

TV Spot Advertising
Baseball In Television
Standard Film Contract

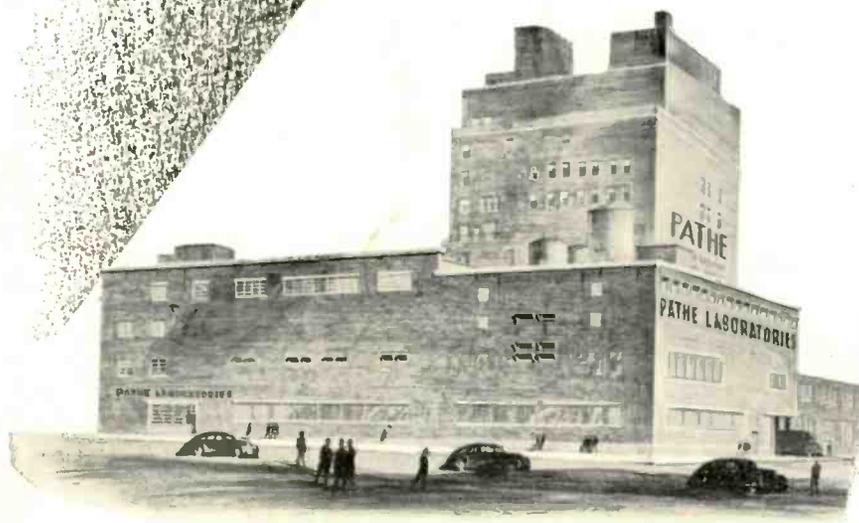
the journal of television

TELEVISER

*Always in the
spotlight!*



**THE BEST IN TELEVISION
PRINTING AND DEVELOPING**



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CENTER**

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Hollywood 3961

Another successful start with DUMONT!

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Associated Press—World's Greatest

HERALD

News Gathering Organization

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◆ Says EDWARD LAMB, publisher of "The Erie Dispatch" and owner of TV Station WICU:

"In bringing the only telecasting service to Erie, Penna., we insist on five prerequisites: (1) Best pictorial quality obtainable; (2) Adequate signal strength throughout area served; (3) Equipment operable by previously-inexperienced local personnel; (4) Dependable service, regardless; and (5) Equipment that, with minimum obsolescence, can be expanded in step with

telecasting economics.

"Du Mont equipment fulfills that bill. And so Station WICU was, is and will continue to be Du Mont-equipped."

◆ Regardless what your telecasting start may be—leading metropolitan TV station or network studios, or again the small-town independent TV station—you can always count on Du Mont "know-how" for economically-safe-and-sound guidance.

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DUMONT

First with the Finest in Television

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

Televiser

THE JOURNAL OF TELEVISION

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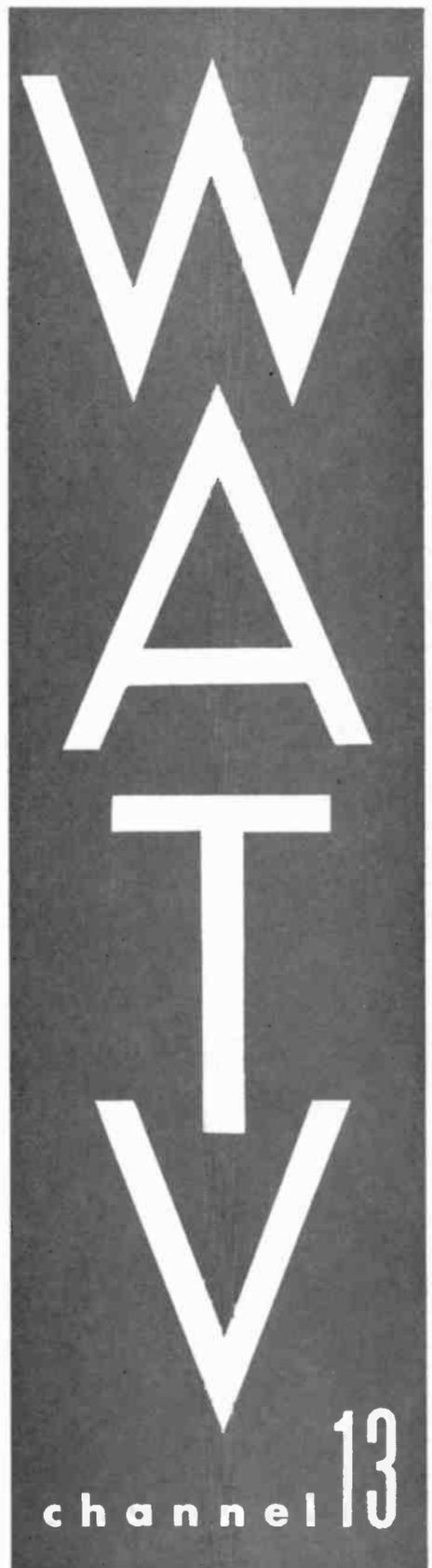
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THE ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

TELEVISION *at a Glance*

TUBE SALES: A 71 percent rise in sales of cathode ray tubes during the first quarter of 1949, compared to the last quarter of 1948, is reported by the Radio Manufacturer's Association. Cathode tube sales for the first three months of this year totalled 686,620 units valued at \$21,971,000. Figures for the last three months of 1948 are 475,728 units valued at \$12,816,000.

TV A MASS MARKET PRODUCT: According to a survey of tv set owners, released this month by Sylvania Electric Products, Inc., television is now a mass-market product. The Sylvania report states that 58 percent of tv sets now in use are owned by families earning less than \$5,000, while the rate of purchase of this group is growing faster than that of families earning more than \$5,000. Sylvania's director of sales research, Frank Mansfield, added that of 50 brands picked up in the survey, only five have established themselves an industry position of better than five percent. These five account for 70 percent of the total tv sets bought to date, ten others account for 28 percent, with about two percent of the market left for all other brands.

TV MAKES CASH FANS: A survey of 4712 customers at the Roller Derby, New York City, revealed that 3672 attended because of interest created by television views of the sport. The survey, conducted by Leo Seltzer, derby promoter,

THIS MONTH'S BOX-SCORE

(As of June 20, 1949)

Stations-on-Air	68
Cities with TV Service	40
Construction Permits	50
Applications	331

showed that only 212 attended because of newspaper advertising.

FCC ANNIVERSARY: The Federal Communications Commission marked its 15th Anniversary on June 19. Some signs of progress are: 51,000 radio station of all kinds in 1935, nearly three times that number in 1949; 10,000 applications of all kinds received in 1935, more than 200,000 in 1948.

FORD DROPS AM: The Ford Motor Co. will be off AM radio after July 1. According to Tide, the reported budget of \$36,000 per week will be diverted to tv. The schedule for the Ford Television Theatre, which has been telecast once a month, will be accelerated to once a week by the start of 1950. Ford has been a consistent radio advertiser for the past 15 years.

RCA EXPANDS SET PRODUCTION: Extension of tv set production to a third plant of the RCA Victor division, RCA, has been started with installation of new equipment and conversion of other facilities during June at the division's Bloomington, Ind., factory. Bloomington production lines are set to begin rolling by August.

NON-BROADCAST TV: Non-broadcast television services might someday surpass regular tv broadcasting, according to W. W. Watts, vice-president in charge of the RCA engineering products department. "Measured in terms of equipment, it will require, non-broadcast television may well become a service even larger than broadcast television," he said. Some of these non-broadcast uses are in the fields of traffic control and safety, prison and asylum security, education, retailing and communications.

MATCHING CAMERAS: A new "video analyzer" which can solve the problems of varying sensitivity and response to light intensity and color of different image orthicon tubes, has been developed by Dr. Frank Back in cooperation with the American Broadcasting Company engineering staff. Ordinarily, the differing sensitivities of the i. o. tubes causes the image on the receiver to suffer every time a switch is made. The analyzer is expected to solve this problem.

TBA STANDARD RATE CARD: Work on a standard rate card for tv station, under study by a sub-committee of the commercial operations committee of the Television Broadcasters Association, for the past two months, is near completion. The initial draft of the rate card form will be submitted to members of the committee for further study and approval, eventually to the industry at large. Preparation of the form has been undertaken by Herminio Traviesas,

Televiser

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July, 1949

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1780 Broadway, New York 19

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FOR

SMART

TELEVISION

COMMERCIALS

1 VV RESPONSIBILITY

2 GET PRICES FROM VIDEO VARIETIES

BEFORE YOU ORDER FILMS

SYMBOL OF



RESPONSIBILITY

VIDEO VARIETIES CORPORATION

OFFICE
41 E. 50th ST.

STUDIOS
510 W. 57th ST.
NEW YORK

MURRAY HILL 8-1162

CBS, Earl Salmon, ABC, and A. Whitney Rhodes, NBC, in cooperation with Richard Ives, public relations staff, TBA.

Stations and Networks

WTCN-TV OPENS JULY 1: WTCN-TV, Minneapolis-St. Paul, with ABC, CBS and DuMont affiliations, starts telecasting July 1. Initial schedule is for 6:30-9 p.m., Monday through Saturday, with full seven-day-a-week, four hours nightly, starting in early September.

WAFM-TV ABC AFFILIATE: WAFM-TV, Birmingham, now under construction, has signed an affiliation agreement with ABC. WAFM-TV is owned by the Voice of Alabama, Inc. and will be managed by Thad Holt. It also has an affiliation agreement with CBS.

WMBR-TV AFFILIATIONS: WMBR-TV, Jacksonville, Fla., owned by the Florida Broadcasting Co., scheduled for October opening, has signed affiliation agreement with the DuMont network. It is a full primary CBS affiliate as well.

KBTW-TV OPENS JULY 4: KBTW-TV, Dallas, has set July 4 as its opening date, according to owner Tom Potter. Seymour C. Andrews has been named manager. He was program director at WBAP-TV, Ft. Worth.

WSAZ-TV NAMES STAFFERS: WSAZ-TV, Huntington, W. Va., set for opening before the end of 1949, has ordered all of its equipment from RCA. Lawrence H. Rogers has been named station manager. LeRoy Kilpatrick will serve as chief engineer for both WSAZ and WSAZ-TV.

BIRMINGHAM STATIONS: WBRC-TV is expected to start telecasting July 1. Plans call for three hours of programming daily, 7-10 p.m., presenting both NBC and DuMont film recordings as well as local events. G. P. Hamann is manager.

NBC SIGNS FIVE: Five new tv stations, all on a non-interconnected basis, has been signed as affiliates of NBC. They are: WKY-TV, Oklahoma City; WBRC-TV, Birmingham, beginning operation July 1; WBTW, Charlotte, July 15; WOW-TV, Omaha, September 1; and, WMBR-TV, Jacksonville, October 1.

KNBH KINESCOPE: KNBH, NBC station in Los Angeles, has completed its \$500,000 kinescope recording plant in

Hollywood Radio City, and has started kinescope recording of west coast shows. Plant has three 16mm specially designed RCA kinescope recording cameras built to NBC-RCA specifications by the Wall Camera Co., Syracuse, N. Y.

WDSU-TV TO CBS: WDSU-TV, New Orleans, has become the 42nd CBS affiliate, effective June 20. WDSU-TV is owned and operated by the WDSU Broadcasting Services, Inc. Robert Swezey is general manager.

KFI-KFI-TV SPLIT STAFFS: KFI and KFI-TV, Los Angeles, now have separate sales staffs, after nine months of joint operation. Kevin Sweeney, sales manager for both, says increase in tv billings necessitated the separation.

WICU-TV STAFF: Following changes in personnel at WICU-TV, Erie, staff now includes: Roger S. Underhill, general manager; John Rossiter, sales manager; Stanley R. Hess, program manager and production; John W. Cook, director of film programs; Marian E. Sandusky, traffic manager; Nicholas Luppino, chief cameraman.

WFMY-TV TO CBS: WFMY-TV, Greensboro will become a full primary affiliate of the CBS tv network on September 1. P.T. Hines is general manager.

KGO-TV EXPANDS: Twenty new staff members have been added to the personnel of KGO-TV, San Francisco, since its May 5th opening.

DUMONT GETS GRID GAMES: Chevrolet will sponsor the first full home schedule of football games ever televised on a national tv network with coverage of all Notre Dame home contests this fall. This will include all games in South Bend and the N.D.-North Carolina contest in the Yankee Stadium, New York. Cambell-Ewald, Inc. is the agency.

WPIX BIRTHDAY: WPIX, the New York News tv station celebrated its first anniversary June 15. During May WPIX offered 228½ hours of programs, in contrast to 169 hours in July of 1948.

WBNS-TV PROGRESS: WBNS-TV, Columbus Dispatch tv station, expects to be on the air around October 1. Test pattern will go on between September 1 and 15.

WTOD REPRESENTATIVE: Headley-Reed, radio and television station represen-

(Continued on Page 4)

Baltimore Television means WMAR-TV

AS MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington, (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to viewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by

THE KATZ AGENCY
INCORPORATED

ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO



Revista Mensual de Orientacion
Tecnica en Television, Cine, Radio
y Teatro.

TO KEEP ABREAST OF THE PROGRESS
OF TELEVISION IN LATIN AND SOUTH AMERICA,
A SUBSCRIPTION TO TELEVISION EN MEXICO
IS A MUST!

ADVERTISERS!!!

Manufacturers will reach a vast market for their
television and kindred products in the many
countries that our publication covers. Attractive
rates upon request.

