add to audience enjoyment and box-office return, he wishes to include it in his present operations and future plans. However, to do so requires specific information on equipment and methods, and such information is not yet fully available.

For example, there are two basic methods of theatre television under present consideration. They are not mutually exclusive, but their types of equipment and methods of operation are somewhat different.

### Direct Method

The first of these methods is a completely direct one. It involves reception of television program material, either by coaxial cable or radio transmission, and the optical projection of the received picture from the cathode ray tube of the receiver. The tube in question, for theatre purposes, produces an intensely brilliant picture which, in turn, is projected by elaborately corrected and extremely efficient reflective or refractive optical systems, or by some appropriate combination of these. The television projection equipment, using this method, is a separate and distinct assembly. It includes the receiver, the connections to the coaxial cable or a radio receiving antenna, the appropriate circuit controls, the projection tube, the special power supply equipment, the optical system, a projection screen and a loudspeaker system, which last two elements may be identical with those used for motion-picture operation, or may be separate therefrom but placed at an adjacent location.

Such equipment can be placed in a considerably enlarged projection room, next to the film projectors, or alternately, a space may be cleared in the orchestra or balcony and the equipment there located. A rather novel arrangement has occasionally been suggested, namely, placing the

television equipment back of the screen on the stage of the theatre and projecting the picture through a translucent screen, the audience being located on the side of the screen opposite to that of the television equipment.

It would of course be ideal if the television equipment could be placed in the projection room, or in an enlargement of this room. This avoids the use of valuable space in the balcony or orchestra and minimizes certain operating problems.

### Film Method

A second method for theatre television leans more heavily on the use of film. It might be termed an "indirect" method. According to this system, the received signals, whether from coaxial cable or radio circuits, are made visible on a cathode ray tube of high quality and of normal dimensions and brightness. The received picture is synchronously photographed on an appropriate variety of film, which is then developed by highly specialized means, and at top speed. Such film may emerge from the developing equipment in a condition suitable for projection in less than one minute after the material is received, and perhaps in a small fraction of a minute. To all intents and purposes, it is claimed by the advocates of this method that it amounts to "instantaneous" television reception.

The processed film is then run through the conventional theatre projector, fitted with some minor mechanical and electrical modifications, and the picture and sound are reproduced on the stage of the theatre in conventional motion picture fashion. Yet the audience is, in fact, receiving a television program, with but slight delay.

When this method is used, it is clear that part, at least, of the television equipment will to advantage be located in the projection room and close to the film projectors. There would be little purpose in locating such equipment at a different point.

The increase in interest in theatre television during recent months has  
(Continued on page 39)

# programming primer

By Eddie Sobol  
*NBC Producer*



**I**N TELEVISION, as with every other medium, the script is most important. Seldom is the producer, director, actor or anyone connected with a show, better than the script. Given a good script, the producer, the director, the actor, yes, even the stage door man, is great. "Best Years Of Our Lives" took almost all of the Oscars, "Finian's Rainbow" the largest number of Donaldson awards. Reason? Good scripts.

Since this is so it behooves the producer or director to be most careful in his choice of scripts. Today, in television, the producer and director are generally one and the same person, so let's just say director from now on.

## Dramatic Scripts

All surveys have proven that the dramatic studio shows rate first in general audience appeal and as most of the conditions the director will meet in putting on a dramatic show will be met in all other shows we will discuss the script for this type of presentation.

First how does a director get a script? Good original scripts expressly written for television are scarce. The royalties paid for a single broadcast, at this date, do not warrant good writers devoting too much time to such works. So the director looks to plays which have

already been produced or books or short stories which have already been published.

In choosing a play or story, the subject matter is not too important if the play or story is good. Subject matter does not make a play. The subject might be the most important, most discussed, most burning question of the day but if the play itself is badly constructed and badly written, the subject matter won't save it. There are a few guiding posts which might help the director. First and always, remember the medium. It's television! Home entertainment. Entertainment for the general public. But don't underestimate the intelligence of that public. Don't play down to its lowest level of intelligence, thinking you will please the greatest number. You will soon find you have no public.

The general public, by itself, never demands anything. They will never tell you what they want. They have been known to accept some pretty sad fare, but once they have been given something better they will never go back to the lower grade show. If you have nothing better to offer they will simply ignore you. Dr. Franklin Dunham, Chief of Radio of the United States Office of Education, stated the principle very well in a recent talk at

Fordham University. I quote from Variety: "Don't give the people what they ought to have" as is done in England but "Give them what they would like to have if they knew about it." It's up to you to let them know about it.

## Script Selection

Television, being home entertainment, restricts a director somewhat in his choice of plays or stories but not as much as you might imagine. Many a play or story might be tossed aside, after a quick first reading, as being offensive, but, if you think it is basically a good play, read it again carefully, see if the story will stand up without the dialogue or situations you think in bad taste. Many an author or dramatist, in the name of realism, used language unnecessarily racy and strong, on questionable situations. These can easily be eliminated and, when so eliminated, the play is benefited rather than hurt. In the final analysis there is no such thing as realism, in the full sense of the word, in any medium of entertainment.

Captain Flagg and Sergeant Quirt would be looked upon by the Marines as sissies if the language they really used in the service was no stronger than that given them by Stallings & Anderson. The Dead End Kids would be thought as queer as Julie Jordan if they could do no better than the modified and stilted gutter talk given them by Kingsley. I did "Front Page" without a hell or damn, yet none of the characters lost their saltiness nor were any of the situations or the tempo of the play sacrificed. We had some trouble finding a suitable tag line for the finish but we managed. A very good rule in judging blue material is "When in doubt cut it out."

The types of plays best suited for television in my opinion are: 1. Comedies; 2. Comedy Drama; 3. Melodrama; 4. Drama; 5. Tragedy.

Because of present mechanical, lighting and engineering restrictions, I avoid fantasy and allegory. Television today is a realistic medium, using the word strictly in a theatrical sense.

## Television Demands

First and always television demands action. The talky drawing room plays of the twenties are dreadful bores on television. Indeed they would be that in any other medium today.

Don't choose a script because it lends itself to trick effects or unusual camera angles.

Just as it is bad to play down to the lowest level of your audience intelligence so it is equally bad to play up to the few of the highest level. Television audiences cannot be as selective as those for Broadway plays or even motion pictures. Your audiences have not read reviews of your production by their favorite critics and, because of those reviews, decided to see your play.

Don't choose a script simply because it presents a point of view with which you are in sympathy.

Don't choose a script because it will give your direction a great chance to stand out. If the audience becomes too conscious of the direction, the play goes out of the window.

Don't choose a play or story because its characters are quaint.

Don't choose a play or story simply because of its colorful locale.

Of course plays and stories can have any or all of these elements and still be good.

Last but not least, in judging a story or play, see whether it can be told in terms of picture and dialogue, with the emphasis on the picture. Perhaps this really should have been the first consideration.

Above all *you* must be convinced that the play or story you are to do is good. You must believe in your play. You will undoubtedly do a good workmanlike job on any play assigned to you but unless you really believe in it, it won't be your best work.

### **Clearance**

Having decided upon the play or story, your first step is getting permission to do it on television. That is called "clearing the rights." Sometimes that is very simple, often not too simple and sometimes it can be very difficult. A magazine story or book is easily cleared as a rule as the rights are controlled either by the author or the publisher or both, and the television royalties, small as they might be today, are welcome. This also holds true of unproduced plays. With produced plays, however, it is a bit different. If a play is running on Broadway you can readily see that the producer would be loath to broadcast it via television even though the author be willing.

If the play is an old one, you will have to look into the matter of rights very carefully. It is not enough that the author is willing for you to televise it. Very often the producer has some rights which

have to be cleared. If the play has been sold for pictures you might find that the picture companies have put restrictive television clauses in their contracts of purchase and these have to be cleared. You will find most picture companies loath to cooperate in most cases, which of course narrows your field of choice, particularly of recent plays. If you have chosen an old play, you might find that the author has died and the rights are tied up in estates and as a result difficult to clear.

Most television stations have a clearance department which investigates rights for the director. Because clearing rights takes time, it is best for the director to submit several plays for clearance, to make certain he will have one which will be okayed.

### **Adaptations**

Once having cleared your play or story, your next step is its adaptation for television.

At NBC, there are no writers to adapt stories or plays for the medium so it's up to the director. If you have chosen a short story or full length novel you will have to dramatize it. Short stories often lend themselves more readily to dramatizations than full length novels. Its plot is more sharply focused and generally follows a pretty straight line from beginning to climax to end. The full length novel is apt to be diffused and rambling. Very often only one or two incidents in the full length novel will be enough for your dramatization. It might very well be that you just want to use the characters, or the locale or the general "flavor" of the novel and create your own situations.

Some directors have found the "living newspaper" or "The March of Time" technique; that is, dramatizing the highlights of a story and connecting these with narration either under film clips or under pantomimic action of the cast, preferable to full dramatization. This can be very effective but unless very carefully and deftly handled can very well result in a static presentation.

### **Cutting**

At first glance adapting a play for television seems fairly simple. Does the 120 page script run 2 hours? Easy! Just tear out 60 pages and it will run one hour. Bring it up to date? Certainly! Instead of the character saying "23 skidoo" just have him say "Scram!" I wish it were that simple.

Let's consider the play. You naturally have picked one which was a Broadway success. It was written by a playwright who knew his business. It was chosen for production by a producer who knew his business. It was rehearsed for 3 or 4 weeks and then taken out of town for a few weeks. From the time the producer picked the play until it reached Broadway it went through that great annealing process called "tightening up." Thus when it opened on Broadway it was a tightly knit piece of dramaturgy running anywhere from 95 to 110 minutes, not counting intermissions. As you now read it, it seems every word, every gag, every character is important. How then to get it down to 60 minutes? Cutting without harming the play seems impossible. Read it again, then again and again. Get to know the play thoroughly. Get its story, its characters and its mechanics, firmly and clearly established in your mind. What situations or characters can be eliminated without hurting the story and without jamming the gears which make a good play run so smoothly?

### **Condensation**

First look for long speeches which can be condensed. Look for speeches in which one actor describes the reactions of the other such as, "Ah, I see that frightens you" or "Oh that makes you smile, etc., etc." These are necessary in the theatre to let the people in the last row of the balcony know what is going on, on stage.

Inasmuch as you are using a picture medium with mobile cameras and can bring every flicker of the eye, or trembling of the lips into close view of your audience, most of this descriptive dialogue can be eliminated. A good rule to remember is: If you can tell it with a picture and no dialogue, do it. That's good television. Dialogue should supplement the picture. There is too much gab in television today. Here again radio rears its head. There is no such thing as "dead air" in television. You have the picture at all times. That picture very often is more dramatic or, in a comedy, funnier, than any lines the playwright can produce.

See if all the characters in the play are necessary. Very often one character can be made to do the work of two or three.

A great many plays have, for economic reasons, been written for one set. This restricts the action of

(continued on page 31)

# ADVERTISING

## RATE CARDS

### Charges on upswing; analysis shows wide variance in rates

Obviously rate cards are on the upswing with audiences increasing in every television city. Last month saw WABD, WBKB and KSD-TV issue new cards. NBC is now working on a revised rate schedule which, it is understood, will be a basic one and allow for further audience growth. CBS, which has been operating on a facilities charge basis, is also planning a new rate structure.

Right now, nine operating stations have issued rate cards—with the recently proposed initial rate setup issued by WTMJ-TV in Milwaukee (due to open December 1st) bringing the number to ten. Neither WNBW or WTTG in Washington have issued formal charges as yet; and WRGB in Schenectady is still offering facilities to interested advertisers—although rate cards are also in the works for all three. WMAL-TV due to open late this month in Washington has not formulated their charges as yet either. W6XAO, still experimental pending an FCC decision, naturally cannot set up rates.

#### Rate Structures

WABD jump, announced last month, became effective September 1st, with advertisers signing before that date getting protection for twenty-six weeks under the old rate. New structure shows three time classes, with the 7 to 11 pm spots pegged highest, followed by the 6 to 7 and the 12 noon to 6 pm slots. WBKB increase was automatic, with rates based on sliding scale according to sets-in-use. Rate now in effect is for the 5,000 to 10,000 circulation classification. KSD-TV reflected little change in rates—was more of a formal issuance to replace the basic time costs under which they started operating.