Directed by Sr. Ramon Peon G., famous movie
director, for the Television industry in all Spanish
speaking countries.



relating television progress in the vast
Latin and South American markets.

NEW YORK OFFICE: 227 West Street, New York 13, N. Y.
Walker 5-0684

Name

Firm

Address Zone

City State

Remittance enclosed

One year at \$1.75

Bill us

Two years at \$3.00

Printed in Spanish

Television At A Glance

(Continued from page 3)

sentative for WTOD, Toledo.
WGAL-TV TO DUMONT: WGAL-TV, Lan-
caster, Pa., which began commercial
operations June 1, has signed a net-
work affiliation contract with DuMont.
WDTV ADDS DAY: WDTV, Pittsburgh has
added a seventh day of operations to
its schedule for a full weeks operations.
During the summer months, WDTV
will suspend its daytime programming.
WNBT ADDS RADOMES: New improve-
ments in reception and transmission of
micro-wave relays are expected by
WNBT, New York, through instal-
lation of two radomes on top of the
RCA building to protect the station's
micro-wave reception and transmission
equipment, used for pick-up and re-
lays, from being affected by the
weather.
WCAU: Donald Wayne Thornburgh, vice
president in charge of the western divi-
sion of CBS, has been named president
and general manager of WCAU, Inc.,
firm which operates WCAU, WCAU-
FM, and WCAU-TV, Philadelphia.

TELEVISION COMMERCIALS

Cartoon - Technical
Animation



LIVE PHOTOGRAPHY
Optical Effects



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



LOUCKS & NORLING
STUDIOS

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



"In business since 1923"

PEOPLE

Stations and Networks

KFI-TV: Kenneth Higgins, producer-director, promoted to executive producer. James E. Lilly, assistant field director and stage manager, replaces Higgins as producer-director. Don Patton, writer-producer, replaces Lilly as stage manager.

WAAM: Mrs. Helen Powers appointed administrative director.

NBC-TV: Reorganization and general streamlining of NBC's tv program department provides for four new program department subdivisions all under the direct supervision of Norman Blackburn, national program director. Appointments include: Robert W. Sarnoff, production manager; Charles Prince, manager of talent and program procurement; and Fred Shawn, manager of operations. J. Robert Myers has been named business manager of the television department.

KGO-TV: Engineering staff appointments include: Earl H. Holtman, Elvin McRae, and Robert E. Heller, all in the transmitter group; Robert M. Moore, Pierce G. Hawk, Norman B. Kay, Stanley W. Younger, Donald A. Horstkorta, Lawrence T. Barisich, Werner H. Ruhl, all in the studio-field division. Allen Shaw appointed assistant to William Hollenbeck, director of field programming.

WBT-TV: Joan Carson Brown, named director of publicity and program promotion for WBT, WBT-FM, and WBT-TV.

WAAM: James Madison Burke promoted to chief engineer. Carl Hecht joined commercial department.

WTCN: Sherman K. Headley named television producer.

WTMJ-TV: Neale V. Bakke has been appointed local sales manager for WTMJ, WTMJ-FM, and WTMJ-TV. He has been employed by THE JOURNAL Company since 1927 and has been a member of the WTMJ sales staff since 1932.

WPIX: Mordi Gassner has been appointed art director of WPIX; Scott Donahue, Jr. promoted to Assistant Sales Manager.

WOAI-TV: Eugene F. Jenkins, formerly with the Crosley Corp., is the first of a vanguard of technical experts to join

the staff of WOAI-TV preparatory to the installation of equipment for WOAI-TV, which is expected to be completed sometime this fall.

ABC-TV: Robert Bright joined the American Broadcasting Company's TV network as an assistant art director June 6.

DUMONT: Gerald Lyons named Director of Publicity.

Miscellaneous

TELEVISION FEATURES, INC: Otto H. Sutter named vice-president in charge of sales. William Van Praag appointed vice-president in charge of production.

YOUNG AND RUBICAM: Ken R. Dyke named vice-president in charge of public relations and publicity.

RKO PATHE: M. Clay Adams appointed manager of the commercial and television department.

ATS: David Hale Halpern, vice-president of Owen and Chappell, Inc., elected president of American Television Society.

CINEMART: Paul Perez appointed director of television sales. He will specialize in promotion of one minute spot commercials on film.

TELEVISION PRODUCERS ASSOCIATION: Mal Boyd was re-elected president, and Mike Stokey vice president, both for a period of two years.

GREY ADVERTISING: Joseph Bailey has replaced Nelson Schraeder as television director.

NEWELL-EMMETT CO: James N. Manilla, formerly television director of Robert F. Branch, Inc. and manager of television department. Compton Adv. joins video staff.



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

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

A LONG RUN for a short spot



20-sec. film commercial produced by Telemated Cartoons for the Bulova Watch Co. through the Biow Co.

A LONG RUN . . .

CONTINUOUS NAME "PLUG"

A continuous visual name "plug" effectively tied in with unusual animation . . . giving intense advertising impact.

A LONG RUN . . .

UNLIMITED LIFE-SPAN

Entertaining animation and special effects achieve viewer appeal and maintain freshness throughout its use.

LET US SHOW IT TO YOU



70 EAST 45th ST NEW YORK 17 N.Y.
MURRAY HILL 6-8933



Television



Television's Favorite studio camera

It delivers sharp, realistic pictures — even at ordinary light levels!

THIS IS IT! RCA's studio camera which does for indoor productions what RCA's versatile field camera equipment does for outside events! Television pictures produced with this camera are sharp and clear, contain halftone shadows 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.

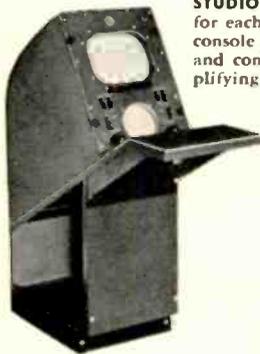
This studio camera opens new fields of studio production. Is simple to use and requires no fussy shading adjustments. Offers higher resolution and lower noise level than the field-type, image-orthicon camera with somewhat less sensitivity which is not required in the studio. You see exactly what you 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 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 Dept. 89G.



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

REPUTATION *assures* REPETITION

... AS TELEVISION MARCHES ON IN TEXAS!



NEW HOME of both
WOAI and WOAI-TV

SAN ANTONIO . . . plus thousands of other people throughout South Texas . . . eagerly await their first television station, WOAI-TV. It will be here before the end of the year!

WOAI-TV will be launched with several advantages:

It will be operated by the same management that in nearly three decades of AM Radio has molded WOAI into one of America's leading stations.

WOAI-TV will be under the guiding hands of experienced television

personnel . . . in engineering, programming and production; in other departments by a staff trained through years of AM service.

Thirdly, it will be in TEXAS, where big things have a habit of growing even BIGGER!

Reputation of WOAI, known and respected from coast to coast, will be a precious heritage of WOAI-TV. This reputation assures REPETITION in the life of its bounding new baby brother, WOAI-TV!

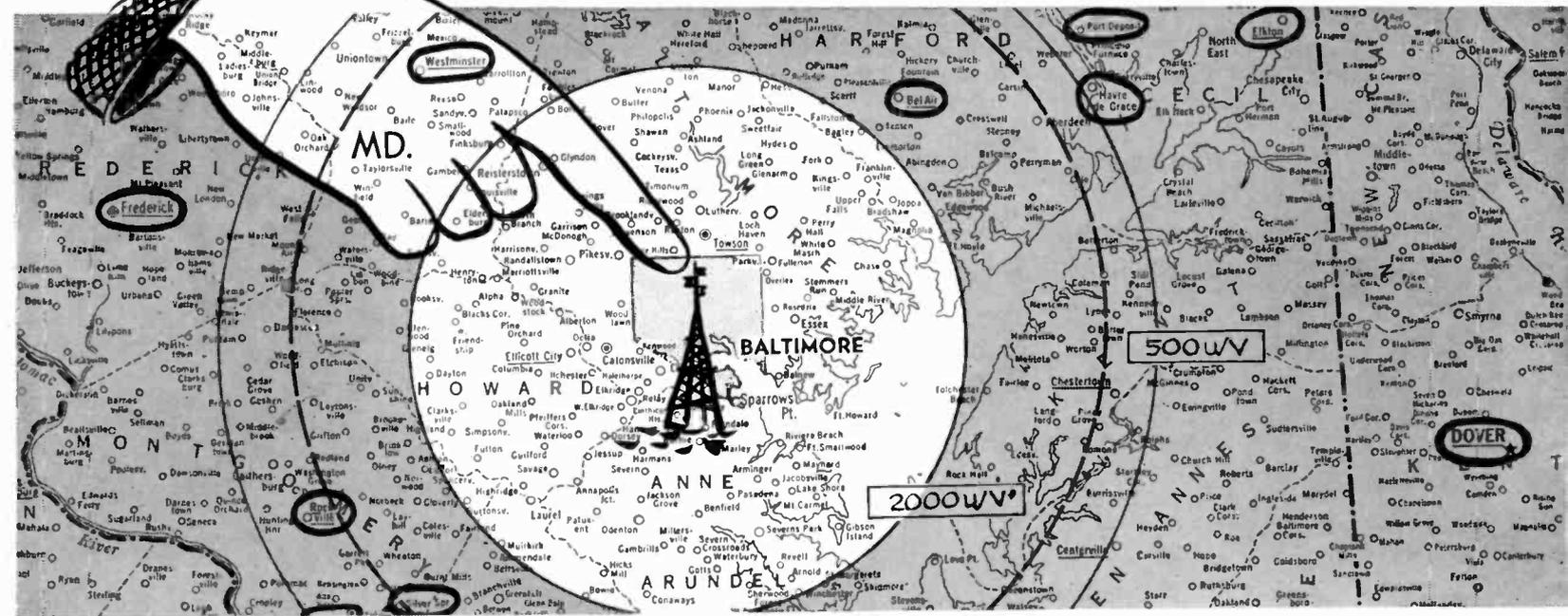
WOAI-TV

SOUTHLAND INDUSTRIES, INC.

C H A N N E L 4

San Antonio
TEXAS

spot television



by T. F. Flanagan

Mr. Flanagan, managing director, National Association of Radio-TV Station Representatives, discusses the important topic of national spot advertising in tv.

IF Uncle Sam had an Aladdin's Lamp with which to produce magically the two biggest things that he wanted in the field of business and employment, he would surely ask for these two:

1—A form of mass advertising, powerful enough to persuade the people of this country to spend the funds of which they are amply possessed for the abundant products of industry, and—

2—Some new product or industry that, because of its glamour and size, would start a reversal of the declining trend of business evident in the last few months.

Maybe Uncle Sam has these two wishes in television.

The appetite of the viewer for television shows is self evident. The power which the television commercial wields is so great that many advertising men don't want to call it advertising. They want to call it "sales power". Of course,

all good advertising has always been "sales power." But the struggle for a new term to describe the persuasive effects of the television commercial dramatically highlights the wonder of the advertiser at its power.

Figured Out

Perhaps the two most interesting questions on the lips of the many thousands of people interested in television are those relating to its effect upon radio, and the character of future sponsors and their products.

The wiser owners of AM stations have it pretty well figured out. They know that television is in the homes of about 4% of American families. They know it will take many years to equip a substantial number of homes with sets. They know that their great and increasing radio audiences are a vital part of the marketing machine of a thousand national spon-

sors and of many more retailers. They know that radio advertising is producing great results. They know that the number of radio sets in use tends to increase; that the number of listening hours per set per day tends to increase. They know that American advertisers have found the magic principle of selling large volumes of goods by means of advertising, and that total national expenditures for advertising are likely to increase over the long term. They know you could cut the number of radio homes in half, and at present rates, radio would be a better buy per thousand or per case of goods sold than such other mass mediums as newspapers and magazines. If that's true, radio advertising volume will have its share.

The other question is how sponsors will use television stations for advertising purposes. Without making the mistake of

getting into prophecy, it is a fair assumption that sponsors will use television advertising in somewhat the same way that they are using radio advertising, but not wholly the same way. There will be significant differences.

For example, while network advertising dominated the early days of radio, with national spot advertising gradually closing the gap, and local advertising now out in front of network volume, video advertising figures show a different pattern. For the first four months of 1949, national spot was slightly ahead

of network, with local retail running two-thirds of network volume. The fact that spot television gross time expenditures are at this time leading the field is prophetic of the future.

Good Reasons For Support

There are good reasons why national spot will attract more support from advertisers. In the first place, it is progressively overtaking network expenditures in radio, because advertisers have found how to use national spot. They find great values in their ability to pick specific

markets, stations, times of day, seasons, and all of the other refinements of time and cost and program that help to make the large expenditures for advertising profitable. So, television is not just the glamorous medium for semi-institutional advertising that was so characteristic of the early days of network radio. Furthermore, the high cost per family for television advertising makes it imperative to refine the use of every factor affecting the advertising expenditure. The cost of putting on one typical network television show is so huge compared with AM, that new thinking must be used. The job of the producer and the talent in putting on a network television show is so difficult that the every-other-week show looks a good deal more sensible than one show a week. Hence, the advertiser, in order to do his job on television, will want to supplement that network show in every market with well selected local shows, or an economical announcement schedule.

Thorough Analysis

These times, as every advertiser and agency man knows, call for thorough analysis of present and potential markets, and for the cultivation of those markets city by city, state by state, and section by section. With enormous production facilities, and consumers tending to watch their expenditures, competition is again rearing its realistic head. And that competition exists just as much in the accurate selection of advertising media as it does in the price of the product.

Local sports, and news, and social events, and parades, and picnics, and other remotes are likely to have a much larger appeal in television than their strong appeal in AM, so the advertiser is going to have a fine selection of local television programs to sponsor.

It doesn't take any questionnaire or sampling operation to know that practically every substantial advertiser is right now experimenting with or working out an experiment for television. It is well known that many have already found the formula of low marketing cost. And it is well known that many new advertisers, particularly of semi-durable and durable products, especially products sold through the department stores, and especially products that can be visually demonstrated, are looking toward television as the solution of their advertising problems.

. . . Picking Your Spots . . .

How does a sponsor or time buyer decide what markets are most suitable for his spot campaign? Fred Stoutland, head time buyer for BBD&O says the problem is relatively simple and has helped TELEVISER reduce it to basic considerations.

Advertising that pays off in results, that's the goal. The basic strategy is to reach potential purchasers at a reasonable cost.

A television time buyer wants to go where the traffic is, but where the competition is not too tough. Four basic factors affect his selection of suitable markets:

1. *Number of receiving sets*:—Information on receiver distribution is now available in TELEVISER, and from other sources, on a monthly basis. These figures are usually projected to cover the period of the tv advertising campaign.
2. *Time segments available*:—Of prime importance, when buying announcements, are the adjacencies. Competition on other stations is of more vital concern when placing spot programs. Effective advertising must be "beamed" toward the specific audience being reached. Regarding this, one of two situations may exist. In some areas adequate quantitative and qualitative research will be available to help you evaluate the situation. Where it is not available, you must depend on your own analysis and judgment.
3. *Physical coverage*:—Variations often exist between stations within the same market. Available surveys often provide this information. Rumors on reception difficulties may be confirmed by the competing stations.
4. *Price*:—The lowest rate card does not

necessarily indicate the best buy. A high-priced station is not a good buy either, unless you're spotted next to one of its high quality shows. All of a station's one minute spots are not the same price. "Feature spots" often run 25% above the price marked on the rate card. Protection against rate increases usually extend for only 6 months on tv. When a longer campaign is planned, the buyer should determine the rates for the entire period.

Station reps are equipped to provide this vital information with regard to the particular video station they represent. They have on file, complete rate cards, information on the station's policy and costs of producing film commercials, dimensions of transparent and opaque slides, program and adjacency availabilities.

The Katz Agency, for example, also issues a coverage map (page 9) and a mimeographed page called "Ready Reference Summary".

The latter gives the following information: station; city; owner; channel; power; frequency; antenna height; tower location; studio location; personnel; network affiliation; station's opening date; program hours; size of studios; type of transmitting equipment; description of mobile units; type and number of studio and mobile cameras; whether or not zoom and telephoto lenses are available; information on film projectors; slide facilities; general information on facilities and production; whether or not the station is prepared to produce, design, construct or furnish: film commercials, partial or complete sets, artwork, props, costumes, "still" photos of productions.

List of Advertisers

The list of advertisers now using national spot television comprises a large proportion of the 125 million-dollar advertisers in the country, and many of the competitors of those million-dollar advertisers who have been waiting for an opening to make their competition more effective. It also comprises a large number of sectional advertisers, the beverage people, and bread makers, and local bakers and ice cream manufacturers, as well as the great food and drug houses, makers of motor cars and watches, and radio and television sets, the big tobacco companies, and the leading candy manufacturers, and the national and local gasoline and oil firms.

Forty-four of the television stations now in operation have appointed independent broadcast station representatives to secure and service their national spot business. The remaining stations are largely network owned and operated. These representatives have thorough coverage of the advertisers and agencies in the largest advertising market, New York, with offices throughout the country in such important cities as Chicago, Detroit, San Francisco, Los Angeles, Atlanta, Boston, etc. An interesting question has arisen as to whether these representatives have organizations or salesmen separate from their AM business to handle television. The answer is, as usual, "Yes and No." Like good salesmen they are adapting their machinery to their marketing. In such advertising agencies in which there are separate television mediemen and time buyers, the tendency is for them to be serviced by television specialists. Where the same man (and lots of women) or departments are buying both television and radio time, the buyers usually prefer to deal with only one man from a representative organization. But the representatives are staffing their home offices with television research and promotion men.

Just like the networks and the stations, the representatives find the large amount of television work they have to do at the moment unproductive in earnings but they feel the investment they are making is more than worthwhile.

Rate Structure

The rate structures of television stations as between network, national spot and local is gradually forming itself into a logical pattern that will represent

(Continued on page 23)

. . . Station Representatives . . .

ABC SPOT SALES: RALPH E. DENNIS,
Manager

7 W. 66 St., N. Y. TRafalgar 3-7000
Offices: Chicago, Hollywood, Detroit,
San Francisco

AVERY-KNODEL, INC.: LEWIS H.
AVERY, Manager

565 Fifth Avenue, N. Y. PL 3-2622
Offices: Chicago, San Francisco, Los
Angeles, Atlanta

BLAIR TELEVISION, INC.: WILLIAM
WELDON, Manager

22 E. 40 St., N.Y. MUrray Hill 9-6048
Offices: Chicago, St. Louis, Los An-
geles, San Francisco, Detroit

THE BOLLING COMPANY, INC.:

GEORGE W. BOLLING, *Manager*
480 Lexington Avenue, PLaza 9-8150
Offices: Chicago, Hollywood, San
Francisco

THE BRANHAM COMPANY: JOSEPH
M. TIMLIN, Manager

230 Park Avenue, N. Y. MUrray Hill
6-1860
Offices: Chicago, Atlanta, St. Louis,
Dallas, Detroit, Charlotte, San Fran-
cisco, Los Angeles, Memphis

EVERETT-McKINNEY, INC.:

40 E. 49 Street, N. Y. PLaza 9-3747
Offices: Chicago, San Francisco, Holly-
wood

FREE & PETERS, INC.: H. PRESTON
PETERS, Manager

444 Madison Ave., N.Y. PLaza 5-4130
Offices: Chicago, Atlanta, Detroit, Fort
Worth, Hollywood, San Francisco

THE FRIEDENBERG AGENCY, INC.:

H. A. FRIEDENBERG, *Manager*
165 W. 46 St., N. Y. LONgacre 3-4474
Offices: Chicago, Charlotte

HEADLEY-READ, FRANK M. HEADLEY,
Manager

405 Lexington Ave., N. Y. MUrray
Hill 3-5467
Offices: Chicago, Detroit, Atlanta, San
Francisco, Hollywood

GEORGE P. HOLLINGBERRY CO.:

GEORGE P. HOLLINGBERRY, *Manager*
307 N. Michigan Avenue, Chicago
ANDover 3-2636
Offices: New York, Atlanta, San Fran-
cisco, Los Angeles

THE KATZ AGENCY: GEORGE BRETT,
Sales Manager

500 Fifth Avenue, N. Y. WIsconsin
7-8620

Offices: Chicago, Detroit, Kansas City,
Atlanta, Dallas, San Francisco, Los
Angeles

ROBERT MEEKER ASSOCIATES:

ROBERT D. C. MEEKER, *General Mgr.*
521 Fifth Avenue, N. Y. MUrray Hill
2-2170

Offices: Chicago, San Francisco, Los
Angeles

NBC SPOT SALES: J. V. McCONNELL,
Director

30 Rockefeller Plaza, N. Y. Circle 7-
8300

Offices: Chicago, Cleveland, Denver,
Hollywood, San Francisco, Washington

JOHN E. PEARSON CO.: JOHN E.
PEARSON, Manager

360 N. Michigan Avenue, Chicago,
FRanklin 2359

Offices: New York, Kansas City, St.
Louis, Los Angeles, San Francisco

EDWARD PETRY & CO., INC.: HENRY
I. CHRISTAL, Manager

17 E. 42 St., N.Y. MUrray Hill 2-4400
Offices: Chicago, Detroit, San Fran-
cisco, Los Angeles, St. Louis, Atlanta,
Boston.

RA-TEL REPRESENTATIVES, INC.:

JAMES W. LEBARON, *Manager*
420 Lexington Ave., N. Y. MUrray
Hill 9-1315

Offices: Chicago, Dallas, Los Angeles,
Atlanta, Oklahoma City, San Francisco

PAUL H. RAYMER COMPANY: FRED
S. BROKAW, Manager

366 Madison Avenue, N. Y. MUrray
Hill 7-6540

Offices: Chicago, Boston, Detroit, San
Francisco, Los Angeles

THE WALKER COMPANY: WYTHE
WALKER, Manager

551 Fifth Avenue, N. Y. MUrray Hill
7-8388

Offices: Chicago, Kansas City, Los An-
geles, San Francisco, Boston, Atlanta

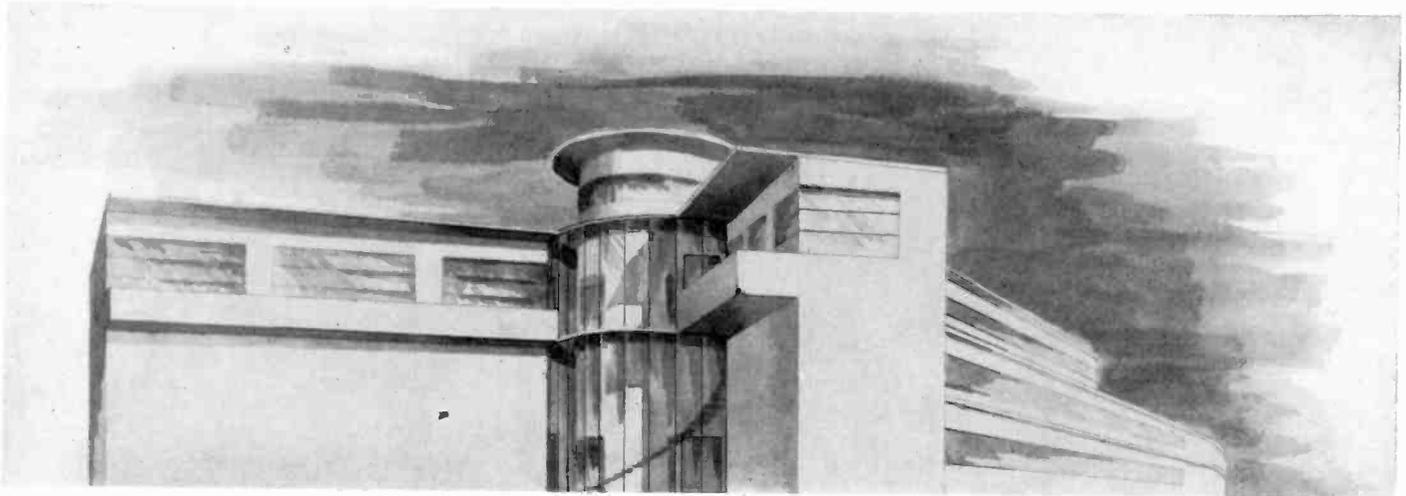
WEED & COMPANY: JOSEPH J. WEED,
Manager

350 Madison Avenue, N. Y. MUrray
Hill 7-7772

Offices: Chicago, Detroit, San Fran-
cisco, Boston, Hollywood, Atlanta

This noted tv art director offers his suggestions for the most efficient, most comfortable, and most economical design for new television facilities.

suggested plan and design for a . . .



Modern Television Producing Plant

By Ellwell, Art Director, NBC Television

I. Plan

THE building must be completely functional. Every space created should reflect its use. Even the roof may be designed with the idea of helicopter transportation. In certain localities, this is desirable because it is the most direct route for film, personalities, etc., from the heart of the city to the site of the videocast. Traveling in a straight line is an essential in video, both in transmitting the image and in efficient production. To be quickly moved, everything visual, i.e., scenery, props, and effects, should be on one level. All audio and video control should be on another level and not interfere with the activity and traffic of the first.

Should an increased production demand be made by the community, sections must be added to the plan which in no way distort the original design. Unlike any other industry, television should be planned from its fullest capacity of twenty-four hour broadcast and reduced to meet the present need.

The building should have the capacity of accommodating the following or a similar schedule. Undoubtedly, it will vary with local demands but will, in the main, prove a valid guide.

8 hours—Entertainment: variety, opera, musical comedy, dance bands, vocalists. (Early morning shows from both coasts.)

4 hours—Drama: A.M. (daytime serials.) P.M. (Evening dramatizations of great plays.)

4 hours—Movie Shorts: news, kine recordings.

5 hours—Education: home making, fashions, lectures, children's programs.

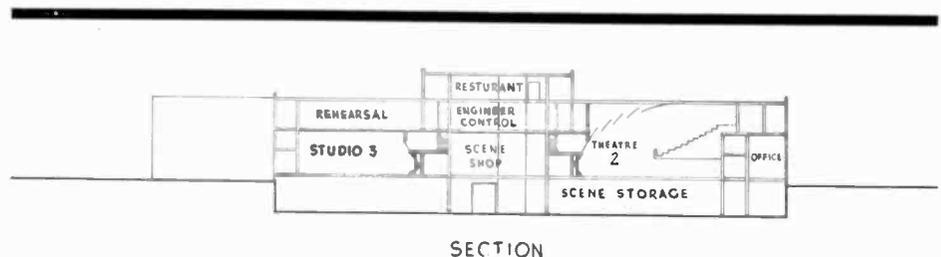
3 hours—Mobile Shows: sports, civic functions.

II. Size and Type of Facade.

The junction of the building, a design that harmonizes with its surroundings, and good taste should be the first considerations of the architect. Entrances, that easily handle groups of five hundred and not more than seven hundred and fifty people, are inherent in the plan of this part of the building.