Analysis of the existing rate cards shows a wide variance in the methods of charging. Separate categories for film and live programs are set up by all but KSD-TV;

WWJ-TV; WABD, which allows a 20% discount off the regular rates; and WCBS-TV, with their flat charge of \$150 per hour facilities charge.

Sliding rate card based on the number of sets in the area is currently being used by WBKB and WFIL-TV—with different rates however and a different breakdown. Discount system is also used by WWJ-TV and KTLA with 13 week contracts getting a 5% discount; 26 times, 10%; 52 times, 12½%; 100 times, 15%—with WWJ-TV, going further and offering 20% on 200 times and 25% on 260 times. KSD-TV's discounts are: 13 times, 5%; 26 times, 10%; 52 times, 15%; 100 times, 20%; 200 times, 25%.

#### Rehearsal Charges

Rehearsal charges show still a wider variance both in methods of thinking and in prices charged. Current WNBT schedule includes three hour rehearsal in with the time charge for a ½ hour program, as does WTMJ-TV in their proposed charges. KSD-TV, WFIL-TV, and WBKB include a two to one camera rehearsal ratio in with their rates. However, penalty clauses are invoked by WFIL-TV and WBKB for rehearsals above the 4 to 1 ratio. WABD, which formerly invoked a penalty over a 6 to 1 ratio, does an about-turn, with the new rate card requiring a 6 to 1 rehearsal ratio.

Hourly rehearsal charges for live studio shows range from: WNBT—\$150; WABD—\$75; WBKB and WFIL-TV—2 to 1 ratio included, between 2-1 and 4-1, \$25, above 4-1, \$75; KTLA—\$50; WPTZ—\$50; KSD-TV—2 hours included, \$35 up to five hours, \$100 in excess of five hours; WWJ-TV—rehearsal charges based upon costs; WTMJ-TV—three hours included in cost.

#### Comparative Rates

Here's how the rates for a ½ hour studio program, with three hours rehearsal included in all charges, stack up. Estimated sets in each area are round figure approximations.

#### New York—40,000 sets

WNBT	\$600.00
WABD	705.00
WCBS-TV No studio programming	

Eighty-nine advertisers on during August  
... list of current and prospective sponsors

#### Philadelphia—8,500 sets

WPTZ	\$330.00
WFIL-TV	260.00

#### Chicago—5,300 sets

WBKB	\$260.00
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#### St. Louis—1,000 sets

KSD-TV	\$160.00
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#### Detroit—2,000 sets

WWJ-TV	\$142.50
(rehearsal time not included— based on costs)	

#### Los Angeles—3,000 sets

KTLA	\$416.00
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#### Milwaukee—

WTMJ-TV	\$390.00
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## PHILCO DISTRIBUTORS

### Using television to sell television sets

Philco which has a cooperative advertising arrangement with their distributors, whereby part of approved advertising is paid for by the parent company, is definitely plugging television as an advertising medium, not only to sell Philco television sets but their radio and appliance lines as well.

First step along this line was in Philadelphia last spring when Philco Distributors signed up for split sponsorship of the Phillies and A's baseball games. Brief commercial films were made by the local distributor through Julian Pollack Agency with some supervision by Philco Corp. Now, with sets put on sale in Washington the end of August, Columbia Wholesalers have contracted with WMAL-TV for sponsorship of the Washington Redskins pro football games, and with WNBW, for a twenty minute weekly fight film program and spot announcements.

Tip-off that Philco will soon go into the Los Angeles market is the deal by Gough Industries (Philco Los Angeles distributor) for five programs over KTLA, including the sponsorship of the Los Angeles Dons.

## PETER FOX BREWING COMPANY

### Case history of one company's commercials

Harness racing, telecast by WBKB from Maywood Park, was the event picked by the Peter Fox Brewing Company, through their agency Jones Frankel Company, for their television debut.

Standard opening and closing, three live commercials, running from 1 to 3 minutes, and an animated trade mark comprised the technique used to put across the Fox De Luxe Beer trademark. Cuts from the field to the studio were made for the commercials, with the exception of the animated trademark which was picked up from the track.

Against a recorded fanfare of "Beer Barrel Polka", opening shot

Build-up of "what's wrong with this picture" idea led to placing a bottle of Fox De Luxe Beer in the model's hands. Dramatized studio commercials, such as the one detailed on this page, were used to give the plug during the pick-up of the harness races over WBKB. Agency is Jones Frankel Company.



Showed a keg end with "Fox De Luxe Beer" and the "Huntsman" trademark. On cue, the keg was turned to the side to show "Presents". As the camera began to dolly in, the keg was slowly rolled back, with "Harness . . . racing . . . from Maywood . . . Park" coming up. Directly following this, cut was made to the track. Station went on the air about 15 minutes before starting time, for color highlights from the park.

"Huntsman" trademark, which appears on every bottle, was visualized by having an actor dressed in costume and carrying an exact duplicate of the horn. Remote crew at the track arranged for him to simulate blowing the horn for the beginning of each race. For the first few programs, the announcer called attention to this trademark character, but later the audience themselves made the tie-up. According to the agency, it proved to be a very effective commercial plug.

Live commercials were usually given after the 2nd, 4th and 6th races, with from 1 to 4 people in the cast. Idea here was to entertain the audience and although the product was "kidded", all commercials included product identification and a selling spiel. Typical script follows:

*Joe Wilson:* "You know, every move, every maneuver in harness racing is a work of art on the part of the drivers—and speaking of art—let's look in on a man who's having his difficulties with an art problem of his own".

*Set:* Set-up of an art studio. Pretty girl is sitting on an easy chair, sideways, legs dangling over chair arms. At a little distance a canvas is on an easel—Artist is dabbing at canvas—suddenly straightens up in despair, as girl looks bored.

*Artist:* "No, no, no, no, Miss Van Mogul. That is not the right pose. It lacks dignity, it has no glamour—no appeal—no—"

*Girl:* "You mean something is missing?"

*Artist:* "That is precisely what I mean."

*Girl:* "How about this?" (Girl swings legs to floor, folds hands in lap, looks prim.) "Or this?" (She puts palms together and rests her cheek against them.)

*Artist:* (Slaps his head violently) "No, no, no,—a thousand times NO!"

*Girl:* (Assumes very sexy pose) "Could we try it this way?"

*Artist:* "Ah—well—no. There is still something lacking, Miss Van Mogul—the essential ingredient—the one thing to make this painting a masterpiece." (Suddenly puts his finger at his forehead.) "Wait!—I have it!" (Reaches down, gets a bottle of Fox De Luxe and a glass—gives it to girl who poses as though preparing to pour.) "There, that's the missing ingredient—the thing to make you look like the perfect hostess—a bottle of extra-pale FOX DEE LUXE Beer!"

*Girl:* "But I tried to tell you long ago! Every good hostess knows that the sure way to popularity is to serve extra-delicious, extra-satisfying FOX DEEE LUXE!"

*Artist:* (Reaches down and gets can of beer, puts it in girl's lap.) "Wait!—I have another idea. We ought to let everybody know that now Fox Deee Luxe—the beer that's blended with imported Bohemian hops which means finer flavor—better beer—is available in keg-lined cans!"

*Girl:* "Yes, and in full quarts too, and while you're at it—don't forget the half gallon size of real draught beer—containing 10 full glasses."

*Artist:* "Perfect! Perfect! You're wonderful!" (He gets quart size and half gallon, arranges the display in girl's lap. She assumes pose while artist goes back to canvas and looks at her.) "There! Hold it! Now I can work! Now I can paint the perfect hostess—because she always serves extra-pale, extra-satisfying FOX DEEE LUXE."

In addition a list of 15-word commercial quickies was supplied weekly to the announcer at the track for inclusion in his commentary when the occasion allowed.

"Beer Barrel Polka" was again used for the sign-off, visualized by a shot of the keg with the "Huntsman" trademark and the words "Fox De Luxe Beer".

#### Track Pick-Up

Pick-up of the races presented a problem with from 15 to 20 minutes to fill between each race—fact was that remote averaged from 2 to 2½ hours with only 8 or 9 races run in that period. It was necessary to fill in the schedule by color other than that supplied by the track announcer and panning of cameras on track as horses warmed up. Arrangements were made with the track officials to furnish the No. 1 box for interviews. Jack Fuller, with the assistance of the animated trademark who corralled some of the interviewees, conducted these after the 1st, 3rd, 5th and 7th races. At first, track officials, sports writers, drivers of the horses, and those familiar with harness racing were interviewed in order to give the viewers a background knowledge of the sport which is comparatively new to Chicago. After several such interviews, Fuller was able to switch to the man-on-the-street interview technique and thus introduce some human interest.

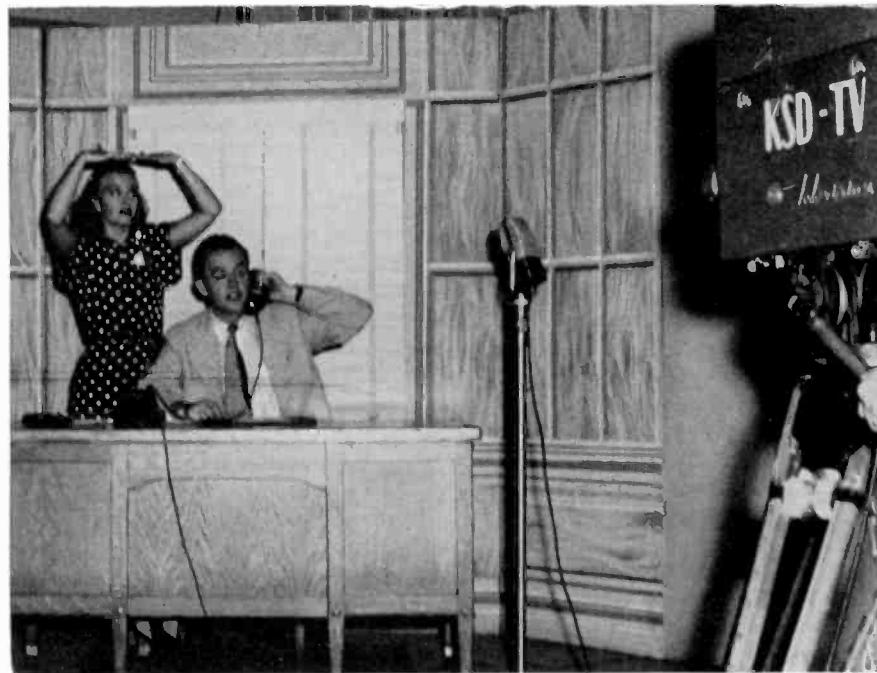
Lew Sanders of Jones Frankel Company wrote the commercials and directed these segments for the agency, while Louis Gomowitz directed and Beulah Zachary produced for WBKB. Joe Wilson was the announcer.

#### REVIEW ROUND-UP

##### Borden

Current Borden's series, handled by Kenyon & Eckhardt, alternates between dramatic, variety, puppets and film, in order to gain experience in all types of productions.

Puppet seems to fall flat. Scripts



"Telequizically," sponsored by Union Electric over KSD-TV, is a viewer participation format, with the f-and-emcee acting out charades for the home audience to guess. Electrical appliances are given as prizes. Gardner Advertising Agency placed the utility company show, which is a TAP package.

aren't right for television and our wooden friends are a little too much to take for a half hour. Dramatic show, "Dangerous Man", on the other hand, was one of the high-spots. Story, which had a psychological plot, depicted a politician who had bad dreams and died of an overdose of sleeping pills. Close-ups of the man's tormented face and the effects used as he fell into a trance were extremely effective.

Commercial, when it sticks to package of Chateau cheese and talks about how it slices, how it melts, etc., does all right, but when it has Elsie, in puppet form, introduce the show and talk about Borden's it misses the boat. Voice for Elsie is too flat and personality isn't projected well at all. Series is in the 9 to 9:30 slot over WNBT on Sundays.

##### Kraft

Kraft series of hour long dramatic presentations continues as one of television's brightest program offerings. Selection of plays and performers has been good, the choice evidently being made with small studio and camera limitations in mind.