III. Arrangement of Floor Levels

Under studio 1, theatre 1, and theatre 2 are rehearsal rooms of like size which allow the exact blocking of action essential to a director before starting camera rehearsals. Rehearsal room under studio 1 has windows into the side of the outdoor pool for underwater shots.



The first floor (height of a truck bed from the ground) is level and permits efficient horizontal movement of all visual effects from studio to shop.

The second floors of theatres 1 and 2 are eight feet above the first floor to permit the audience, located in this balcony, to get the best possible view of a performer and yet not interfere with the action of the cameras on the first floor. The floors of the rehearsal rooms above studios 2, 3, and 4, and offices above studios 5 and 6 are eighteen feet from first floor. In the erection of scenery twelve feet high, six feet is allowed for clearance of lighting equipment, shives, track, etc. All floors of the rehearsal rooms are to be trapped to permit quick access in replacing lighting equipment or change the direction of any instrument.

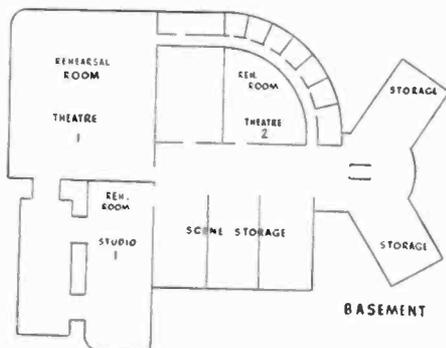
The floor of the directors' booth is ten feet above the floor of the corridor and projects seven feet into each studio. This projection allows a spiral stair to connect the directors' booth with the studio directly below. An architect must not be guilty of projecting a stair into the studio. No matter which wall it is placed against, it will take up at least fifteen feet of precious space.

The floor above the scenic studio is eighteen feet above the shop. It not only serves as the second floor hall but is the lounge for theatre 2. Also, not shown, are rooms for the electronic facilities for videocasting, moving picture projection, and storage of video and electrical equipment.

The third floor is completely devoted to restaurant, bar, and cafeteria space.

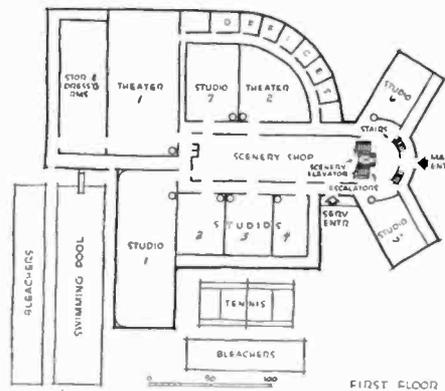
IV. Location of Engineering Control and Equipment.

No television plant can function efficiently unless serious attention is given to the spacing of electronic equipment.



1) Each booth is large enough to accommodate all necessary video and audio equipment. 2) The master control room, forty by eighty feet, is next to every director's booth but two. A stair, up the wall opposite the slanting window, goes directly to the master control room giving easy access, not only to equipment servicing that particular studio, but to equipment servicing all studios. 3) The entire space above Studio 7 is devoted to electronic instruments, audio and video, which make possible the transmission and broadcasting of television.

The large elevator, ten feet by twenty feet, located in one end of the shop, is capable of taking to the control room all equipment delivered by truck as well as lowering into the basement, for storage, extra booms, dollies, lights, etc.

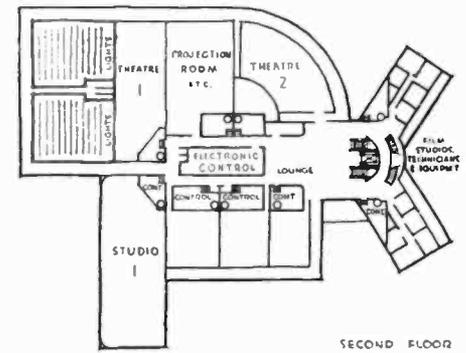


V. Reduction of Unnecessary Mechanical and Manual Operations.

To reduce costs in operational labor, the entire floor must be the same height as a truck bed. All scenery, props, and electronic equipment should move horizontally from rolling transportation into the building, shop, or studio without a change of vertical direction.

VI. Volume of First Floor Traffic.

The ten-foot corridor which surrounds the shop serves two purposes: a sound chamber, and a hall for transportation. Not only must actors, property men, camera men, etc., move quickly from studio to studio; but, with equal facility, scenery, costumes, and props must move in and out of the same studios, storage, and shop. Two shows may be passing each other in the corridor. In any busy producing plant, the minute one show is over it starts moving out and another moves in. In the meantime, other cameras are in action in another part of the



building. This allows an uninterrupted flow of programming.

VII. Component Parts of a Studio.

Studios will have no audience and vary in size according to their proposed use. It has been found impractical to attempt television in a room smaller than thirty feet wide and fifty feet deep. Every studio should be planned to accommodate two adjacently scheduled shows, one set in either end. It has been found also that twelve feet is sufficient height for an ordinary set. Studio 1, theatre 1, and theatre 2 have heights of twenty-eight feet to accommodate all extreme conditions. The main sight interest in television is six feet above the floor. The individual will always be the principal target to be televised and the space around his head of first importance. The floor is the second consideration. The area above the head is the third, and appears only in a long shot, when the detail of the face is not as important as character relationship to a group.

VIII. What Constitutes a Television Theatre.

An easy mistake for architects will be to take a defunct legitimate theatre existing in the heart of a city (supposedly saving money), install two booms and three to five cameras which will obstruct the view of at least one-third of the audience, and with much fan fare call it a television theatre. There, to the visual discomfort of many, will be presented a video recorded performance of either a Manhattan review or a local show. As long as this practice continues, the discomfort of the ticket holder will be overcome only by his enthusiasm for the fact that he has seen television in action.

Theatre 1 will be used for recorded performances of traditional theatre,

operas, musical comedies, symphony concerts, ice skating, basketball, etc., and anything which requires large movements. Theatre 2 accommodates lectures, exhibit fights, concert soloists, and restricted movement. Although interviews, symphonies, orchestras, lectures, etc., have little need for audience response; musical shows, variety, quiz shows, boxing, bowling, and all athletic events are heightened by audience participation.

To give the audience in the theatre as much pleasure as the millions at the receivers, there should be: 1) no camera obstructions, 2) no visually interfering mikes, and 3) a close proximity of audience to actor. To do these three things, major elements of the legitimate theatre must be done away with. The orchestra must be converted into a level floor on which at least three cameras have complete freedom of movement with no pit for musicians. The musicians will be located to one side and out of the way of camera action. The third thing to disappear will be the proscenium arch, that picture frame so dear to the hearts of all theatre goers. Television has never dwelt

on the illusion that everything happening was going on behind a picture frame or fourth wall, but has presented itself as a more intimate medium, one which can give a microscopic close up when necessary. The use of the footlights and the elevated stage will also become obsolete. Only when the stage is within close proximity to the shop will the television theatre have a real value. From three to five shows each evening must be given to make this area justify its existence. Quick moving traffic of both audience and scenery in and out of the auditorium should first be considered when designing this section of the building.

IX. Space Large Enough to Build, Erect, and Paint Several Sets of Scenery at One Time.

Of utmost importance are the eight feet wide, ten feet high doors in the scene shop opposite the doors of the same size, in every studio. An elevator, ten feet high and twenty feet in length, should be located in one end of the shop to permit quick passage of scenery from the first floor to the basement. There, weekly sets in storage, as well as large props, stairways, etc., are easily accessible.

The shop must have power saws to construct scenery more durable than theatrical scenery. Jig saws, band saws, and cut-all are used for small prop work, silhouettes for temporary variety numbers, and to enlarge the scale of well-known commercial products. Lathes are needed to reproduce period furniture not available for rental or purchase.

In conjunction, and in the same area,

must be located the scenic artists. When the carpenters finish building a set, the painters should move into it and complete it without the set ever leaving its original position. Unnecessary transportation of scenery is another time consumer.

For ideal telecasting outside of the building, there should be a regulation tennis court and a swimming pool. On the level ground, shots of the tennis court will show the importance of leg work of tennis players, while above the ground cameras will show a bird's-eye view of exhibition shots as well as high dives.

X. Arrangement of Personnel.

Perhaps the least understood, yet most important to the architect, is the arrangement of the control room. In front of the program director, eye level, is a monitor upon which appears the image to be or being broadcast. To the right of it is a preview screen. Usually to the right of that, three more screens are situated, each one showing the image picked up by each camera. Beneath the monitors, is a large window which gives a broad view of the studio.

Seated to the right of the director is the technical director. His duty is to direct the movement of the cameras. In back of the technical director, and to his right, at another table, is the video operator whose duty is to regulate the brightness and to match the picture quality of each camera.

To the left of the director, at the table, sits the script girl. At her left, is a sound technician, also known as the audio operator.

In the director's booth, there must be enough electronic equipment for immediate switches, as well as the ladder which spirals downward into the studio.

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S I N C E 1 9 4 0

TELEVISION A

(Stati

receiver distribution

(AS OF JUNE 1, 1949)

— DISTRIBUTION OF TELE RECEIVERS —

AREA	Installed	Homes	Public Pls.	Families In 40-Mile Service Area‡
Albuquerque	900	670	230	22,000
Atlanta	10,500	10,300	200	233,000
Baltimore	60,635	58,135	2,500	732,000
Boston	95,735	91,065	4,670	1,175,000
Buffalo	23,677	21,830	1,847	323,000
Chicago	149,600	142,100	7,500	1,438,000
Cincinnati	26,500	24,700	1,800	384,000
Cleveland-Akron	59,096	54,983	4,113	695,000
Columbus	6,404	6,004	400	225,000
Dayton	7,500	7,135	365	291,000
Detroit	60,000	57,000	3,000	839,000
Erie	4,300	3,800	500	112,000
Fort Worth-Dallas	10,600	9,950	650	269,000
Houston	4,800	4,280	520	217,000
Indianapolis	4,500	4,150	350	281,000
Lancaster	7,500	7,100	400	85,000
Los Angeles	139,250	132,050	7,200	1,372,000
Louisville	7,000	6,275	725	188,000
Memphis	5,600	5,480	120	177,000
Miami	6,270	3,560	2,710	117,000
Milwaukee	26,738	24,994	1,744	327,000
Minneapolis-St. Paul	18,100	17,650	450	333,000
New Haven-Bridgeport Area	32,200	29,800	2,400	557,000
New Orleans	5,061	4,661	400	225,000
New York	650,000	634,500	15,500	3,597,000
Oklahoma City	3,400	3,050	350	138,000
Philadelphia	178,000	175,000	3,000	1,184,000
<i>Providence*</i>	10,680	8,180	2,500	742,000
Pittsburgh	20,000	17,500	2,500	1,011,000
Richmond	11,517	11,127	390	130,000
Rochester	3,700	3,300	400	208,000
Salt Lake City	5,000	4,645	355	93,000
San Diego	2,500	2,150	350	113,000
San Francisco	11,400	10,975	425	825,000
Schenectady-Albany-Troy	25,500	25,050	450	258,000
Seattle	6,650	6,175	475	307,000
St. Louis	32,100	28,700	3,400	474,000
Syracuse	4,200	3,800	400	199,000
Toledo	15,000	14,650	350	241,000
Washington	48,000	46,800	1,200	691,000
<i>Wilmington</i>	4,300	4,000	300	183,000
Total Installed	1,804,413	1,727,274	77,139	

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

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Advertiser's

AT A GLANCE

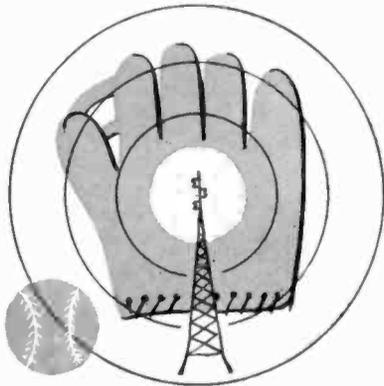
(Statistics)

Advertising report

(MAY 1, 1949 TO JUNE 1, 1949)

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

Station	No. of Advertisers				Times Sales in Hrs.-Min.			
	Local	National-Regional	Net	Total	Local	National-Regional	Net	Total
WAGA-TV, Atlanta	16	3	7	26	1:23	1:08	22:30	25:01
WNAC-TV, Boston	31	24	31	86	37:08	6:49	66:12	110:09
WBZ-TV, Boston	29	16	25	70	32:06	2:40	72:00	106:46
WBEN-TV, Buffalo	71	18	30	119	41:47	11:04	98:00	150:51
WNBQ, Chicago	5	14	17	36	2:45	3:37	48:25	54:47
WENR-TV, Chicago	11	36	13	60	21:08	45:27	20:53	87:28
WBKB, Chicago	43	17		60	215:05	1:28		216:33
WGN, Chicago	24	37	19	80	31:17	89:19	47:29	168:05
WKRC-TV, Cincinnati	7	5	8	20	9:01	5:29	18:30	32:60
WNBK, Cleveland	7	9	24	40	:29	1:43	69:55	72:07
WEWS, Cleveland	37	23	29	89	64:06	3:51	68:40	136:37
WJBK-TV, Detroit	23	14	18	55	3:17	1:47	43:00	48:04
WXYZ, Detroit	11	14	11	36	33:20	6:40	18:00	58:00
WWJ-TV, Detroit	26	20	24	70	30:00	11:30	58:30	100:00
WBAP-TV, Fort Worth	21	12	11	44	35:40	10:00	31:55	77:35
KFI-TV, Los Angeles	105	14	0	119				
KTSL, Los Angeles	20	15	6	41	3:15	11:40	12:20	27:15
KNBH, Los Angeles	17	8	11	36	6:46	1:13	36:30	44:29
KTLA, Los Angeles	52	27		79	24:00	15:34		39:34
KTTV, Los Angeles	11	11	25	47	23:53	3:35	12:08	38:96
WTVJ, Miami	49	3	7	59	11:03	:30	25:50	27:23
WTMJ-TV, Milwaukee	50	20	29	99	35:10	17:27	87:12	139:49
KSTP-TV, Minn.-St. Paul	22	16	14	52	29:00	2:19	30:15	61:35
WNHC-TV, New Haven	76	17	30	123	16:20	3:08	88:00	107:28
WDSV, New Orleans	6	1	14	21				
WJZ-TV, New York	15	34	12	61	4:41	10:01	28:00	42:42
WNBT, New York	16	29	28	73	26:13	1:55	73:17	101:25
WCBS-TV, New York	1	43	24	68	1:30	29:40	44:40	75:50
WPTZ, Philadelphia	45	29	27	101	46:10	35:16	62:28	143:54
WFIL-TV, Philadelphia	39	30	15	84	25:35	55:35	33:40	114:50
WTVR, Richmond	12	6	26	44	1:21	:19	21:40	23:20
KDYL, Salt Lake City	47	13	11	71	8:02	2:05	33:00	43:07
KRSC-TV, Seattle	17	8	12	37	24:48	1:44	43:00	69:32
WHEN, Syracuse	4	7	8	19	:45	1:31	23:00	25:16
WTTG, Washington	22	16	3	41	10:00	37:16	11:52	59:08
WOIC-TV, Washington	23	15	24	62	9:15	2:19	48:45	60:19



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

baseball in television

by Rudy Bretz

IT'S the last half of the ninth inning between the Yankees and the Cleveland Indians with the score tied 2 to 2. Mel Allen's voice is tense. "Gene Beardon on the mound, two outs on the Yankees and the count is 2 and 2 on old reliable Tommy Henrich. Phil Rizzuto leads off first base . . . Beardon into the stretch — here's the pitch — and there goes Rizzuto . . ."

No. 1 camera pans with the ball as Tommy hits it sharply into right field. "TAKE 3!" — Bob Kennedy, in a long lens close up takes the ball on one hop, fumbles momentarily, and fires the ball into the plate. "TAKE 2!" — Rizzuto has passed third and he slides home, beating the throw for the winning run. The Yankees swarm around Rizzuto and head for the dugout. Time elapsed: twelve seconds.

No time for anyone to hesitate. No time for camera directions. The director was ready for a hit to right field (the batter was a left hander) and had cam-

era 3 on a close-up of the fielder there. No. 2 had orders to stay with the runner. When the play came they were waiting and they had it cold.

ONE of the toughest things to produce in television is baseball. Precision counts here more than anywhere else. When things start happening, they shoot faster than a director can talk or a cameraman react. In a few exciting moments the batter swings and connects, a grounder is whipped over to the second baseman who nails the runner in a cloud of dust, and snaps the ball down to first for a double play. Total time: three and four-fifths seconds. No time for anyone to hesitate. Director and cameraman must all know what is likely to happen in every situation, and what each will do when it happens. That requires a plan of action. The broadcaster's responsibility to his audience is clear: he must show them *what they want to see, when they want to see it*. If a television director

can achieve this much, whatever his program material, he will know that his audience is satisfied. Visual composition, dramatic effects of camera angle or movement are refinements. They have value only after this first need is met.

The director must show the audience what they want, when they want it; and to do this he has to be plenty good. Especially if he is directing baseball.

He Must Be Quick

He must be quick. A slow thinker has no place in the director's chair anywhere in television, especially not in baseball.

He must be calm. An excitable director is almost worse than none at all. Cameramen have been known to pull their ear-phones off rather than listen to a lot of inarticulate screaming. Others have told me (and these were baseball cameramen) that they dread working with certain directors, look forward to working with others, because they themselves do such a better job.

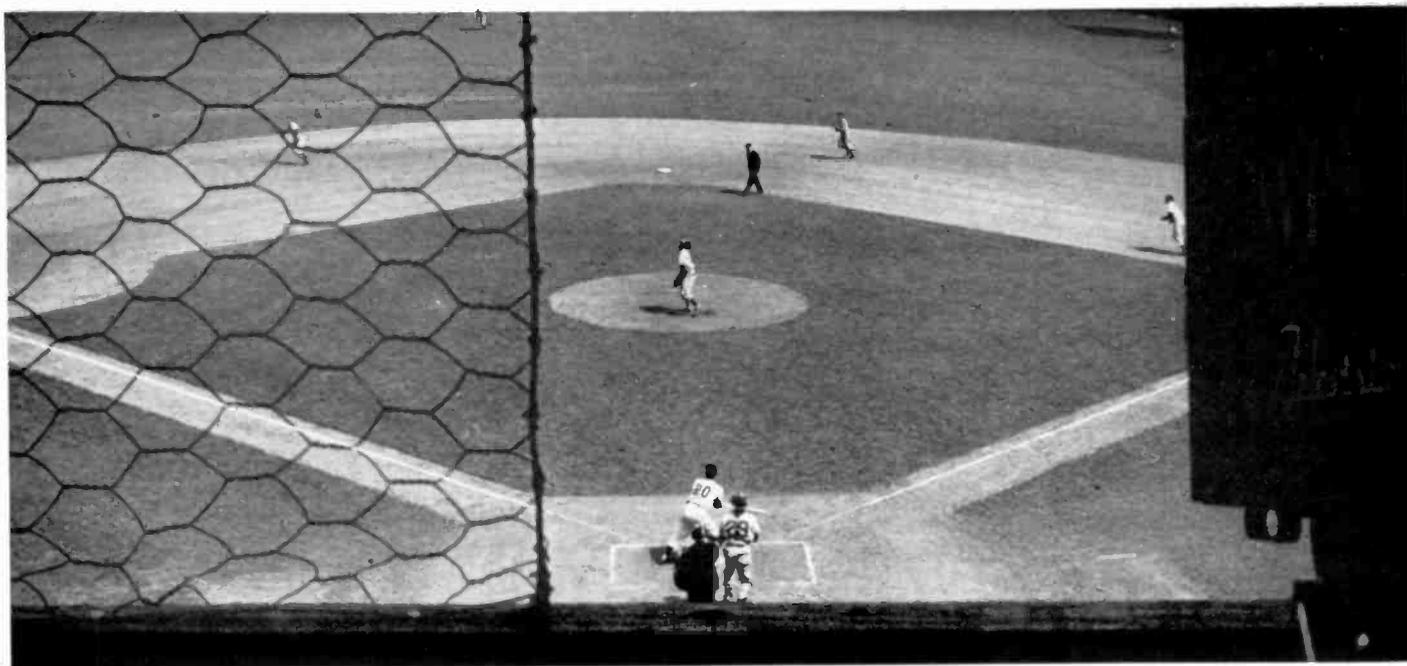
The director must know the game. He and the cameraman are as much part of the TV ball game as the players on the field. He must know what plays are likely to be made, where particular batters will hit the ball; if the pitcher on the mound is good at picking off runners, if he makes batters hit pop flies or into the dirt.

Audience Highly Critical

The director must remember that his audience is highly critical. The average viewer is an expert on baseball, has



Rudy Bretz, veteran of the television industry, formerly with WCBS-TV, and until recently production manager of WPIX, New York, has recently completed a field trip which covered 36 tv stations from coast to coast. His television text-book, "Tools of Television," is being published by McGraw-Hill.



Center foreground, the batter has hit the ball, is still in the process of dropping his bat. The fielders have just started into action. At extreme right, the runner is off first base on his way to second. Time elapsed since the ball was struck—two-fifths of a second. Two-fifths of a second in which the director-cameramen team must make its decisions, and start to cover the play.

probably watched hundreds of games since he first learned the game himself at the age of nine. The television director must be even more expert than this. A few, such as Herb Swope, have become top notch directors by making a very intense study of the game. Some of the best baseball directors, however, have been players themselves. Del Franklin, now program director at KSTP-TV in Minneapolis, was a professional. Ashley Dawes, at WSPD-TV Toledo, played semi-professional ball before the days of television. Harold Grams, at KSD-TV in St. Louis, was a former athlete. Ray Barrett, at WPIX, was a professional third baseman; and still plays semi-professionally in his spare time.

If all goes well, the audience will give no thought to the director and cameramen. The better the job they do, the less their work is noticed. Let them make one error, however, miss one play, and it's a different story. "Kill the cameraman" is the cry. (Most people don't know there is a director.) "He missed the shot . . . I didn't see what happened!"

And the press is also very unkind. Last year a brand new station in Boston, WNAC-TV, with a brand new crew, found itself in an embarrassing spot. It was obliged to make the pick-up of the Boston games of the World Series, for

the benefit of the east coast net. There are directors and cameramen in the industry doing baseball for years, and still improving. Few would have wanted their first attempts on the cable. It was inevitable that the Boston station took a roasting. The management wisely refused to reveal the identities of director and cameramen, mentioning rules against "personal publicity." I think critics who watch the Boston games this season will see a different result from the same crew.

Confusion or Dullness

Confusion or dullness or both result from poor handling of baseball. If you play it safe, stick to wide angle lenses, you won't miss the action, but the players will be so tiny on the screen the audience will yawn. If, on the other hand, you get too reckless with the long lenses, you can get caught trying to follow action that is too fast, can confuse the audience by switching cameras when they don't know where you are switching. *Variety* complained of claustrophobia on the Boston games: too many close-ups, too slow to pan with the ball, "a monotonous and cramped depiction of a ball game". You are between two evils. If you are too conservative, the show will be dull. If you are reckless, confusion is the result.

Precise switching, accurate team-work, quick reaction, can do much to make a ball game good. But the director must have his cameras in the right place or his problems are multiplied.

Often he is limited to two cameras; usually he will have three. Wherever he places these cameras they must stay; camera angle can never change. He can obtain variety only by using different focal length lenses. The way in which he uses the cameras and cuts between them will depend on where they are placed in the ball park.

Every stadium is different, and no two camera set-ups are quite the same. The size of the park is important in determining camera placement and the direction that it faces. The afternoon sun beating down into the right field stands at Wrigley Field in Chicago, for instance, forces the WBKD boys to put their cameras over on the third base line, rather than nearer to first, where most of the action occurs.

In a good ball park, night games always look better because of the more even illumination. A small park, on the other hand, may be so dimly lighted that the picture is very poor. Big League parks measure about 150 foot-candles on the batter and pitcher, and down to perhaps

50 on the outfield; in some small parks the level may not exceed 10. (Average studio illumination runs from 100 to 250.)

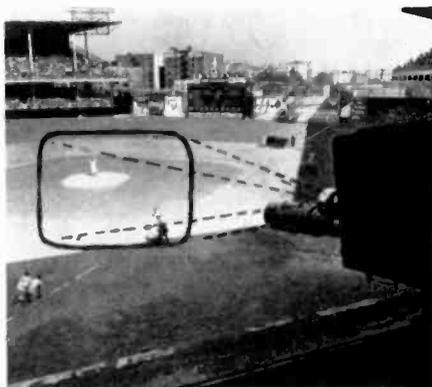
In afternoon games the shadow of the grandstand is often a problem, the contrast between sun and shade being difficult for the tube to handle. When the shadow falls across the diamond between pitcher and batter, many crews have given up trying to show both in the same shot, cover the action with two cameras. Present field tubes, however, show improvement in this respect, and the problem is greatly minimized today.

Press Box Position

The position of existing press boxes or cages will determine camera placement to a large extent. In the big parks, where there is a second tier of stands, there are usually ready-made camera placements somewhere behind the plate, at the front of the second tier. These positions are usually good. Single-tier ball parks, on the other hand, are very bad for television. The camera can either be placed at ground level down on the field, or on the roof of the stands, high above. One position is too low; (people walk in front of the cameras, and you can't see the space between players on the field.) The other position is too high; (you can't get pitcher and batter into one shot, and close-ups of the players make them look squat and foreshortened.) This was one of the troubles with the Boston games in the World Series last year: the crew had to contend with the problems of a single-tier ball park.

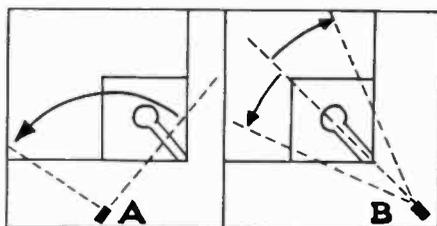
Whenever possible the director will place at least one of his cameras behind home plate, and not too high, so without using too wide a lens he can get both catcher and pitcher into the same shot. This is called the "cover" shot, and it is the core around which the rest of the camera work is built. The CBS crew at Ebbets Field uses a lower camera position, and the second baseman is also included in the standard shot. A director will often have this shot on the screen during half the total time of a game.

Some of the fellows have done without this shot entirely; some by choice, others because in their particular ball park placing a camera behind home was impossible. Either it would interfere with the spectator's view, or the foul net was in the way of a shot.