Commercial, formerly plugging McLaren's Imperial Cheese has now switched to Kraft's Mirac'e Whip. Shots alternate between close-up of a salad made with the salad dressing, then a view of the product it-

self. Voice-over narration explains the ingredients that go into making  
*(continued on page 31)*



#### FILMS FOR TELEVISION

Bring first class comedies, dramas, novelties and many educational subjects to the television screen.

35 MM & 16 MM PRINTS of the highest laboratory quality are kept in perfect condition for televising at any time.

#### A FILM FOR EVERY PROGRAM

Sponsored programs find great tie-in values in our subjects.

##### SEND NOW FOR:

Film lists and complete data on available subjects to:

#### TELEVISION DEPARTMENT



# CURRENT ADVERTISERS ON ALL STATIONS

*Alexander Smith*—"Magic Carpet". WABD, Friday. Fifteen minute studio magician series latest in experimental series. Agency, Anderson, Davis & Platt.

*American Stores*—Boxing bouts, Wednesday; wrestling matches, Friday. WABD. Agency, Scheer Advertising Co.

*American Tobacco Company*—Film short. WCBS-TV. One shot. Agency, Foote, Cone and Belding.

*Arcade-Pontiac Co.*—Station breaks. WNBW. Once weekly. Agency, Kal, Ehrlich & Merrick.

*Atlantic Refining Co.*—Alternate sponsorship of Phillies and Athletics baseball games. WPTZ. Agency, N. W. Ayer & Sons.

*B. V. D. Corporation*—Weather reports. WNBT, Sunday and Thursday nights. Grey Advertising Agency, Inc.

*Benrus*—Time signal. WNBT, Friday. Agency, J. D. Tarcher & Co.

*Borden Co.*—Variety, marionette, dramatic and film programs. WNBT, Sunday. Agency, Kenyon & Eckhardt.

*Botany*—Weather reports. WABD, WNBT, WPTZ, KSD-TV, KTLA, WBKB. Agency, Alfred Silberstein, Bert Goldsmith.

*Bowman Gum Company*—Bubble gum contest. WPTZ and WABD. Fifteen minute one-shot. Agency, Foote, Cone and Belding, Inc.

*Bristol-Myers*—"Ringside." WNBT, Sunday. Half hour film show with Jinx and Tex McCreary, plugging Ipana and Minit-Rub alternate weeks. Agency, Young & Rubicam. "Party Line." WNBT. Sunday. Half hour viewer participation show, advertising Ipana and Ingrams' shaving cream. Agency, Doherty, Clifford & Shenfield. Both programs relayed to WRGB and WPTZ.

*Broadwood Hotel*—Time signals. WPTZ, Friday during evening programs. Agency, Deane, Klein & Davidson.

*Bulova Watch Co.*—Time signals. WNBW, WCBS-TV, WWJ-TV. Agency, Biow Co.

*Canadian Ace Brewing Co.*—Main events at Arlington races. WBKB, Saturday. Agency, Critchfield Co.

*Canine Food & Products Co. (Trim Dog Food)*—Weather signals. WPTZ. Packard Advertising Agency.

*Certo*—"Leave It to the Girls". Half hour adaptation of radio program. WNBT, Thursday. Agency, Benton & Bowles.

*Chevrolet*—Western film. WABD, Tuesday. Relayed to WTTG. Agency, Campbell-Ewald.

*Chex*—Weather signals, preceding Tuesday baseball games. WPTZ. Agency, Solis S. Cantor.

*Chicago & Northwestern Ry.*—WBKB Tuesday. Split sponsorship of "Streamliner Time". Twenty minute remote from Northwestern station. Agency, Caples Co.

*Columbia Wholesalers*—Station breaks. WNBW. Twice weekly. Agency, Kal, Ehrlich & Merrick.

*Commonwealth Edison Co.*—Split sponsorship of the Cubs games. WBKB. Agency, J. R. Pershall Co.

*Dad's Root Beer Co.*—Spot announcements, WBKB. Malcolm-Howard Advertising Agency.

*Detroit Edison Co.*—Two fifteen minute newscasts weekly. WWJ-TV, Wednesday and Friday. Agency, Campbell-Ewald.

*Deaco Tire Company*—Time signals. WPTZ, Sunday afternoon between baseball double-headers or preceding football games. Agency, Raymond E. Nelson.

*Dry Imperato Champagne (Robinson & Lloyds Ltd.)*—Spots, two night a week. WABD.

*DuMont*—Spot commercials. WABD. Brief films on DuMont Telesets.

*Elgin*—Time spots. WNBT, WCBS-TV, WPTZ, WBKB, KTLA. Agency, J. Walter Thompson.

*The Fair*—"Telechats". WBKB, Friday. Fifteen minute news program.

*Fischer Baking Co.*—"Small Fry Club." WABD. Thursday. Half hour children's program. Scheck Advertising Agency.

*Ford Dealers of Southern California*—Junior Baseball League. KTLA. One shot.

*Ford Motor Co.*—Split sponsorship of Dodgers over WCBS-TV. Split sponsorship of Cubs over WBKB. Boxing and wrestling over KTLA. Split sponsorship, baseball, KSD-TV. Agency, J. Walter Thompson.

*Peter Fox Brewing Co.*—Harness racing, Saturday night. WBKB. Agency, Jones Frankle and Schwimmer & Scott.

*G-E Appliances*—"On the Job". WRGB, bi-monthly. Twenty minute quiz program.

*General Foods*—Institutional. Six film and seven live programs on schedule. WNBT, Thursday half hour. Agency, Young & Rubicam.

*Georges Radio Company*—"Let's Learn to Dance". WNBW. Fifteen minute dance instruction program. Wrestling, WTTG. Agency, George Enders.

*Gillette Safety Razor Co.*—"Cavalcade of Sports". WNBT, Monday and Friday. Boxing bouts. Relayed to WRGB and WPTZ. Agency, Maxon, Inc.

*Gimbels*—"The Handy Man". WPTZ, Friday. Fifteen minute merchandise demonstration program.

*Goebel Brewing Co.*—Twice weekly games of the Tigers. WWJ-TV. Agency, Brooke, Smith, French & Dorrance, Inc.

*Good House Stores*—INS news tape. WPTZ. Five times a week,  $\frac{1}{4}$  hour each before baseball game. Agency, Julian Pollock.

*Griesedieck Brothers Brewery*—Fifteen minute program preceding and one minute spot following home games of Cards. Weekly twenty minute sports' news show. KSD-TV. Agency, Ruthrauff & Ryan.

*Grinnell Bros.*—"Television Party", WWJ-TV, Thursday, 4 to 4:30. Half hour audience participation show originating at store. Agency, Simons-Michelson.

*Grisson Motor Sales*—Races from Detroit Track. WWJ-TV. Agency, J. L. Dumahaut.

*Gulf Refining Company*—"Television

News." WCBS-TV. Thursday. Fifteen minute film program. "You Are An Artist." WNBT. Thursday. Fifteen minute art lesson format. Relayed to WRGB and WPTZ. Agency, Young & Rubicam.

*Hot N' Kold Shops*—Spot announcements. WWJ-TV. Agency, Charles Hargrave.

*The J. L. Hudson Co.*—"Sketchbook", WWJ-TV, Wednesday. Quarter hour demonstration type program. Agency, Wolfe, Jickling, Dow & Conckey.

*Hyde Park Breweries Association, Inc.*—Boxing, wrestling, sports. KSD-TV. Agency, Gardner Advertising Co.

*Jiffy Products, Inc.*—Weather signals at network station break Sunday. Agency, Martin & Andrews.

*K & G Export Packing Company*—One minute spot announcements. WABD, Monday through Friday. Direct.

*Kassen-Stein*—Spots. WTTG. Agency, Henry J. Kaufmann & Associates.

*Henry Kaufman & Co.*—Spot commercials. WTTG. Agency, Henry J. Kaufmann & Associates.

*Kass Clothing Co.*—"The Scoreboard." Round-up of all big league baseball scores following Cubs' home games. WBKB. Malcolm Howard Agency.

*Keelye Brewing Co.*—Wrestling, Monday and Wednesday nights; boxing, Friday nights. WBKB. Malcolm Howard Agency.

*Kelvinator*—"In the Kelvinator Kitchen". WNBT, Wednesday. Fifteen minute cooking program. Relayed to WPTZ. Agency, Geyer, Newell and Ganger.

*Kraft Food*—"The Kraft Television Theatre". WNBT, Wednesday. Hour dramatic show. Agency, J. Walter Thompson.

*Lacy's*—Sponsorship of Senators' baseball games. WTTG. Agency, Henry J. Kaufmann & Associates.

*Longines-Wittnauer*—Time spots. WABD. Agency, Arthur Rosenberg Co.

*Maxwell House Coffee*—"Author Meets the Critic". WNBT. Thursday. Half hour video version of radio program. Agency, Benton & Bowles.

*Mouquin Wines*—"Faces to Remember". WABD, preceding pick-up of Yankee baseball games. Five to nine minute program on players in teams. Agency, Alfred Lilly Co.

*Norge*—Fifteen minute newscast, WWJ-TV, Thursday. Agency, Campbell-Ewald.

*P. J. Nee Furniture Co.*—Station breaks. WNBW. Twice weekly. Agency, Harwood Martin, Washington.

*Packard Bayridge Inc.*—Spot announcement. WABD. Tuesday preceding boxing matches. Agency, Young & Rubicam.

*Pep Boys*—"Shopping at Home". KTLA. Sunday. Split sponsorship quarter hour shopping program.

*Pepcorn Chips*—Two weekly time signals. WCBS-TV. Agency, Raymond E. Nelson.

*Pepsi-Cola*—Station breaks. WNBW and WTTG. Agency, Henry Kaufman & Associates. 40 second spot before and after Yankee games. WABD. Agency, Newell Emmett.

**Philco Distributors, Inc.**—Alternate sponsorship of Phillies and Athletics baseball games. WPTZ. Agency, Julian Pollock.

**Post Cereals**—(General Foods)—Split sponsorship of Dodgers games over WCBST-TV. Agency, Benton & Bowles.

**Purity Bakeries**—Home games of Cards and Browns. KSD-TV. Agency, Young & Rubicam, Chicago.

**Ryan's Army-Navy Store**—Time signals. WPTZ, Tuesday during evening program. Agency, Stewart-Jordan Co.

**RCA Victor**—“World in Your Home”. WNBT, Friday night. Fifteen minute film program. Relayed to WRGB and WNBW. Dealer program. KTLA. Hour film show four afternoons a week. Agency, J. Walter Thompson.

**Max Rusoff, Inc.**—“Miss Television of Philadelphia”. WPTZ. Friday. Fifteen minute beauty contest. Agency, Solis S. Cantor.

**Sam's, Inc.**—“Meet the People”. WWJ-TV, Friday, 4 to 4:30. Half hour show originating at the store. Agency, Stockwell & Mareose.

**Sanka Coffee**—Weather reports. WABD, five nights a week. Agency, Young & Rubicam.

**Schubacher, Frey**—“Shopping at Home”. KTLA, Sunday. Split sponsorship, quarter hour shopping program.

**Sears Roebuck**—“Shopping at Home”. KTLA, Sundays. Split sponsorship, quarter hour shopping program.

**Solar Distributing Company**—Spot announcements. WBKB.

**Southern Pacific Lines**—Split sponsorship of “Streamliner Time”. WBKB. Tuesday. Twenty minute remote from Northwestern station. Agency, Caples Co.

**Southern Venetian Blind**—“Bob Wolf Sports Clinic”. WTTG. Half hour sports show. Direct.

**Harry Saffrin**—“Man on the Street”. WWJ-TV, Tuesdays, 4 to 4:30. Half hour remote show originating in Park across from store. Agency, Simons-Michelson.

**Superfine Fuels Company**—Weather spots. WPTZ. Wednesday evening at station break. Agency, Solis S. Cantor.

**Swift**—“The Swift Home Service Club”. WNBT, Friday, 1 to 1:30. Half hour entertainment, decorating and cooking format. Agency, McCann-Erickson.

**Scope Jewelry**—Dick Manville cartoon show. WTTG. Quarter hour program. Agency, Henry J. Kaufmann & Associates.

**Teldisco**—Boxing bouts. Tuesday, WABD.

**Terrian Television Sales**—“Let's Face It.” WBKB. Wednesday. Fifteen minute viewer participation show. Direct.

**Tivoli Brewing Co.**—Spot announcements for Altes Lager Beer. WWJ-TV. Agency, McCann-Erickson.

**Union Electric Company**—“Telequizi-calls”. KSD-TV, Monday. Half-hour viewer participation show. Gardner Advertising Agency.