A typical cover shot

The cover shot is particularly valuable in covering a hit and following the ball. In the case of an infield hit, many directors use no other shot, simply pan the camera with the ball, then over to first on the throw. The advantage of a camera behind home for this shot is that the ball can be followed, no matter where it may go, with a minimum of camera movement.



Camera A, on the 3d base line, is centered between pitcher and catcher for a cover shot; must pan more than 90° to follow the ball into left field. The same is true of a camera on the first base line in the case of a right field hit. Camera B, on the other hand, need pan less than 30° in either direction to cover the entire park. A narrower angle lens can be used on camera B, unless it is very high up, and the players will appear larger on the screen.

The placement of the second camera is disputed. Some believe it should be widely separated from the first, to get a different angle on the action; in line with third and home, so it can handle plays on this line with a minimum of panning; or near first base, to cover the frequent action there.

The majority of directors, on the other hand, prefer to keep their cameras together, all shooting from about the same angle of view. This makes cutting easier

on the audience. Switching cameras is a necessary evil in television, because during the moment following the switch the viewer must re-orient himself to his new point of view. If the shot is from a different angle, it takes him longer to grasp its meaning. The time involved in this process is only a small fraction of a second, but it is enough to lose a fast play.

Two Cameras

It takes a fast crew and a top notch director to do a good pick-up of baseball with only two cameras. Preston Stover and Clarence Thoman have done a consistently good job of it with the crew at WPTZ, but other examples are rare. It is generally conceded that three cameras are necessary.

The third camera may be placed where it can see things which the other two cameras cannot. This may be true if the first two cameras are placed to the right of home plate. When a left-handed batter is in the box, they can see only his back. A third camera placed to the left of home can get a good shot.

The third camera is very important on double-plays when there is likely to be action on two different bases. In a situation where there is a man on first, the third camera is instructed to cover this runner, to get on second base and stay there. Then the director will be able to cut to number 3 as soon as the ball goes to second, and to cover first base with his other cameras, just as he would if there were no men on base.

A third camera is often provided with a Zoomar lens. This is such a valuable tool that the camera with the Zoomar usually becomes the number one camera, and carries most of the game. This complex lens can change focal strength as the cameraman pulls a plunger from the back of the camera, zooming from a wide angle such as a 90mm lens would take in, down to the close-up view of an 18" lens. The Zoomar is so long that no other lense can be used on the same turret with it, because it would show in their pictures. It cannot be mounted on a camera turret by the usual screw mount, but must be fastened securely to its own turret. For these reasons, if a Zoomar lens is to be used on a program, a camera must be devoted entirely to its use. Twenty-five of them are in use today in television stations.

There are three general methods of

camera placement: behind home plate, along the first base line, or along the third base line. Here are some typical examples of each.

A. Behind home plate.

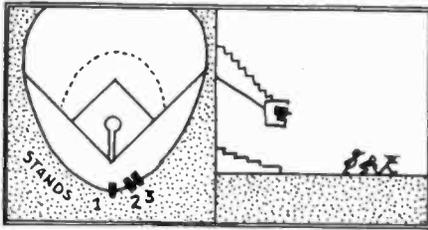


Illustration 1

WCBS-TV, Ebbets Field, New York.

The cameras are in the press box at the front of the second tier stands, low enough to get batter, pitcher and second baseman as well, into the basic cover shot on the no. 1 camera.

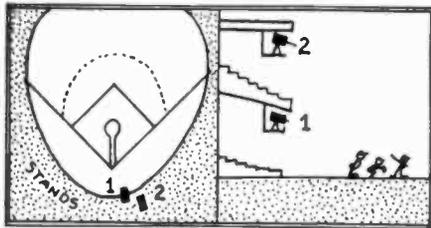


Illustration 2

WPTZ, Shibe Park, Philadelphia.

This is a two camera coverage: one camera low, one very high, but directly above the other, so that they both shoot from the same angle of view.

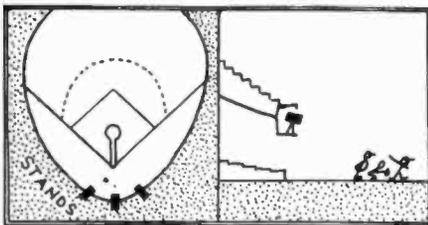


Illustration 3

WPIX, Polo Grounds, New York

WE CARRY A STOCK
of
CONTROLLED LIGHTING
for

TELEVISION

FEATURING THE
**FAMOUS BARDWELL &
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Baby-kegs. 2KW Jrs.. 5KW Srs.

Double & Single Broads

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B. On first base line.

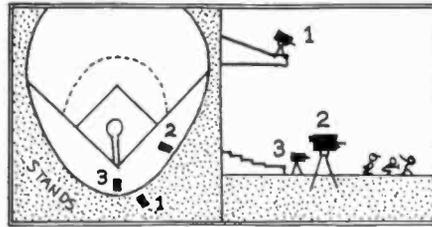


Illustration 4

KSD-TV, Sportsman's Park, St. Louis.

The method of directing is unusual here. Harold Grams works from between the cameras, where he can see the field, rather than the camera monitors. Ash Dawes, at WSPD-TV, Toledo, has arrived independently at the same method. An occasional glance at the cameraman's viewfinder will satisfy the director that his shots are right, and he is able to do his own "spotting". Ordinarily the director in the truck will depend on a spotter who can see the field to tip him off on plays that are coming.

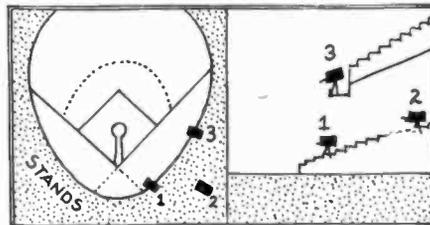


Illustration 5

WEWS, Municipal Stadium, Cleve.

This was the set-up used last fall in covering the World Series, a job for which Ernest Sindelar and his crew received very favorable comment.

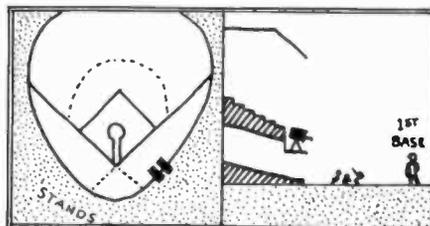


Illustration 6

KSTP, Minneapolis.

This is a very unusual set-up. There are three cameras, but only two cameramen. One of the cameras is left UNATTENDED during the entire game. (There is no union at KSTP.) This is camera no. 3, which provides their cover shot, but from a very unusual angle. The camera peeps through a small hole in the fence

behind the catcher and umpire, just about at shoulder level. Viewers tell me this gives a sensational shot, showing the pitch almost from the batter's point of view. (A subjective use of the camera.) It is even said that you can see the ball break in a curve. Keeping the camera on one shot all afternoon has a tendency to burn the picture permanently into the tube, but they always have been able to erase the image afterward.

C. Cameras placed along 3rd base line.

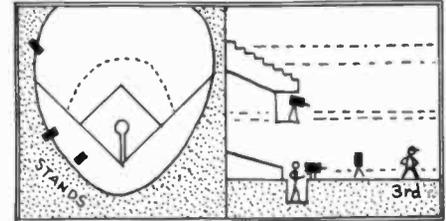


Illustration 7

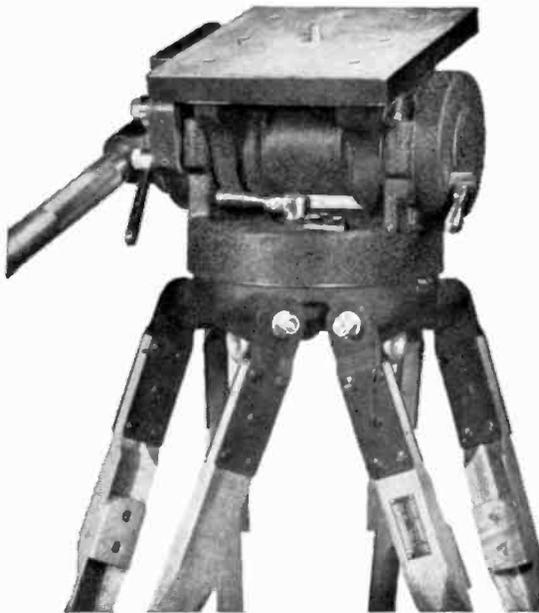
WBKB, Wrigley Field, Chicago. 1947

This is the famous Phil Wrigley method of covering baseball, worked out by the Cubs front office. Both WBKB and WGN-TV were offered the Cubs games free, if they would use Wrigley's method. This involved placing the camera on the left field stands and the other just beyond 3d base. The cameras were farther from the action than in any other set-up that has ever been used. The press reported that televised baseball in Chicago was rather dull and unsatisfying.

It was a different story when WGN-TV began picking up the White Sox games from Comiskey Park, where they were free to use their own method. WGN-TV placed two cameras behind home plate and a third in the first row boxes next to

Floating Action!

for all TV Cameras



3 wheel portable dolly with balanced TV tripod mounted.

"BALANCED" TV TRIPOD

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

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

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

Write for further particulars



the first base line dugout. The Chicago press was quick to comment on the improvement.

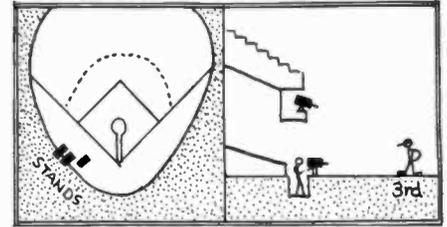


Illustration 8

WBKB, Wrigley Field, Chicago 1948.

As soon as it was possible, Dick Shapiro moved his camera in closer to the action. His third camera, as before, was placed on ground level just beside the 3rd base line dugout. It had to be low so that people could see over it, and a hole was dug for the cameraman to stand in. This was all right except in rainy weather, when he had to stand ankle deep in water. The camera was placed on a Ritter dentist chair lift to adjust for different cameramen, the only case I know where a hydraulic pedestal was used in the field.

The shot of the pitcher, from this low angle, showed him literally on top of a mound. With a mirror in front of this camera, it was possible to shoot around the corner, and into the dugout for some very interesting close-ups of the players in relaxed moments.

Two Schools

Two schools of thought govern baseball directing. One favors the cut, and the other opposes it. To cut or not to cut is the distinction. A simple infield play (pitcher to batter to shortstop to first) could be covered in 1, 2 or 3 different shots. Ray Barrett at WPIX would do it with one, simply panning with the ball. He has a Zoomar lens and is able to get close onto the play at first. Without that lens he would probably do what most of the directors do, pan with the ball on their cover shot and cut to a closer lens on first base.

Harry Boyle at Dumont would do it with three takes: the cover shot to show the hit, a close up on the shortstop throwing to first, and a close up on first for the out. Remember the time necessary for a runner to get from home to first is only about $3 \frac{4}{5}$ seconds; so these cuts have to be very quick.

The director who does not cut runs the risk of dullness but is quite sure not to confuse the audience. The director who switches cameras is sure to give the audience good shots, but may leave them in confusion.

In the case of an outfield play the same thing holds true. The cover shot which is taken with a Zoomar, such as WPIX uses at the Polo Grounds, can pan out to the outfield with the ball and zoom into a fairly big closeup of the fielder going for it. Most directors cut to a long lens close up of the fielder as soon as it is clear in the cover shot which way the ball has gone, but with the Zoomar this is only necessary when it is very far out.

Directors differ on how long to hold this shot. One will stay with the ball, follow it back in, regardless of how many men are rounding the bases. Another will cut away as soon as it is evident that the ball has gone through the outfield, and show the action on the bases while the ball is being thrown in.

KSTP and WEWS, both using set-ups having two or more cameras on the first base line, throw in another shot which is severely criticised by many people in the industry. They concentrate on the runner going toward first immediately after the hit. KSTP's cover shot is on their unattended camera and naturally it can't pan with the ball. They have to cut to something, since the play has left their screen. The fielder is not yet under the ball in the outfield, so they cut to their ground level camera near first to show the runner streaking for the base. It probably is a pretty effective shot; but, say the critics, who cares about the runner? Everyone knows where *he* is going.

When you finally do see the fielder catch the ball, it's a big close up and you have no orientation, no way of knowing who he is or where. The announcer has to tell you, since the picture cannot.

Here is a typical play the way WEWS would handle it. Ernest Sindelar, who directs baseball here, is also chief of the mobile unit, being a member of the station's engineering department. All three of the WEWS cameras, you will recall, are placed along the first base line. There is a man on second:—

each cut would be just as bad. A second's confusion would lose everything. Director and cameramen have no time to converse during the play, but must plan everything beforehand. A director who chooses the school of quick cutting has really got his hands full. A director who chooses to direct baseball by any method has his work cut out for him.

Copyrighted, 1949
Rudy Bretz

The play	Camera	Lens	Action
wind up and pitch	1	90mm	Pitcher & batter
hit to right field	1	90mm	Pans with batter as he starts running
ball in right field	3	20mm	It's a grounder, gets thru outfield, fielders run for it.
advanced runner comes home	1	135mm	
throw-in to 2nd	3	20mm	
	2	8½mm	The play at second
throw is wild			2 follows the ball
runner stays on 1st	1	13mm	On the runner

This entire action may have taken as much as five or six seconds. Sindelar has used six shots in that time: five camera switches. Naturally he punches his own buttons. The tenth of a second necessary to call a camera number and the tenth of a second delay while the technical director reacts would mean missing too much action. In a fifth of a second a runner can take two steps, nearly 10 feet. It is obvious, also, that a fifth of a second's confusion in the viewer's mind following

Spot Television

(Continued from page 11)

a considerable improvement over the same situation in AM rates.