**U. S. Rubber Company**—Tennis matches. WABD. Direct.

**Wanamaker's Department Store**—“Wanamaker Presents.” WABD, Wednesday. Half hour shopping, merchandise program, presented in cooperation with various manufacturers.

**Wilf Bros.**—INS news tape. WPTZ. Five times weekly for 1/4 hour before evening programs. Agency, Philip Klein.

**Winston Radio & Television Co.**—Amateur boxing. WABD, Monday.

## COMING

**Arcade-Pontiac Co.**—“Illustrated News”. WNBW, starting September 4th. News format. Agency, Kal, Ehrlich & Merrick.

**American Oil Company**—Washington Redskins pro football. WMAL-TV. Agency, Joseph Katz.

**American Tobacco Company**—NBC network schedule of collegiate games over WNBT. Northwestern and Notre Dame games over WBKB. Agency, N. W. Ayer. Spot announcements scheduled to start over most operating stations. Agency, Foote, Cone & Belding.

**Atlantic Refining Company**—University of Pennsylvania games over WPTZ. Agency, N. W. Ayer.

**Columbia Wholesalers (Philco Distributors)**—Sponsorship of Georgetown and George Washington games over WMAL-TV. Historic championship fight films, WNBW, Wednesdays starting October 1st, averaging twenty minutes, plus station breaks. Agency, Kal, Ehrlich and Merrick, Washington.

**Gough Industries (Philco Distributors)**—Five different programs including sponsorship of the Dons scheduled for KTLA.

**Gunther Brewing Company**—“Sports School”, following the Madison Square Garden fights, starting Friday night, September 12th, over WNBW. Agency, Booth, Vickery & Schwinn, Baltimore.

**Hoffman Beer**—Giant pro football over WNBT. Agency, Warwick & Legler.

**Jay Jay Junior**—“The Reel Jockey”. WABD. Fifteen minute disc jockey show, starting in September.

**Kass Clothiers**—Five minute football scoreboard at completion of all college football games over WBKB. This is a follow-up to the Baseball Scoreboard which now follows the Cub games. Agency, Malcolm Howard.

**Keely Brewing Company**—Chicago Rockets pro football games on WBKB, in addition to their sponsorship of boxing and wrestling matches on Monday, Wednesday and Friday. Football games will replace other Friday night events. Agency, Malcolm Howard.

**Oldsmobile**—University of Michigan home games over WWJ-TV. Agency, D. P. Brothers.

**Springs Mills**—Yankee pro football games. WABD.

## GOING

**Bristol Myers** cancelled their two Sunday night programs over WNBT—result of a general budget cut. Shows affected were “Ringside”, placed through Young & Rubicam, and “Party Line”, handled by Doherty, Clifford and Shenfield.

**General Foods**—Withdrawing from 8:30 to 9 spot over WNBT. Continuing with 8 to 8:30 program over WNBT, Dodger games over WCBST-TV, and Sanka weather reports over WABD.

## Program Availabilities

\*Rates available upon request

### TELE-PAK!

Complete production kits of live television programs: original, camera-tested shows minus technical and production snarls. Each TELE-PAK, prepared for individual studio specifications, cuts production time and costs.

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13 public service dramatized child care programs with audience participation, 30 minutes.

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### TELEVISION PROGRAM SERVICE

600 MADISON AVE., NEW YORK 22

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2. Wrestling Matches from Jamaica Arena Fridays from 9:30 to 11:00 P.M.
3. Ready-made, problem-free programming with more than a year's on-the-air experience.

Both programs, wrapped together \$2500 per week—complete.

FOR TELEVISION, CALL WABD,  
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### "SWING INTO SPORTS"

Currently featuring tennis lessons with Vincent Richards. Sustaining on WABD Wednesdays at 7:45. A 15 min. lesson in various individual participating sports depending on the season. Just completed golf series with Ernest Jones. Next series Table Tennis with Fred Perry, then fishing, skiing, etc. Write for complete catalogue.

### BOB LOEWI PRODUCTIONS INC.

515 MADISON AVE., NEW YORK 22

# PROGRAMMING

## FOOTBALL SCHEDULES

### Network television gets first big play with grid pick-ups

The New York to Washington coaxial cable, Philco's micro-wave relay connecting New York and Philadelphia and WBKB's radio relay linking South Bend with Chicago are all slated to carry top football fare this fall. There's also the possibility that A.T. & T.'s New York to Boston radio relay will be in operation and that WNBT will pick up at least one of the Boston games.

Here's the line-up for the fireside football fans:

#### New York

WNBT—Network schedule including Army, Navy, Penn and Princeton. New York Giants pro games.

WCBS-TV — Columbia home games, including the Columbia-Navy game from Annapolis. Brooklyn Dodgers pro games.

WABD—New York Yankees pro games.

#### Philadelphia

WPTZ—University of Pennsylvania home games, plus the Penn-Princeton game from Princeton. Possibility of some pro games.

WFIL-TV—Temple and Villanova games. Rights to Philadelphia Eagles-Chicago Bears contest.

#### Washington

WTG—University of Maryland games.

WNBW—WBAL-TV, Baltimore, an NBC affiliate, will televise the Baltimore Colt games which will be sent to WNBW, Washington, by coaxial cable. WBAL-TV will also televise the Navy games to be played at Baltimore which will also be relayed to WNBW and then sent to WNBT.

WMAL-TV—George Washington and Georgetown Universities. Washington Redskins pro games.

#### Detroit

WWJ-TV—University of Michigan home games.

#### Chicago

WBKB—Northwestern and Notre Dame games. Chicago Rockets pro games.

Fall football line-up for fireside fans . . . new disc jockey and art visualizations

#### Los Angeles

KTCA—Los Angeles Dons pro games. Possibilities of collegiate games.

#### PLATTER PATTER

### WRGB program designed as guide for record fans and collectors

Thing that makes "Platter Patter" different from other record shows is the visualization techniques used on the fifteen minute program over WRGB. Musical theme is anything goes—which is one way of saying that all kinds of platters are reviewed and played, including popular, operatic, symphonic and dramatic discs—in short, anything from Bach to Boogie so long as it's good of its type.

In the director's seat is Larry Algeo, who originated the program, with scripting done by Paul Jackson with classical assistance from Algeo. Dave Kroman, local radio personality and musicologist, with a personal library of more than 2500 records, conducts the show.

Titles are lettered on record flaps

This silhouette technique, employed in "Platter Patter," WRGB's record program, was used to visualize John Barrymore's recording of Gloucester's soliloquy, in an effective manner.



in an album, and basic scene is the corner of a record shop with Kroman directly addressing the camera, displaying the albums, and putting the discs on the store counter turntable. Other settings are determined by the platters discussed on the program.

Experience has proved that show is not too talky with two minutes of patter preceding a number. Major problem, of course, is to visualize records. Most difficult type is symphonic without a "program". This is usually avoided, by having Kroman simply display the album and comment.

Program music, however, lends itself to visualization in most instances—suggesting various images which often can be best captured on specially-shot film. Combined with slides and live action, the "program" becomes sight as well as sound.

Following are some examples of the visualization techniques used:

*Symphonic* — "The Rite of Spring". New film animation process of constantly changing abstract forms—done with plastics, stencils and brushwork on glass—originated and developed by Douglass Crockwell, commercial artist.

*Popular and Classic Dance* — Closeup of record spinning with superimposition of talented jitterbug couple or dissolve to appropriate scene for rhumba, samba or ballet dancers in action. In the case of classical dance numbers, film is sometimes employed as in setting the scene for Tschaikowsky's "Swan Lake". After establishing the locale, dissolve was made from a closeup of a swan to the queen ballerina.

*Instrumental Ballad* — Dissolve from platter spinning to similar platter on different turntable. Tilt up and dolly back to reveal radio control room, with a crooner singing to the record appearing through the window. In such cases as this, Kroman always uses a lead-in line to establish the scene and the fact that the vocal is not on the record.

*Popular Vocal* — "Square in the Social Circle". Picture of Betty Hutton superimposed over platter. Dissolve to life-of-the-party character man in living room gesturing

broadly and mouthing in synchronization to the amusement of friends.

*Dramatic-Operatic* — Shadow or silhouette technique employed in simple stylized set with local actor going through the business and motions. This has proved most effective.

*Instrumental Solo* — Mendelssohn's "Spinning Song" by Rachmaninoff. Spinning wheel superimposed over spinning platter. Dissolve to local pianist with back to camera. Show shots of keyboard as pianist really synchronizes finger action with recording.

In reviewing, no partiality is shown toward any manufacturer's product. If there is more than one recording of a particular selection or album, the best one in the judgment of recognized critics is plugged, preference being based on such things as artistry and fidelity of reproduction.

#### The Record Shop

WPTZ has as their disc jockey Maxine Marlowe, who, with Herb Horton, co-produces "The Record Shop". Set in a modern record store, Miss Marlowe acts as the salesgirl-owner, sings, spins records and conveniently has celebrities drop in to say hello. Viewer participation angle is worked in by playing an "oldie" record, with the first viewer to phone in the correct title receiving an album of latest recordings.

Visual interest is added by the antics of the messenger boy Jerry Stevens, who wanted to be a magician; the songs of the Irish cop on the beat, and the dances of his little daughter. Dissolves through a spinning record are also used, with music of other countries visualized —such as Spanish dancing or a South Sea island scene. Guests on the program chatter on the latest releases and toss in a song or two.

#### ART

#### WNBW depicts the story behind famous paintings

NBC's television baby, WNBW, is already making itself seen and heard on all sides but the infant has drawn most praise from impartial audiences for its experiments outside the ordinary range of tele fare.

Most striking of these to date was the station's art telecast which used a novel form of "shadowplay" to dramatize the story of some of the National Gallery of Art's paint-



WNBW's art show used "shadow-play" to visualize the history of Raphael's "St. George and the Dragon." This method of handling the dramatization did not detract from the picture itself, eliminated the costume problem and added a novel note.

ings. The project was both novel and ingenious.

Painting chosen for the experiment was Raphael's "St. George and the Dragon", which, beginning with Catharine of Russia, has passed through many royal hands before it came into the possession of Andrew Mellon in 1932. The story of the painting and its travels was told through shadow play, with Gallery staffers taking the shadow parts and NBC actors handling the narration. This technique relieved NBC of the need to have expensive and unwieldy costumes, since all that was seen were the silhouettes of the characters. The device also served to focus principal attention on the painting itself, with the narration and dramatization as background material.

Admittedly, the NBC art telecast was an experiment. Local art critics complained that the Raphael picture was too small for full reproduction on television. Other viewers found the pace too slow for their liking. But most of the audience agreed that art has a definite place in television and wanted to see more experiments along the same lines.

#### LOCAL INTEREST

Half hour civic interest program, "As We See It", is a regular weekly feature over WWJ-TV. Designed to keep Detroiters informed on current civic problems, each week a moder-

## FILM PROGRAMS FOR TELEVISION NOW AVAILABLE

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**Television Program Service has been formed to help fill the urgent need for low-cost television film packages. For full information, write or wire while your market is still open.**

#### Television Program Service

600 MADISON AVENUE  
NEW YORK 22, N. Y.



Installation of the permanent transmitter at KSD-TV was celebrated with a special dedicatory program. Station personnel spoke briefly, followed by a two-hour general program, which included a one-act play put on by WOW-TV (experimental Omaha station) in conjunction with Creighton University. Above off-the-tube shot was from a twenty minute fashion show, staged by The Fashion Creators of St. Louis. Variety show with night club talent ended program.

ator and four guest experts discuss a local problem of current interest—such as "What can women do to help make Detroit's restaurants offer better service?", etc. Possible solutions are offered, with an attractive living room set used for background.

#### Previews

"Municipal Opera Preview" is a twenty-minute Sunday night regular over KSD-TV during the twelve-week opera season. Stars and members of the production staff are interviewed by Frank Eschen, station's special news director. Photographs of different scenes are also used throughout to give visual interest to the narration.

#### Travel Tip

With many famous vacation spots in the area, WRGB's "Highway Holiday", is a ten-minute vacation guide program, visualized by maps and the latest road information supplied by the AAA. Ten-minute program opens with a motorist driving along and stopping at a gas station for directions. Switch to a large map, marked with lights to indicate the routes and scenic points of interest, is then made, with a miniature car moving along the road. Animated signs point up the bad

roads or detours. When destination is reached, a three-minute film on the interest spots is shown. Gas station attendant does the narration throughout. Wind-up shows the motorist driving away after enjoying a pleasant vacation. Show is written by Peggy Coe and directed by Pat Crafton.

#### Swing Into Sports

Bob Loewi's show, Swing Into Sports, has now swung from golf taught by Ernie Jones to tennis with one time champion Vincent Richards as the pro. Presented over WABD, the opening shots of film showing tennis scenes get the fifteen minute program off to a good start. Vinnie Richards then takes on his pupil, an attractive young lady and proceeds to teach her some of the fine points of the game. A tennis ball suspended by elastic from two poles helps nicely to illustrate various tennis strokes. Perfect format for every station to follow.

#### SOAP OPERA

In "Highway to the Stars", David Lewis, for the Caples Co., has delivered the tried and true radio matinee fare. And has done a good job. The pace is a bit slow and the

cast might not be top notch but the show as a whole is acceptable television programming and like its radio counterpart, will have a definite place in television.

Plot centers around a young singer, who, on opening night of the serial, was sitting backstage waiting to make her debut. Flashback technique was used to depict the struggle she had to reach the footlights. Her singing teacher who sounded a discouraging note on her progress; her father who had been bedridden for two years; the hometown sweetheart who thinks marriage is better than a career; her kid brother, unhappy in his bank job; her mother and the teenager sister are all present.

#### CBS' REMOTES

#### WCBS-TV offering wide range of remote programs

CBS is beginning to develop its remote programming schedule, as witness the recent fashion series with pick-ups directly from the showrooms of leading dress houses, and the museum series with ballet integrated in with the exhibits. Newest on the list is an adaptation of Bill Leonard's "This is New York", a daily CBS radio series. Same idea of behind the scenes coverage of the various things which make New York tick is carried over in the video version. Opener in the bi-weekly series took place in a mid-Manhattan telephone exchange with cameras picking up the trouble board, dial phones, long distances, etc., with explanation of how they functioned. Technical phases were mixed with human interest through interviews with some of the operators and service personnel who discussed some of their problems. Series is an educational natural, bound to hold interest if same pace is maintained.

CBS also rates a star for their pick-up of the Firemen's Benefit show from Madison Square Garden. Action-packed thriller was expertly handled—with the same finesse as the circus—and the same technique of explaining what was happening to the picture on the screen when the lights were dimmed or special spots used.

The Wightman Cup tennis matches were also televised in addition to the regular pick-ups of the Dodger home games from Ebbets Field. CBS averages about 73% remotes and 27% film with airtime hitting about 17 hours.

(Continued on page 38)

# PROGRAMMING PRIMER

(Continued from page 22)

the play and often requires explanations of what has happened or is happening off stage. Wherever possible dramatize these explanations, bring the action on screen by the use of extra sets, if necessary. It is better television to picture action than talk about it. However, don't go overboard on this. Thomas M. Pryor, in the New York Times (August 24) reviewing "Life With Father" says: "We do think that the Warner's painstaking effort to reproduce McCreery's Department Store was a mistake, for this particular sequence adds nothing to the story which couldn't have been covered in a line of dialogue, as it was in the play, *and it does slow the film a bit.*" Here is an example of the rule working in reverse. The basic rule of course is—if it adds nothing to your play, don't bother with it.

## Film Inserts

If a particular sequence in the play cries for picturization rather than static verbal explanation and that picturization is impossible of production in the studio, put it on film. In the play "The Milky Way" the championship fight is described in the third act by means of a radio broadcast. Of course you realize immediately that the picture of a radio blaring forth a fight is bad television. I filmed the fight sequence and let the audience see all the comedy bits which were merely described by an off stage voice.

The establishing, early in your script, of the locale where your play is taking place, the time, and the characters is very essential. You have no theatre program which tells the audience that the scene is the Drawing Room of the Vanderpuyster's Mansion on their estate in Connecticut, nor do you have a program which lists the cast and their relations to each other, such as, Rosalie Vanderpuyster, a debutante; and Robert Q. Grahame, her fiance, etc., etc. True, you have shown a list of characters and the players during the running of the title but your audience should not be asked to remember all that. Be sure when you establish your characters you establish their relation to each other.

You do not have the theatre's device of lowering curtains and lights, which according to the programme denotes passage of min-

utes, days, weeks or years. So you must be careful that all passages of time are clearly established.

Very often in going from one scene to another changes of costumes are necessary. Be sure you give your actors plenty of time for this even if you have to write another scene in the play to do this. This is particularly true of multiple set shows, which of course are best for television. A change of clothes can often help you establish time and locale quickly. For example, dinner clothes, sports clothes, negligees, all have a time and place significance. Incidentally I should have mentioned earlier that multiple set plays lend themselves much better to television adaptation than "one setters."

## Do's and Don'ts

In cutting and adapting a stage play, be careful that:

1. Your cuts do not disturb the smooth flow of the play from beginning to climax to end. Bad cutting can make a play jumpy and disjointed.

2. Be sure you have not kept in an "effect" but cut out its "cause." When the effect without proper preparation does come, your audience will wonder why and how.

3. Be sure you have not lost the character of the play.

4. Don't attempt too much rewriting. It will be very difficult for you to match the writing style of the original author and the play might turn out like a pair of britches too obviously patched. Nobody can possibly write like Coward one week, Sherwood the next and O'Neill the third. Make your contribution as unnoticeable as possible. If that's impossible, don't make any.

## Advertising

(Continued from page 25)

the Miracle Whip; followed by the recipe for the salad. Commercial is kept short and to the point and it is given between the acts. As previously noted, no attempt at dramatization is made in order to avoid conflict with the dramatization of the plays. J. Walter Thompson's Ed Rice adapts the scripts and writes the commercials, with Stan Quinn of the agency doing the casting.

## HOW TO stage top television programs!

You'll find yourself using these tested production and direction techniques every time you plan, or take part in, a television program. Written by Louis Sposa—who began in television as studio assistant and worked up to a leading position in the industry—this practical manual describes the functions of all the personnel and equipment used in television broadcasting. It serves as an introduction to the television system as a whole—shows you how it works—and gives you a multitude of time-saving, profit-making suggestions on how to combine cameras, lights, scenic designs, video effects, costumes, makeup, microphones, etc., in order to produce more effective and entertaining programs.

Just Published

## TELEVISION PRIMER

### of Production and Direction

by LOUIS A. SPOSA

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Illustrated with more than 100 photographs, diagrams and sample scripts, this handy guide provides you with a complete reference background on every phase of the television medium. It covers every type of program—fashions, news, comedy, drama, sports, interviews—the newer uses of television in industry, department stores, etc. It explains the limitations of the television camera, discusses costume, makeup and lighting considerations, shows you how to choose scripts adaptable to television, how to combine sight and sound impressions, how to write good television scripts. Of particular value is the author's analysis of various types of commercials, including numerous illustrative examples of both effective and unsuccessful selling techniques.

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# FILMS

WWJ-TV's film programs . . . Fairbanks' series to be offered on repeat basis . . . station round-up

AT LONG last film programming on a professional, practical basis is now available to television.

Availability of Fairbanks series, coupled with the announcements by Encyclopedia Britannica, Hawley-Lord, Simmel-Meservey, and others, that their film libraries will be available for television, will make the lot of the station operator a much easier one, and should definitely stimulate the entrance of other film companies into the field.

United World Films, 16 mm. distributors of Universal International Productions, the Bell & Howell Library, Castle Films, and others are now working on a plan to make available some of their films for television.

## WWJ-TV SET-UP

A tremendous amount of filler film is used by the operating stations. Elaine S. Phillips, WWJ-TV's film director, is the first to build a format and continuity to this miscellaneous film. Working with the

station staff, she has set up a comprehensive booking and programming plan which schedules films so that the audience knows it can expect a certain type of film program at a certain time each week. Thus every Tuesday evening "The Travels" serves to introduce one film in a 13 weeks travel series. Wednesday evening, "Animal Tales" is the title of a series of films covering animals from microbes to mammals, Thursday evening "Pan-American Glimpses", and Friday—"Sport Beams". Each film series has its own title card and copy is written each week to introduce the individual films. Following this practice, two newsreels are shown each week, one on Wednesday evening with a repeat on Thursday afternoon, the other on Friday evening with the repeat on the following Tuesday afternoon. Thus all four days of studio operation have news coverage on film.

Facing the problem of programming films that will fit into quarter

and half hour breaks, WWJ-TV has worked out a plan which includes combining studio features with films. For example, if the film "Pan-American Glimpses" on Chile runs only 22 minutes, Chilean students attending local universities are invited to take part in a studio feature which is tied in with the running of the film. When complete use of film is desired, two seven minute films on the same type subject matter are used, plus special continuity.

## FAIRBANKS' SERIES

Good news for film directors is the production by the Jerry Fairbanks Organization of a dramatic series shot especially for television. Costs are based on a policy of three repeat showings during one year. Charges, worked on a schedule paralleling the number of receivers in television areas, range from \$400 a week for 17-minute film programs to \$1500 for the New York area. Dividing these figures by three would mean that an advertiser or a station in a city like St. Louis or Detroit, with only a few thousand sets, for \$175 a week, exclusive of time charges, would have a weekly program for one year.

## Technique

Because the film was made expressly for television, obviously emphasis was on closeups and half-shots, with a complete absence of long shots. Subjects were centered to keep them away from the outer limits of the television receiving tube.

In an effort to capture the intimacy of television Fairbanks plans to make extensive use of the technique of having the main characters address the television audience directly. Idea is that in this way a link is provided between the film and home audience. Audience is supposed to feel that they are in on the show. Impression on first viewing was that this technique tended to distract the television viewer, in fact, break up the continuity and tension created by the story.

In an effort to keep production costs down and still turn out a quality film program, every trick and economical device possible is used.

## A CASE FOR TELEFILM

MARLOWE:

My client claims that all, but the following, is irrelevant and immaterial:

1. Her character, often questioned, is devoid of the characteristic "flubs" of her sister, Icon O'Scope.
2. Miss Film is compact & mobile—therefore easily transported.
3. I say with conviction she will transmit your message again and again.
4. Miss Film's eye appeal will deliver the goods at business meetings, schools & women's clubs.
5. She seems an expensive proposition, but her ultimate cost per viewer will be much less. She will never stop working for you.



Matched set production was used throughout. For example, in the "Public Prosecutor" series, opening shot in each week's episode consists of people walking through the D.A.'s door and sitting in the office. Sequences in 10 of the films using the same setup were all shot at the same time. That idea was followed throughout the entire series.

In "The Case of the Missing Bullets", first film in the "Public Prosecutor" series, an excellent cast of accomplished Hollywood feature players has been obtained, consisting of John Howard, Anne Gwynne, Donald McBride, Lou Lubin, Mary Beth Hughes, and Dewey Robinson.

Two other series are already in the works, one a five-day week children's program, and the other a typical family story along the lines of the Henry Aldrich radio program.

## STATION ROUND-UP

Present thinking among station operators is that the quality of 16 mm. film is sufficiently high and there is no need to go into the more expensive 35 mm. operation, at least for the next few years.

W6XAO's reciprocal film exchange now takes in WCBS-TV, WFIL-TV, WRGB and WGNA, Chicago Tribune station, when the latter gets on the air. Station, which uses their own staff cameramen, furnishes films of disasters, civic functions, sports events and oddities (such as a helicopter bringing someone from office to home, etc.)

Breakdown of films used by the operating stations shows KSD-TV the most prolific user, with 45% of their programming in this category, followed by WNBT with 34%; WCBS-TV with 27%; WWJ-TV with 25%; KTLA with 23%; WABD with 22%; WPTZ with 20%; WTTG with 12%; WRGB with 11% and WBKB with 7½%. W6XAO, despite their program film exchange arrangements, are now on a 100% remote basis. WNBT, recently opened NBC Washington outlet, expect to have their film equipment installed by October.

WFIL-TV, Philadelphia's new station, have had their camera crew busy for the past few months taking background shots for news coverage as well as for integration into their live programs. WMAL-TV, which opens in Washington this month, has both 35 mm. and 16 mm. equipment on order, with one projector



"Public Prosecutor" series, produced by Jerry Fairbanks, boasts a professional Hollywood cast. Film, shot specifically for television, concentrates on closeups and half-shots, with a complete absence of long shots. Costs are based on a policy of three repeat showings during one year. (See page 32 for details.)

already installed at the transmitter site.

## NEW TWIST TO OLD FILMS

Bob Emory, responsible for the popular "Small Fry" program, is again showing what a little imagination can do. Any station film director should quite easily be able to put together a similar program.

The current "Nickelodeon" program over WABD is a take-off on the old silent movie days. The narrator sets the scene and introduces Harry and Joe who interpreted the flickers with pianos and drums. All old-time slides such as "Welcome", "Ladies Remove Your Hats", "Don't Spit on the Floor", "No Standing", etc., are used plus old newsreel shots such as the San Francisco fire, and the Wright Brothers' flight have been gathered, together with old-time comedies and melodramas. Illustrated songs, quartettes and other studio entertainment are introduced between the film numbers. Show makes for an amusing half-hour.

## COMMERCIALS

Eight films have been prepared for the Sanka weather reports over WABD with two more now in the works. Cartoon idea is used and the vagaries of the weather are portrayed with one strip each for cloudy, rain, shine and—evidently foreseeing the type of summer New York would swelter under—two each for warm and hot. Right now two special strips for fall weather

are in the works. Young & Rubicam furnished and developed the initial idea with Audio Productions preparing the films.

## Here's the Answer to Your Rock Bottom Budgets!

### LOW COST ANIMATION FOR TELEVISION

Animated cartoon film commercials  
Time Signals—Weather Reports  
Three dimensional puppets  
Animated comic strip shows

### LOOK AT THESE SAMPLE RATES!

Half minute animated spots  
Single Spot, \$200; Six Spots, \$1,000  
One minute animated spots  
Single Spot, \$350; Six Spots, \$1,750

*Additional rates upon request*

Our new animation cameras are equipped with the latest Zoomar lens for photographing those much needed close-ups.

### ANIMATED ART PRODUCTIONS

1165 Broadway, New York 1, N.Y.  
Telephone: MU 5-7523

# TECHNICAL OPERATIONS

## SELECTING YOUR IMAGE ORTHICON LENSES

**Harry C. Milholland, manager of DuMont's Transcription Department, details the type of lenses needed for studio work, sports and news.**

The first thing to decide when selecting the lenses for your image orthicon cameras is the type of programs you intend to televise. Your three major subjects for telecasting will be studio work, sports, and news.

### Studio

Studio work requires at least two lenses: (a) A 2 inch lens for wide angle or field shots where you intend to include a complete set in your picture, and (b) A 3½ inch or 5¼ inch lens depending on the size of your studio will be needed for close-up shots.

Using a dual camera chain, one camera would use the 2 inch, and the other, either the 3½ or 5¼ inch or both in a turret mount.

### Sports

**Baseball**—When operating in a large ball park, such as Yankee Stadium, one camera should be placed behind home plate in the front part of the second level and will be approximately 100 to 150 feet distant from the home base. In this position, a 3½ inch lens should cover both the batter and the pitcher. If three cameras are used to cover the field, two may be placed between first and second base, also in the front of the second level. One camera using a 6 inch lens to cover double plays, etc., and the other a 14 inch telephoto lens for close-ups at the bases or hits to the outfield should be used. If a two camera chain is used, the camera behind home plate can cover the diamond and one between first and second using a 14 inch telephoto can cover close-ups and the outfield or can turret mount both the 14 inch telephoto and 6 inch.

**Boxing**—Using a single camera, a 5¼ inch lens should cover the ring at a distance of approximately 50 feet. If two cameras are used, a 9 inch telephoto in the second cam-

era will give a satisfactory close-up shot.

**Football**—The cameras are usually set up opposite the 50 yard line and should have a complement of three lenses; a 20 inch telephoto for close-ups, a 9 inch telephoto to include a fairly large portion of the field and a 6 inch for wide angle shots.

Other sports such as tennis, racing, track, swimming, etc. can be covered by one or a combination of

Selection of image orthicon lenses . . . master antenna system . . . suggested lighting techniques.

the above lenses used in sports depending on the size of the field to be televised.

### News

Indoor news shots would require approximately the same lenses as those used for studio work. Outdoor work depends entirely on how wide a field you wish to cover and how far away the camera is from the subject.

### Lens Speeds

Most telephoto lenses listed above are often available in speeds of f 4.5 or f 5.6. If possible, obtain the faster f 4.5. With regard to the 2, 3.5, 5¼ and 6 inch lenses, it is advisable not to purchase any of these with a speed of less than f 3.5.

## INTRA-VIDEO MASTER ANTENNA SYSTEM

**Brief review of technical aspects and an explanation of the merchandising plans under which it will be offered.**

With endorsement by TBA of the master antenna system developed by Intra-Video, brief review of its technical aspects are in order. Three-part system comprises a set of directional antennas, a set of pre-tuned booster amplifiers and the distribution network.

A directional antenna is installed for each operating station, with one optimally adjusted, tuned, located and oriented for the reception of one station. Another antenna covers the whole FM band. Different types of antennas have been worked out, dependent upon the conditions in each location.

Amplifier box, located near the roof, contains a regulated power supply and a set of booster amplifiers—again with an amplifier for each video station and one for FM band. Box is fed from the 117 volt power line and automatically switched on and off by an electric time switch. Amplifiers, which are pre-tuned and sealed at the factory, have a gain high enough to yield a strong signal output from even the weakest station, with an amplitude

and phase response so well equalized that they will not affect the quality of the received pictures.

Signals from each antenna are fed via cables to the amplifier box, and from there by means of a special matching network into a single coaxial distribution cable or—when necessary—into a number of parallel branches of such cable. Flexible, low-loss coaxial cables, fully screened against all interferences and protected by an extra heavy plastic jacket ¼" in diameter, are used.

Any number of outlets may be attached to the distribution cable. Each outlet has three holes to accommodate sets with either 300 ohm balanced or 75 unbalanced inputs. An attenuator network is also installed in each outlet so that connecting, switching or tuning of any receiver will have no noticeable effects on the power in the cable or on any other receiver. Power level in the cable is high enough to provide each receiver with a signal level of approximately one millivolt from each station.

## Merchandising Plan

Bamberger's has been appointed sales representative and arrangements are now being made with two other stores in the metropolitan area. System will be installed, giving company a representative installation in each area so that interested people can view it in operation.

As for merchandising it, realtors with existing buildings are not going to pay for it themselves and Intra-Video Corporation is working with them on developing several different arrangements. Under one plan, payment for the system is transferred to the tenant but under an arrangement whereby the tenant is protected from gouging. While the price of the equipment is fixed, installations vary. However, estimate is that prices will run from \$45 to \$100 per outlet—thus a hundred outlet building may cost from \$4,500 to \$10,000. This may often make the installation cheaper than if the tenant tried to duplicate it individually. Other realty companies have indicated their intention to lease it to their tenants at so much a month.

## Integrated System

Another interesting part of Intra-Video's plan is their integrated system, which will be ready late in 1948. System involves a master head at the antenna end, for television receivers, whereby all that is required in an apartment is a picture tube and circuits which can be manufactured and sold for about \$75 to \$100. Patents have been completely granted on the system and the company has made enough tests with it to be sure that it will work. Basic system is more expensive than the Intra-Video but idea behind it is that the landlord will throw it in and get back his investment in rent. Plans are to merchandise it first to hotels on a rental basis, and later to apartment houses.

Solomon Sagall, founder of Scophony, Ltd., heads up the Intra-Video Corporation, an affiliate of Telicon Corporation.

## LIGHTING EFFECTS

**James L. Caddigan, veteran of more than twenty years with Paramount, details some lighting techniques which will be helpful to the operating engineer.**

Lighting will be particularly important to the local station producer operating under the low budgets which can be expected away from network production centers. Serious study and experimentation in this field may result in the development of an acceptable and satisfactory low budget production technique. On many productions it would be possible to entirely eliminate the expense of a complete scene or set by substituting a scene development technique that employed effect and atmospheric lighting in conjunction with "suggestive props."

### Atmospheric Lighting

For example, the scene plot of a musical show may set a torchy character number in a dingy, cheap cafe. In the immediate foreground, in medium close shot, is a piano with its side facing the camera. The edge of the piano is dressed with the familiar prop ash tray, butts, and the thin wisp of smoke rising from the cigarette on the tray's edge. A male pianist (character makeup and costume) sits slightly away from the keyboard. In the immediate background, framed by the piano and pianist, is a round top table familiar to the type of setting. The table top is dressed with the usual expected props. On the far side of the table, center, sits the featured girl vocalist. The entire scene is set against a black drop that hangs, out of focus, in the extreme background. The piano and pianist are illuminated from the front, with lighting of low intensity, creating for this foreground group the appearance

of a semi-silhouette. The girl vocalist is covered by an overhead spot that is located forward of her stage position. The intensity of light from this overhead spot is greater than that illuminating the foreground, but is not up to the full intensity available from the lamp.

As the girl goes into her vocal, the overhead spot is brought up to full intensity, spotting the performer and shifting audience attention from the general scene to the featured artist. As the number develops, the camera can truck in to a closeup, and, on the finish of the sequence, truck out as the overhead spot is dimmed, returning interest to the general scene. Side spots can be used as needed to round out a player's features and to kill heavy and unwanted shadows. Extra spots used in the development of such a scene can be tied in on the same circuit or locked in with the same controls operating the overhead spot and will operate in the same manner as the key lamp.

### Effect Lighting

Lighting, properly planned and developed, can be used to add realism and authenticity to an inexpensive set that under flat, high key lighting would look artificial and lifeless. A scene plot for an outdoor story set in a North Woods setting might call for a sequence being played in front of a log cabin. Even though the producer's budget permitted no more in the way of a set than a painted flat, a satisfactory degree of realism could be developed through the use of effect lighting. Low lighting of universal

## A New Service for the Operating Engineer

THE stepover from AM to television transmission is not quite as simple as some would have us believe. Operation and maintenance of practically every piece of equipment demands new knowledge. The operating engineer in television will be a definite factor in programming. Lighting, camera lenses, special electronic effects, the use of film, and many other factors will be completely new to the television station engineer.

It is our sincere hope that this section will be of some aid to those responsible for technical operation. Subsequent articles will cover maintenance problems, basic differences in AM and television transmission, setting up of remotes, studio problems, and so on. We welcome suggestions from engineers on the type of material they would like covered.

intensity would be directed over the front of such a set. A second source of lighting of greater intensity would cover the same area. In front of the lamps of this second light source would be hung branches of pine trees or a simulated effect which, when agitated, would create moving realistic shadows on the surface of the scene. As in the case of the dingy cafe, suggestive rather than authentic scenery would set the scene for the low budget producer. The detail of the log cabin set would not be clearly illuminated and much of its artificial appearance would be covered by the low key lighting in use.

Additional lamps controlled to light the players only, and to prevent spill on the set, can be used and the use of such front lamps or lighting might well simulate strong lighting from the sun. The branch shadow effect can be used very effectively, in association with front lighting directly illuminating the players, to further develop the outdoor atmosphere of realism in medium close shots when a limited depth of focus creates a soft, out of focus effect for the background.

### Shadow Suggestions

Lighting and the use of miniature props can, through the medium of shadow suggestion, create many effects and establish many locales that the size of a television stage would prohibit if an attempt was made to use the actual full size prop. A scene in a dramatic production may call for a sequence being played in a night exterior on a waterfront pier, with a boat arriving as part of the business. A painted flat representing a pier shed and cargo loading door would serve as the background. In the foreground would be the expected prop piling, ropes, etc. Over the cargo loading door would be located the usual single flood light with its metal reflector. An overhead spot with a controlled spread would be cut into the scene to simulate the illumination coming from this location. A flashing light of low intensity, operating from a low level, (Channel marker buoy light) would be located in a position that cast a shadow of the piling across the background. General illumination of very low intensity would cover the entire set.

On cue, a miniature boat would be moved slowly in front of the lamp responsible for the general illumination of the scene. This boat would be so located, in relation to

the lamp and the set, as to make possible the projection of a full size shadow on the background. An added effect of realism could be developed, through lighting, by using an out of the scene spot to simulate the boat's searchlight. As the boat came nearer the pier, the intensity of the lamp and the spread of its beam would be gradually increased. Such an effect could build to a dramatic climax by bringing the spot finally to rest on a player waiting in the shadow of the scene. Sound effects of harbor noises, plus the introduction of a vapor effect over the scene, would complete the effects of realism needed for authenticity. This technique of using light and miniature props to create, through shadow suggestion, life size prop effects, should prove a valuable production tool. Such a technique should prove most convincing when used in conjunction with a motion picture scene bridge of a harbor spot showing a boat of the type required.

### Simulated Effects

Many other effects, difficult or impossible to actually reproduce in the television studio, can be simulated through planned lighting effects. Fire effects, from the flickering reflections of a small campfire to the blinding intensity of a roaring inferno, can be created through lighting technique. A large tray filled with irregular pieces of broken mirrors can, when introduced into the beam of a lighting unit and agitated slowly, very convincingly create the effect needed to locate a scene on or by the water through the reflection of moving

patches of light over the scene or players in the same manner light would be reflected from the disturbed surface of water.

### Lighting Sets the Mood

Just as editing and changing camera angles and locations will give a production rhythm and a scene tempo, so can the carefully planned use of lighting set the mood and dramatic intensity of a sequence. Through the use of light, attention may be centered on one character and suddenly, by a change of lighting, be immediately transferred to another. In a scene of tense or dramatic nature a player suddenly stepping into or out of lighting of high key to low key can create a dramatic or shock effect difficult to develop in any other way.

The motion picture has very successfully created the illusion of the third dimension to a great degree, through the carefully planned and executed lighting of its sets and stages. This has been achieved by lighting a subject in a manner that developed the reflection of light from as many planes of the subject as possible in as many different light intensities as possible. Through lighting, television can develop perspective for its picture, give it a breath of life and satisfy the critics saturated in the high standards of picture production accepted as commonplace in the motion picture field. The desired goal is at the end of a long road still blocked at many turns with technical barriers but if the television audience is to be satisfied the trip will have to be made.

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## Telescope      (Continued from page 9)

Bamberger's two outlets—WOR-TV, New York and WOIC, Washington—are scheduled to open during the summer of 1948. General Electric transmitter has been ordered for the New York outlet and an RCA transmitter for the Washington station. Both stations will be linked so that they can exchange programs and arrangements are also being made so that any station between New York and Washington can tie in with the WOR video stations to take their programs.

WBZ-TV, Boston, is also going rapidly ahead on the construction of their station. Mobile equipment has already been received. Station is aiming at getting a test pattern on the air this year.

**PERSONS AND PLACES:** Harold P. See has been appointed manager of WBAL-TV, NBC's Baltimore affiliate. Mr. See was formerly with WNBT and WNBW . . . John Koepf has been named television manager of Fort Industry with headquarters at Detroit. Company has received cp's for both Detroit and Toledo outlets . . . Al Zink has been named supervisor of programs for WRGB. Mr. Zink was program supervisor at WGY . . . Ralph Austrian has resigned from RKO Television to become vice president in charge of television for Foote, Cone & Belding.

# TELEVISION MAGAZINE'S AUDIENCE RESEARCH

Preliminary survey shows four out of five sets sold in New York area are installed in homes

THERE is a generally recognized need in the television industry for reliable information about the size, distribution, composition and rate of growth of the television home audience. Statistical facts of this nature are essential for many phases of industry planning and promotion. They are also a necessary background and guide for many types of research on audience viewing habits and attitudes.

## Representative Cross-section

The unavailability of reliable audience statistics has been largely due to the difficulty of obtaining a representative cross-section sample of television set owners. Since only a small percentage of the general population are set owners, the sampling methods now used by research organizations that do 'doorbell interviewing' cannot be applied to television. The only alternative

is a representative list of actual owners, with their addresses, scientifically selected from a list of all the set owners in a given television viewing area.

In the past few years, 'spot' surveys of the television audience have been conducted by various organizations. Practically all of these surveys (including Television Magazine's) have had to rely on partial, and possibly biased, samples of set owners whose names came from fan-mail files, lists of those who had requested the weekly program schedule of a particular broadcasting station, or the owners of sets made by a particular manufacturer. We do not mean to minimize here the validity or the importance of some of the research findings of former studies. We do want to point out, however, that the time has come when accurate information is needed by the whole industry and that only by conducting

surveys among a representative cross-section of the set owner population can such information be gathered. No research organization has been in a position to obtain an unbiased, correctly representative sample drawn from the entire television set owning population.

TELEVISION MAGAZINE, because of its impartial and independent status in the industry, is able to get to the root of the problem by enlisting the cooperation of set manufacturers and distributors. Thus it is able to obtain a scientific sample of all set owners.

As a service to the television industry, this magazine is therefore undertaking to provide some of the basic audience statistics so widely demanded.

## Research Directors

This research service is being conducted by:

**Dean Manheimer, M.B.A.:** For the past twelve years, Mr. Manheimer

## Some Findings of an Analysis Being Made of Characteristics of Television Set Owners:

An analysis of characteristics of television set owners in the New York viewing area as of August 1, 1947 is now being conducted by TELEVISION MAGAZINE. Thousands of cards containing such pertinent information as name and address of owner, installation date, type of set, and commercial or private home installation, obtained from files of leading manufacturers are being carefully studied and analyzed. The data on these cards represent a true cross-section of complete data in the installation files of the manufacturers. Next month, additional findings on the characteristics of present television set owners in the New York area will be presented. Shown below are two preliminary findings that should prove of interest to those in the industry.

## Commercial Versus Residential Installations of Television Sets\*:

In the New York viewing area as of August, 1947, one out of every five sets sold has been installed in a non-residential place (tavern, restaurant, office, store, etc.). It is interesting to compare this figure with an estimate made by the Balaban & Katz Corp. of the number of non-home sets in the Chicago viewing area. As many as 45% of the television sets sold in Chicago prior to August 1947 were installed in non-residential places.

## Geographical Distribution of Home Sets in N. Y. Viewing Area; as of August 1, 1947.

Section	% of Sets	Estimated No. of Sets per 1000 families
Staten Island.....	1	3.3
Manhattan.....	8	3.5
Bronx.....	8	5.0
Brooklyn.....	19	6.1
Queens.....	10	6.9
Outside N.Y.C. but within viewing area **	54	10.4
Total New York viewing area.....	100	7.2

\*Based on a sample representing approximately 30,000 sets reported sold by the leading manufacturers (exclusive of unassembled kits).

\*\*Figures shown for "outside N.Y.C. but within a 50 mile radius" are based on estimates we believe to be accurate but which have not yet been verified by actual count.

has been researching in the fields of marketing, radio, and general public opinion . . . For six years was research associate at the PSYCHOLOGICAL CORPORATION; was co-founder of THE PULSE; during the war was Chief of Oversea Opinion Surveys of the WAR DEPARTMENT'S RESEARCH BRANCH.

**Donald Horton, Ph.D.:** For the past three years Dr. Horton has headed CBS TELEVISION AUDIENCE RESEARCH INSTITUTE; recently resigned this post to accept a research fellowship at the University of Chicago to conduct a three year study of the role of television as a new instrument of communication in our society.

#### Program Under Way

The TELEVISION MAGAZINE research program is already under way. We have been very fortunate in receiving the cooperation of leading manufacturers and distributors of television sets who have

made available their complete files of set installations (containing names, addresses, date of installation, type of set, and other pertinent facts). A scientifically selected sample of these installation records of various manufacturers, representing all sets reported for the New York area, is now in the process of being analyzed.\*

With continued cooperation from manufacturers, we hope to bring this analysis of television set owners up to date periodically, and to analyze trends in the changing size and distribution of the video audience. Among the data directly obtainable from the lists made available by the manufacturers are not only geographical distribution, but also the number and distribution of sets in private homes as against sets in commercial use, and the number and distribution of sets of various types and screen sizes.

Recognizing that the industry needs many other types of information about the audience, beyond these elementary facts of number

and geographical distribution of television homes, we plan to expand our research program as soon as possible to provide additional services. Having access to a true scientific sample of set owners, we believe that we should attempt to extend our research to include periodic studies of the composition of the home audience, as reflected in such characteristics as size of family, educational level and economic status. If it should prove feasible to make such an analysis periodically, the industry will for the first time have available significant figures on the trend of audience composition—figures of importance in understanding the current trend in the market for sets, and having direct implications for television programming.

\*For the present, TELEVISION MAGAZINE has been confining its compilation of television set owners to the New York viewing area. We expect, however, within a few months to get data for all major viewing areas in the United States. Our present compilation does not as yet include manufacturers who are just coming into the New York market nor does it include television kits.

## PROGRAMMING

(Continued from page 30)

### WBKB EXPERIMENT

#### Direct pick-up from theatre may open up new programming sources

When WBKB picked up "Night Without End" from the stage of the 8th Street Theatre in Chicago last spring, it marked the first time in this country that such an experiment had been attempted. In order to fully test the possibilities of such a procedure, play was treated strictly like any other remote — WBKB producer Beulah Zachary asked for no changes in the action; they took it just as it was on the theory that the issue involved was to test the efficacy of such off-the-cuff handling.

Another factor taken into consideration was that there should be as little interference with the audience and as few seats cut out as possible. Text of the play, naturally, must conform to the dictates of good taste and in this particular play the only request made was to delete some profanity.

There was no camera rehearsal

but Beulah Zachary attended three rehearsals, noted the action and business involved and marked the script for camera pick-up accordingly. Dress rehearsal was attended by the two cameramen, lighting man, sound man and chief engineer, in order to obtain a working knowledge of the action and a rough idea of what the play was about.

Action of the play was spread out so Miss Zachary concentrated on the important parts of the action and the major characters. For example, in the courtroom scene, the witness and the prosecuting attorney were picked up, rather than the judge who was not important. Majority of shots were close-ups — which is true in most remotes — with an occasional long-shot for orientation. Two cameras were used. Camera #1 was mounted on the rail of a box at extreme right center rear; #2, on a tripod, was in the third box from the stage on the left. #2 camera was used chiefly for close-ups and medium shots; #1 for long shots and medium shots.

Night of the show, theatre opened to the public a half hour later than usual in order to give the crew time for some test shots. These consisted

of having one of the cast walk around the stage with the camera following her in order to determine the type of lens to be used. Lighting was a problem with one scene—a blackout with a spot on it—not coming out too clearly.

Gimmick was worked out by the station to take care of credits and intermissions. Opening shot panned across audience up to first box where the emcee was entertaining some "guests". Credits were worked in by having him read the cast which eliminated the need for a cut to the studio, use of cards, slides, etc. At intermissions the camera would cut to him as he and his guests went out for a smoke. Cut back to the studio was then made, with the intermission sign put in front of the cameras and an announcement that the home audience would be signalled when the play resumed.

Naturally, union problems may often bar this type of pick-up. In this case, stagehands were paid as stand-bys.

There's a possibility that WBKB will continue this type of programming this fall.

# One Man's Reflections

(continued from page 20)

been striking and indicates clearly that this field is on the verge of a rapid technical and commercial development.

The Society of Motion Picture Engineers has contributed substantially to the development of theatre television, through its own Television Committee. This committee, over a period of years, has systematically studied what would be required to provide theatre television service to a single theatre network in one city; what would be needed to provide such service to several theatre networks in a single city; and even what would be required to permit nationwide television service to a number of groups of theatres located in many cities. The Society has presented its viewpoint to the Federal Communications Commission on several occasions, and has won respect and approval of important groups within and outside of the motion picture industry.

More recently a special committee inside the motion picture industry studied theatre television and reached the conclusion that it was not yet ready for large-scale commercial exploitation. The validity of this conclusion depends upon one's interpretation of the term "ready". It is clear that a considerable amount of cooperative effort between the motion picture industry and the television manufacturers will be needed before the most desirable and economical types of equipment are available in quantity for commercial theatre use. But the major elements needed for theatre television are already available.

## Warner Bros.—RCA

In pursuance of this thought, arrangements were recently concluded between Warner Brothers and the Radio Corporation of America. These organizations will cooperatively study and develop theatre television methods. Doubtless other major groups in the motion picture industry will contribute their quotas of knowledge, both technical and commercial, to the development of theatre television.

In England, that energetic impresario, J. Arthur Rank, has announced that a group of his theatres will be equipped for television presentations, and that the equipment itself is designed and on order.

Any description of the cooperative effort in the theatre television

field would be less than complete if it failed to mention the constructive activities of the film manufacturers, and notably of the Eastman Kodak Company. This organization has produced types of film, special processing equipment, and allied information and apparatus which have contributed substantially to the systematic development of theatre television.

## Programming

The question which always arises in connection with theatre television is the nature of the program. Admittedly it is not easy to fit television events into a normal theatre schedule. Feature films, shorts, and newsreels are presented according to a regular schedule at most theatres. Naturally, the intrusion, so to speak, of television material, must be skillfully planned and the normal theatre program must be flexibly constructed, to permit the television presentation at the time of occurrence, of events of even transcendental public interest. If these events are recorded on film in the theatre they may again be presented in successive performances.

As to the nature of the television programs, the enthusiastic reception of sports events in public places has shown clearly that there

would be a large and responsive audience for such events.

## Look Ahead

The best advice that can be given to the present or prospective theatre owner is that he shall lay out his projection room facilities with at least 100% overage space and a correspondingly increased power supply, and the like. In addition, he should be sure that his architect designs any new theatres so that there will be plenty of structural strength to support the enlarged and more elaborate motion picture and television projection rooms of the future. Further, considering the complexity of the theatre television field, and of television itself, the theatre owner will be well-advised to keep himself thoroughly up-to-date on the current literature on the subject.

Theatre television offers new and attractive vistas of accomplishment to those who have showmanship, imagination, and the pioneering spirit. And it is interesting to reflect that the same engineering and presentation techniques which will offer television broadcasting to the home audience will also make available highly attractive theatre television to the theatre-going public and the motion picture industry.

# Washington

(continued from page 4)

is Riverside Broadcasting Corp., licensee of KPRO, Riverside, Calif., which is being upped to the No. 6 position.

Meanwhile, these are the other changes contemplated if the FCC reallocation becomes final:

Trenton, N. J., and Bridgeport, Conn. both lose their present single channel assignments; Chicago drops its hold on the No. 13 channel; Cleveland loses No. 7 and Columbus, O., No. 8.

Present assignments in ten other areas would have to be reshuffled, though the number of channels would remain unchanged. They are: Harrisburg, Pa.; Canton, O.; Manchester, N. H.; Racine-Kenosha, Wis.; Fall River and New Bedford, Mass.; Scranton-Wilkes-Barre, Pa.; South Bend, Ind.; Springfield-Holyoke, Mass.; Springfield, O. and York, Pa.

FCC claims its blueprint will cut out interference from the roving transmitters on buses, trucks, etc., but admits problem of interfering

signals on channels adjacent to television and harmonic interference from ham operators has not been licked.

Meanwhile, the TBA Board—now speaking for all four nets for the first time in its history—met last month and renewed its efforts to win more channels for tele above 108 megs. (TBA counsel Thad Brown had already gone on record for at least two more slots in this part of the spectrum.) The Association was expected to ask for an even larger slice of the 108-plus region now, to compensate for the loss of the primary video channel.

## Round-Up

FCC has given Paramount and DuMont another 60-day breather until Oct. 15 to decide whether or not they will set up housekeeping together or go their separate ways. Par has the option of paring down its 50 percent slice of DuMont or forfeiting pending applications in Dallas, Boston and Detroit.

# The Retailer and Television

(Continued from page 14)

Record Department, where the show is held, getting a plug at the opening. Camera action centers on the features of the model being discussed—the picture size and concealed control panel on the DuMont "Club"; the screen, phonograph and AM-FM radio panel on RCA Victor's Five-in-One; the Capehart record changer.

## From the Street

Harry Suffrin, clothing store, uses a "Man on the Street" program on Tuesdays from 4 to 4:30 over WWJ-TV. Pick-up is made from Capitol Park, directly across the street from the Suffrin store. For commercial treatment, cameras pan the store front, windows, doors, etc., while the commercial is read off camera. No actual merchandise has been shown as yet, with copy kept to generalizations, such as the vast variety of vacation clothes, fashions, etc., which the store carries.

Both the Grinnell and Suffrin programs are under the supervision of Glenn Kyker, radio director of Simons-Michelson Company, in cooperation with the production staff of WWJ-TV.

## Participation

"Shopping at Home" program, package show developed by KTLA, is a fifteen minute Sunday night spot designed to help women with their shopping and gift problems. Format is pure demonstration, with no attempt made to tie it into a dramatized story plot.

Three sponsors participate now, each furnishing the station with a few items of non-competing merchandise—Sears Roebuck retail outlet, Schwabacher Frey, specialty store, and Pep Boys, auto supply chain. Station then puts the program together, with the emcee and femcee handling the demonstrations.

Merchandise selected is usually in the higher brackets or the gimmick type of thing with more appeal to the executive-type than to a plumber. Costs are low, with a three-way split involved.

Program may become a daily feature over the station, as local advertising interest increases.

## Packages

Under their arrangement with DuMont, Wanamakers, New York has a half hour studio time each week. Time previously had been used by manufacturers but new system is due to go into effect this fall, emphasizing the entertainment aspects of the medium. DuMont's program manager, Bob Emory, is currently preparing a series of dramatic sketches and operatic capsules to be offered manufacturers as a vehicle for their sponsorship. Commercial messages can be prepared either by the agency or by the DuMont staff.

## Gadgets

Current Gimbel show, "The Handy Man", was selected because store wanted a program which would show merchandise in action—and houseware items, they felt, were a natural. Gag type show, with quick patter, gets over about four items per fifteen minute program. Show is unscripted with Handy Man Jack Creamer mixing some simple home shortcuts in with his gadget demonstrations.

## Distributor Groups

Cooperative dealer advertising is typified by the Teldisco set-up, whereby thirty-one radio and electrical

appliance stores in Northern New Jersey and Staten Island sponsor the boxing bouts from Jerome Stadium over WABD.

For the commercial, which is on film, the names are broken into four groups, with the first group shown at the opening, second during the preliminaries, third before main bout and fourth at closing. One group is stressed per evening, with a verbal plug repeating the names; all four get visual showing. Placement is rotated each week. Slides of DuMont Telesets are shown twice during the evening's card. John Allen handled the commercial for the group, with a new method of presentation now in the works.

## Quiz Shows

Sear's "Visiquiz", which started last fall over WPTZ, Philadelphia, took a summer hiatus in order to review their experience. Indications are that the program will resume around the middle of October.

Audience participation format was played against a Sears-emblazoned backdrop, with merchandise from the catalogue given as prizes to the contestants. No records were kept of the recently concluded series which was started when there were about 800 sets in the Philadelphia area. Mail response, however, was considered very good. If series resumes, more emphasis will be given to direct selling next time, with the telephone shopping service plugged. Plans call for featuring their best values with no play given to the so-called luxury lines. Raymond Nelson agency handles the program for Sears.

## Fashions

Max Rusoff, Inc., Philadelphia furrier, staged a contest to find Miss Television over WPTZ. Among other things, the contestants modeled the furs. Show was handled by Jawer Productions through Solis S. Cantor.

American Stores, who sponsor the boxing bouts from Jamaica Arena over WABD, use still photographs of people wearing the clothes, with offscreen commentary giving the sales talk. Agency is Scheer Advertising Co.

## Summing It Up

Basis of commercial television may well be the local advertiser for the majority of stations now open or due to open—and the combined advantages of television are a natural for the large retail store or specialty shop.

To cash in on this, station sales staffs must be versant with merchandising problems and retail store thinking on advertising. Television is not a mass distribution medium—it probably won't be for a few years, until the price of receivers go down. Which is not necessarily a negative point—if turned into a selling tool to point up the selective audience.

Retailers think of advertising in terms of mass media.

Television, at present, must be sold as a specialized medium.

It's up to the station to point up the selectivity of the television audience and the particular suitability of television as a medium for higher priced merchandise; to design good program packages and cooperative programs; to show the possibilities by demonstrating what can be done.



*Ultrasonisive RCA television camera tube cuts studio light requirements 90%*

## **Television finds drama in the dark —with new RCA studio camera**

Now television becomes even more exciting as lights are dimmed, and the camera reaches deep inside studio shadows to capture action as dramatic as any on stage or screen . . .

A new studio television camera—developed by RCA scientists and engineers—needs only 1/10th the usual light.

The super-sensitive eye of the new camera is an improved Image Orthicon Tube . . . of the type once used only for broadcasts of outdoor events. With it, studio broadcasts now become sharper, clearer—and since so little illumination

is needed, heat in the studio is sharply reduced. No more blazing lights!

Such improvements come regularly from research at RCA Laboratories, and apply to all branches of radio, television, electronics, and recording. These improvements are part of your purchase of any product bearing the name RCA, or RCA Victor.

When in Radio City, New York, be sure to see the radio and electronic wonders at RCA Exhibition Hall, 36 West 49th St. Free admission. *Radio Corporation of America, RCA Building, Radio City, New York 20.*



RCA Victor home television receivers bring you every dramatic detail that the new camera catches. RCA's "Eye Witness Television" locks pictures in tune with the sending station. Let your dealer demonstrate.



**RADIO CORPORATION OF AMERICA**

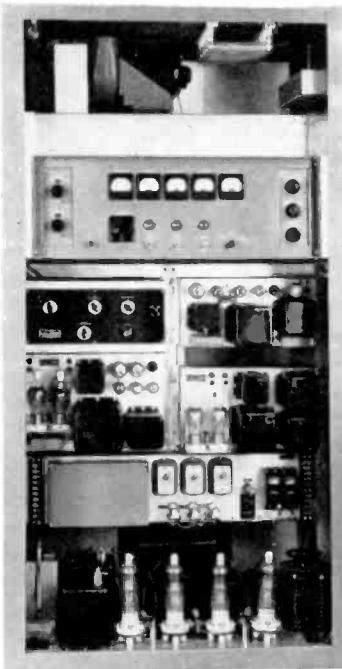
*Beauty*



that is more than skin deep

## DU MONT MASTER SERIES TELEVISION TRANSMITTER

*Featuring...*



Rated signal output power of 5 KW (peak) visual and 2.5 KW aural on any specified FCC commercial television broadcast channel between 44 and 88 megacycles.

Built to required frequency—not a costly "all band" job.

Comprises 5 KW Power Supply, 500 W Visual, 5 KW Visual, 1 KW Aural and 2.5 KW Aural transmitting units, plus Du Mont Transmitter Control Console.

Simplified control. Two switches for visual and two for aural transmitters. All

functions controlled either at transmitter units or at control console. Also double metering.

Aural and visual transmitters can be operated independently when desired. Independent crystal control.

Extreme accessibility. Almost every tube accessible from front; balance from rear. Likewise with circuits and components.

Circuit symbols and components stamped on chassis for ready identification and fool-proof replacement.

Employs inexpensive tubes—most expensive type under \$125.00! This means real economy, first and last.

Built-in wobbulator. Also three built-in cathode-ray tubes for instant checking of critical waveform and performance.

Units designed to permit addition of 25 KW amplifier when available for high-power operation.

"Skin" designed to take five units together or separately, as space and operational requirements dictate.

► Simplicity, accessibility, ruggedness, long-lasting—yes, products of Du Mont's "operation-proved" engineering—such is that rare beauty found beneath the attractive casing or "skin" of the Du Mont Master Series Television Transmitter.

Now available for prompt delivery to discriminating telecasters, it reflects Du Mont's primary objective of built-to-last equipment emphasizing maximum reliability and minimum obsolescence under all telecasting conditions.

The commercial telecaster and his engineering staff—those hard-boiled fellows no longer interested in experimental operation—are assured equipment that's easy to install, easy to operate, easy to service, easy to maintain on the air for extended periods, with minimum of attention and expense.

One after another these Du Mont transmitters are pioneering in area after area. Their day-by-day performances best tell—and illustrate—the story of practical telecasting.

START AS SMALL AS YOU  
WISH, WITH THE DU MONT  
*Acorn Package*

Call, phone or write for detailed information on Du Mont television equipment fitted to your plan—and budget.

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**DU MONT**

*First with the Finest in Television*

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