It would be hard to find an industry more permeated with problems, technical and sales problems, union labor and program problems, than exist in the television business right now. Perhaps that's one reason why the national spot representatives of these stations are developing, because of the need, a fund of information most valuable to the station owners.

The national spot broadcast representatives are emphasizing to advertisers and agencies alike the great opportunities in spot television sponsorship, not only for established advertisers on established products, but for new advertisers in any categories, and for the host of new products that are coming on the market.

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in
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16mm "Double-System" Camera

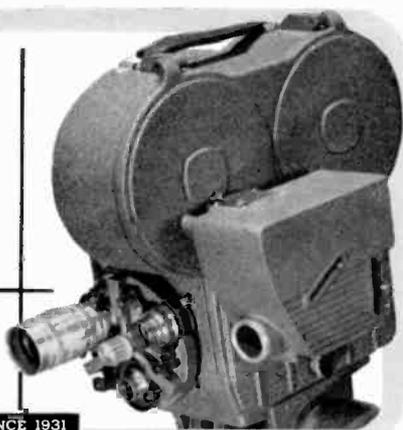
at \$644.50 (Silent Model CM-71-S) provides a professional camera for producing 16mm Television Films, with ease and economy.

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



"You Can Quote Me"

Campbell-Ewald Executive Vice-President Winslow H. Case calls "Budget Planning" a Big Job In Television

INTELLIGENT planning and channeling of the television advertising budget, to give the sponsor the most effective and economical impact on prospective customers, is one of the most important functions of the advertising agency today, according to agency executive Winslow H. Case, senior vice president of Campbell-Ewald Company.

Speaking at the recent meeting of the Detroit Television Round Table, Mr. Case concentrated on the role of the agency in guiding the activities of sponsors in the new medium. His audience included radio and motion picture men, as well as sponsor, agency and broadcasting company representatives.

Entire Budget

"Many video advertisers are tempted to spend their entire budget in buying one expensive, top-rated show. That means only one sales impression each week. The other method of attacking the situation is to spread your funds around in an effort to obtain as many impressions as possible for the same amount of money.

"Campbell-Ewald strategy for its tv accounts has been to start with the solid base of one or two relatively high-ranking, medium-priced weekly series. Then, we add special programs and spot commercials to augment the number of sales messages reaching the large and diversified television audience. The weekly programs reach a steady group of viewers; the special shows and spots hit a constantly changing audience."

Local Dealers

Case cited the agency's programming for the Local Chevrolet Dealers Association of New York as illustrative of CeCo's approach to television selling. In the past nine months, the dealers' group sponsored a weekly dramatic show, then picked up a weekly quiz program. Sports Specials included the Yankee football



Winslow H. Case, senior vice-president, Campbell-Ewald Co.

games, Golden Gloves boxing matches and the current May-July weekly pickups of the Roller Derby. A one-shot Christmas variety show—"Surprise from Santa," televising of the Easter Parade and year-round weather spots complete the plan for a client whose tv budget has already been allocated for the year.

"Television is the medium where low budgets and good thinking can build a popular show. Quiz shows, such as "Winner Take All" and "Break the Bank," as well as outstanding sports events prove that. The latest television success is the Roller Derby, a surprise package that sprung seemingly from nowhere to build strong audience acceptance in an amazingly short time. Program ideas that borrow nothing from radio, ideas strikingly suitable to televising, will come into being and upset conventional program patterns."

Two Categories

Case divided "natural tv advertisers" into two categories. "Local merchants will use one or more low-priced programs to make a quick sale and move goods off their shelves. And advertisers with heavy goods, particularly suited to visual demonstrations, will find television extremely productive.

"You can't beat the calendar," was Case's comment on the drawbacks of monthly and bi-monthly programs. The

opinion expressed by the television panel at the recent AAAA meeting in White Sulphur Springs, of which he was a member, is that such programming would lose audience attention because of the lack of continuity.

"Attempting to change the habits of video viewers from week to week will only result in confusion and resultant weakness in sustained sales effect. Low-cost shows are the answer for advertisers with limited budgets who want to maintain a week-to-week following."

Turning to commercials, Case told the Detroit Round Table that increasing emphasis must be placed on high producing standards. "Commercials should be conceived and produced to take full advantage of the medium. They have to be as interesting as the show that carries them. You can entertain and sell at the same time. The addition of eye to ear means we can scrap radio's incessant repetition and cacophony."

Case also covered the recent AAAA meeting and the development of television as a whole for his Detroit audience. He called the very existence of the television panel at White Sulphur Springs "evidence of the phenomenal growth of video.

"A year ago it would have been impossible to find eight men in the whole country who were qualified by 'firing line' experience to discuss this new medium in anything but conjecture.

"Television's momentum is phenomenal. In New York, sets in use have jumped from 150,000 to more than 600,000 within a year. By the end of 1949, a set in one of every four homes is predicted. That means that video advertising will experience tremendous growth. Agency television departments had better be prepared to expand with it."

TELEVISION NEW, INTERESTING TECHNICAL CAREER

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

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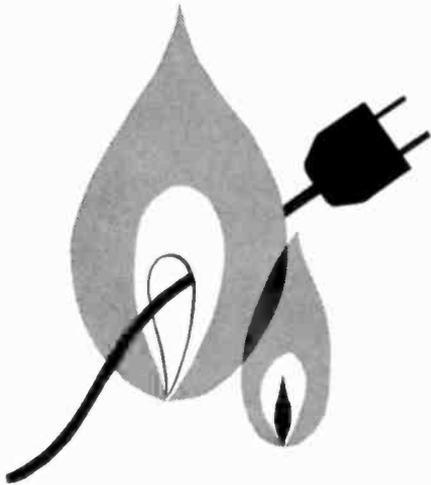
Morning, Afternoon or Evening Sessions in laboratory and theoretical instruction, under guidance of experts, covering all phases of Radio, Frequency Modulation, Television. Licensed by N. Y. State. Free Placement Service. Approved for Veterans.

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. . . . this public utilities company uses



TV For Good Will

. . . . the case history of the Cincinnati Gas and Electric Co.

INTELLIGENT public relations, a vital keynote in the utilities field, is well illustrated by the television story of the Cincinnati Gas & Electric Co., Cincinnati, Ohio. Since last February this organization has sponsored a twice-weekly, ten minute program over WLWT, and has consistently plugged television through other media. The factors governing this policy, and its long-range effect, become apparent when the story is studied step by step.

The Cincinnati Gas & Electric has always been a progressive company, quick to meet the challenge of new scientific developments, and to incorporate them

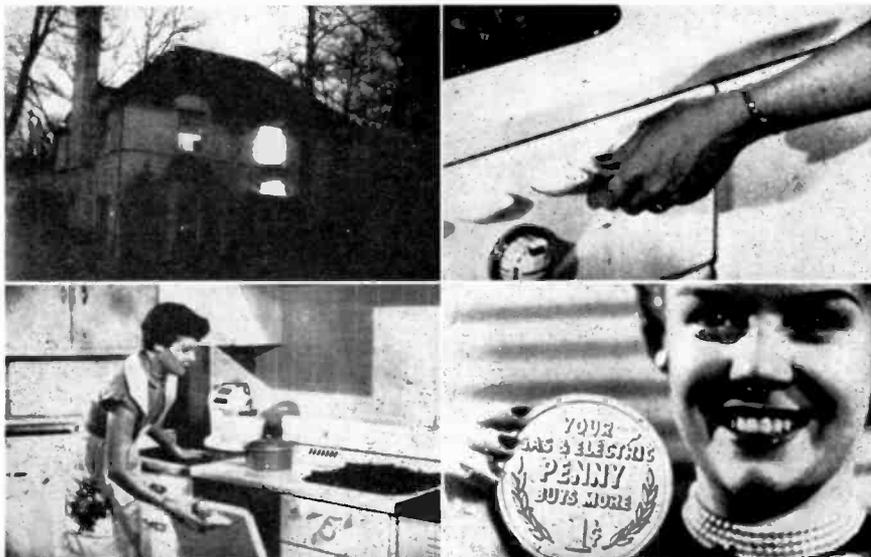
in its services to the community. After the war, when television began to show its promise, the CG&E, together with its advertising agency, Stockton, West & Burkhardt, immediately adopted a "helping hand" attitude and made every effort to boost the new medium. When transmission and program quality in the Cincinnati area were ready for public acceptance, the company launched an all-out supporting campaign, and has continued it ever since. Latest affirmation of this came four months ago, when the month of March, 1949, was designated as "TV Month" in Cincinnati. Set dealers, manufacturers, and local television sta-

tions joined hands for a concerted drive to make the public TV conscious. At this time, in addition to selling the idea with newspaper and outdoor advertising, the Cincinnati Gas & Electric Company made the lobby of its building available for a daily remote, man-on-the-street telecast, and its ground floor display windows plugged the slogan of the campaign, "TV, The Picture Window Of The World."

The question of direct participation in television via a sponsored program was, of course, a natural sequel to these events. The CG&E, and its agency, felt that such participation was a logical adjunct to its other efforts, and the problem was simply to decide what kind of program to sponsor. The relationship and responsibility of a public utility to the community involve a number of considerations which differ from those of an ordinary business concern. It was only natural that these considerations should have some influence on the choice of a program. The company felt that it should offer a *service* to the public with its television show, just as it did with its products. Entertainment, by itself, was not enough. A program was needed that would provide not only amusement and interest, but some public service and educational function as well.

At this point, Milton F. "Chick" Allison, Sales Manager of WLWT, entered the picture. He knew he could sell a spot to CG&E if he came up with the right

(Continued on page 28)



Four scenes from one of the 100-second CG&E film commercials used to describe the company's services. The films were shot with one exterior, one interior set with excellent use of close-ups.

Train At...

TELEVISION WORKSHOP of New York

— *America's Television Training Center* —



Enroll Now
For Summer and Fall

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

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

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

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

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

Left: Foyer and Lounge

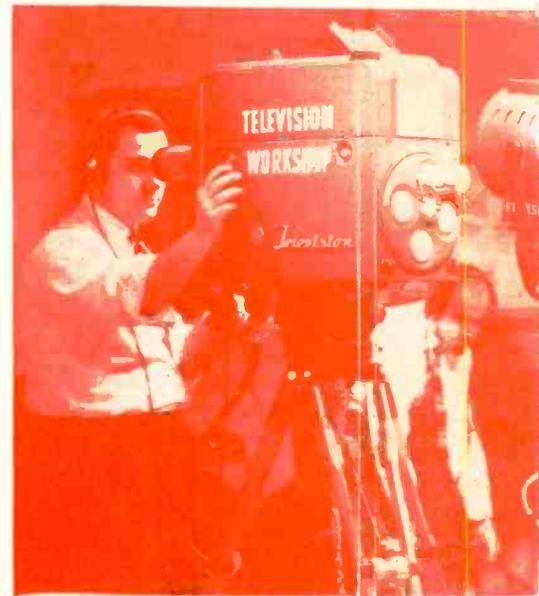
Lower Left: Trainees Receiving
Control Room Practice

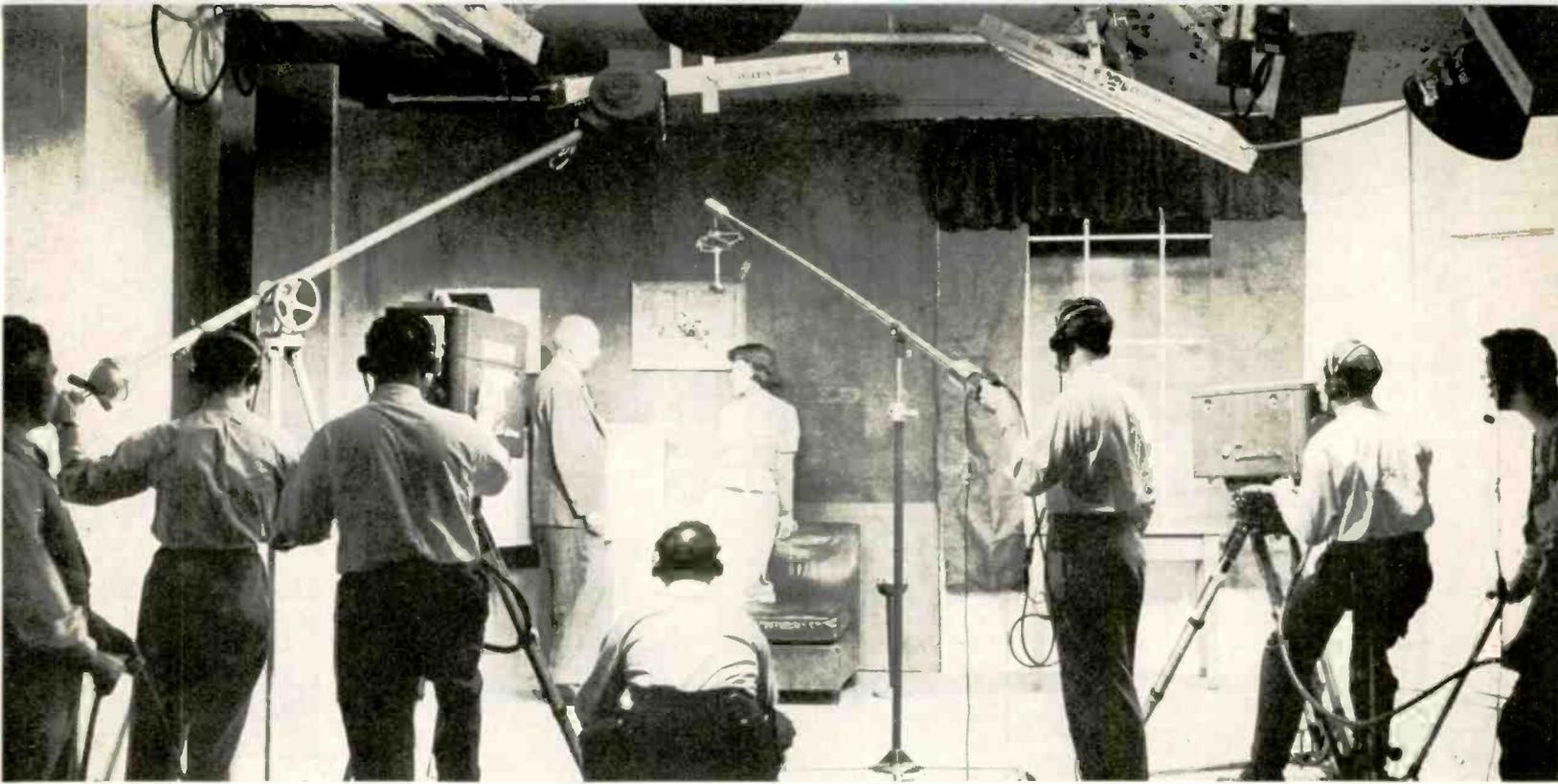
Center: Training With Studio Equipment

Right: Class in TV Film Editing

WRITE FOR INFORMATION TO:

THE TELEVISION WORKSHOP OF NEW YORK





A Student Director's View From Control Room of Television Workshop's Fully Equipped Studio

In "Production Apprenticeship"

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

In "Studio Apprenticeship"

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

**To Assure Yourself A Place In The Fall Term
 Starting September 24**

Register Now Write For Full Details

YORK • 1780 BROADWAY (at 57th St.) • NEW YORK 19, N. Y.



TV For Good Will

(Continued from page 23)

show. But that show had to have five qualifications: it had to be educational and a public service; it had to be entertaining; it had to be dignified and non-controversial; it had to provide enough material for a worthwhile run of weekly programs; and it had to be reasonably inexpensive. Allison's candidate for these honors was a ten-minute series of Encyclopaedia Britannica films entitled, "Adventures In Learning". Actually, the films run about eight minutes each, providing two minutes for opening and closing commercials. Each film is cleared for television, and covers a specific subject, such as aviation, exercise, geology, etc. These subjects are not only of interest to adults, but have a strong educational value for children, as well. And there are 350 titles from which to choose, thereby ensuring material for a long period of programming.

Client Approval

"Adventures In Learning" met with agency and client approval, and it was decided to run the films over WLWT twice weekly, Wednesdays and Fridays, at 7:45 P.M., a time slot most capable of reaching the entire family.

Next on the agenda was the problem of what film topics to select from the 350 available titles. The solution to this is a shining example of how good public relations, and community service, can be integrated with television programming. A selection panel, or jury, was drawn from the faculties of the surrounding colleges and high schools. These people were asked to select film topics according to a time schedule, so they would run concurrently with projected class-room work on the same subjects. Thus, for example, if a group of high school students was to do a project on China in November, "Adventures In Learning" would telecast its film on China at the same time.

The last consideration was the commercial. Here again, both agency and client

felt the objective should be one of public relations rather than merchandising. No attempt was to be made to sell a particular product. It was preferred that the message be kept more or less institutional in character, pointing out how many CG&E services were offered to the public at how little in the way of rates. And this was to come only at the end of the program, the opening commercial being restricted to a simple sponsor-identification.

The commercials were shot on 16mm film, with production supervision by agency personnel, who also wrote the scripts. The actual shooting was farmed

out to a film studio in Chicago. For variety's sake, two openings and four closings were produced, the openings being 40 seconds in length, and the closings, one minute. Stop motion was used on the titles, and the various services of the Cincinnati Gas & Electric were shown in live action, with one exterior and one interior location. The majority of scenes were shot on a kitchen set, with a number of effective close-ups, accompanied by voice-over narration.

"Adventures In Learning" premiered on February 9th of this year, and runs on a 52-week contract.

—Bruce F. Stauderman

Production Problem



THE 60-second, Pall Mall cigarette television commercial produced by the Pathescope Company of America, Inc., 580 Fifth Avenue, New York, N. Y., presented some unusual problems.

The script prepared by the agency, Sullivan, Stouffer, Colwell & Bayles, called for a group of two male and two female dancers seemingly no taller than a pack of Pall Mall Cigarettes.

The thirteen giant Pall Mall cigarette packs, consisting of reinforced frames

of extra-light balsa wood over which muslin had been stretched, were mounted on an easel-like stand. If the actual Pall Mall red were used, it would show up on the panchromatic movie film as something very close to white. After extensive experimentation, however, a neutral shade of gray was chosen, one which in the black-and-white scale of the film would plausibly seem to be the familiar Pall Mall red.

To insure the scale-illusion, the entire set was draped with black velvet.

Write for information on
JULIEN BRYAN PRODUCTIONS
Available for Television

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

film

The National Television Film Council's new . . .

Standard Exhibition Contract

. . . is now available

By Melvin L. Gold, president, NTFC

THE National Film Council has worked for nine months on a Standard Exhibition Contract. Its purpose is the standardization of film distribution practices. It is an instrument with which a distributor may offer his films for rental to a television station. It does not attempt to negotiate. It does not fix price or specify sales policy. It does provide a fair method of doing business—fair to the television station and fair to the distributor.

This contract has just been ratified by the National Television Film Council. It will be printed in large quantities and will carry the Council seal. All other television organizations will be asked to approve it. The contract form will be made available to all television film distributors and all are urged to adopt its use. The contracts will be sold at a price equal to what it would cost any of you to have it printed. We will not make a profit. We will profit by its use.

The Standard Exhibition Contract received the close attention of the Television Station Committee and the Distribution Committee of the National Television Film Council. It embodies the wishes of both the buyer and the seller. Some compromises must be made if tele-

The Standard Exhibition Contract for tv film distribution, discussed in this article, is the result of the activity of the National Television Film Council, a non-profit organization of tv film producers, distributors, and other televisers. The obvious need for standardization of business methods in television, not only for film but for all other activities, makes this contract of great importance. The industry owes the NTFC thanks for its efforts in this direction.

For further information write the NTFC, 300 West 23rd St., New York 11, N. Y.



Melvin L. Gold is director of advertising and publicity for the National Screen Service Corporation. He is in complete charge of all East Coast film production for his firm and in charge of television films. His background of twenty years in the motion picture industry includes the operation of motion picture theatres, office management and advertising and production. In May of 1948, Mr. Gold founded the National Television Film Council, to attempt the "standardization" of television film practices.

vision is to advance rapidly into a paying business. From time to time, the contract will be changed as television grows and its problems change.

In one single instrument, the Standard Exhibition Contract standardizes the obligations of the distributor and those of the station. It places the burden of obtaining necessary copyrights and, in the case of music, establishes the difference between, and places the responsibility for, obtaining mechanical rights and performance rights.

The contract decides that the station should bear the cost of transportation both ways. This was under some discussion. A solution was found in the fact that such is the established method used in the theatrical distribution of motion pictures and that, if distributors were to pay transportation costs, transportation would become a part of their overhead and would have to be added to the cost of the film and, subsequently, the price. Stations were readily satisfied that, as a hidden cost, transportation charges would cost the stations more in the long run, as films are subject to percentage in-

creases with the increase in sets in each area.

The contract establishes availability of prints and the mode and time of delivery. It establishes the condition in which a print must be received, and establishes failure to deliver in such a condition a violation of contract. It covers conditions surrounding the alteration of prints, the physical examination of prints, time and method of payment, circumstances under which a contract may be cancelled, and other pertinent operational factors that tend to specifically standardize this important phase of the television business.

This is a step in the right direction. To my knowledge, it is the first well-considered standardization procedure developed for the business of television.

Even price is receiving some form of standardization. It is still a multi-practice proposition. Yet, it has improved, in that the number of methods of charging for films has diminished."

A year ago, stations didn't know how much to pay for films. Today, there is

(Continued on page 30)

Standard Contract

(Continued from Page 29)



rapidly gaining favor, the method of charging in proportion to the number of sets in the telecasting area. It is being even further standardized by many distributors, by their charging the one-time gross time rate of the station for that time segment covered by the film. In other words, a film that consumes a 15 minute time segment would be charged for in accordance with that station's time rate for the 15 minute segment.

Some variation is being exercised in that respect, and there is still considerable

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

YOUNG MAN—versatile—trained in TV production, art background. Able to design and paint sets, direct shows, produce visual effects. Operate cameras, film room operations, floor managing, etc. Seeks position where talents may be used to best advantage.

Box T. V. Televiser

FILM DISTRIBUTION — OFFICE MANAGEMENT: I have experience and training in these fields, with extensive employment as a film booker for major companies. My thorough knowledge of the film industry and of film distribution, plus my qualifications as a superior office manager, should qualify me for a position in the television industry. Very adaptable and cooperative. Write Box C 64.

PRODUCER, PROGRAM M'GR. AVAILABLE

... outstanding production record, producer of both feature studio and documentary films and Broadway plays, well-connected in entertainment industry but new to television, capable of responsibility, cultured, seeks position with television station where background plus imagination and hard work can be utilized. Resume on request.

Box M. M. Televiser

argument regarding sustaining rates and sponsored rates. This is a throw-back to radio.

It may be expected that this problem will become reconciled with the realization that the difference in rate was more feasible in radio, because an individual with a good idea that costs very little to put on the air could ask a fabulous sum for a sponsored program, and could well afford to take less for a sustaining program, to get it on the air. The motion picture film, on the other hand, involves a cost item that runs true to form, whether the idea is excellent or mediocre, with some allowance, of course, for variations in production costs where one film may be better produced than another. Already, this problem appears to be near its solution.

The matter of film lengths is still a problem. One distributor, having surveyed many stations, finds that the choice of lengths runs to a 4 minute film for a 5 minute segment, a 12½ minute film for a 15 minute segment, and a 27 minute film for a 30 minute segment. Another distributor tells us that his stations want a 7½ to 8 minute film for a 10 minute segment, and 25 to 26 minutes of film for a 30 minute segment. Obviously, it must be one or the other, if we are to arrive at a standard. You'll find it difficult to manage an 8 minute film in 7½ minutes of time, and vice versa.

Stations' requirements in film subjects, we are told, run in the following order: sports, drama, audience participation (quiz, etc.), comedy. All stations, it seems, would prefer films produced expressly for television. That is understandable.

Most Acceptable Type

The most acceptable type of film programming, agreed to by television stations and advertising agencies, is the series of 13, 26 and 52 films. This does not necessarily mean that each of the films in the series must utilize the same theme or cast. One of America's largest television sponsors prefers diversification in weekly programming. Nevertheless, this series requirement helps to simplify the cost problems in production.

Even in a diversified series of 13 films, it is likely that at least 3 of the series can be shot simultaneously, with minimum change in sets, casts, miscellaneous properties, and less transportation and location time involved. The greater

the similarity of the subjects in a series, the greater the economy.

Producers are already preparing films on budgets that vary from \$500 for a 4 minute subject, to \$10,000 for a 27 minute subject. Some of the few that have been marketed to far, have been open to criticism—good and bad. If you think disparagingly of this new type of production, don't blame it on the cost. Consider our lack of knowledge of the "correct" film technique for television, and better yet, compare its quality with a preponderance of the "live" shows on television. Would you consider them outstanding? There is much to be learned, particularly about television itself.

Distributors, who have surveyed the field intelligently, recommend that the producer who wants to produce films for television, with the intention of recouping his costs and earning a small profit within 1 year, must produce a 4 minute film within a budget ranging from \$500 to \$1,500. A 12½ minute subject may cost from \$2,000 to \$4,000, and a 27½ minute show should not exceed \$7,500. These are facts from authoritative sources.

- Complete Recording Facilities
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- Projection Room
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- Art Direction
- Special Effects
- Script Writing

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480 LEXINGTON AVE., NEW YORK
PLAZA 3-1531

—Programs Available To Sponsors—

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

WBZ-TV, Boston

"*Kartoon Korner*"—Mon., Wed., Fri.—6:00-6:15 p.m.—Film—Designed especially for children 3 to 14 years of age. Cartoons, however, have universal appeal so program doesn't have to be placed in children's category.

COST: Upon request to station. (Time: \$140.)

"*Adventure Serial*"—Mon. thru Sat.—6:40-7:00 p.m.—Film—Serials with appeal for men, women, and children, including such favorites as "Lost Jungle" with Clyde Beatty, "Three Musketeers" with John Wayne, "Mystery Mountain" with Ken Maynard, "Miracle Rider" with Tom Mix, "Shadow of the Empire" with John Wayne, "Law of the Wild" with Bob Custer, etc.

COST: Upon request to station. (Time \$140 per 15-minute period.)

WBKB, Chicago

"*Telecharades*"—Wed. or Fri.—Half hour show—Live—In an exciting version of that old parlor game, "Charades", two teams of five players each representing a college or university in the Chicago area, compete against each other with Ed Roberts refereeing the battle of the pantomime. Merchandising prizes are given to all contestants, plus a prize of greater value or merit for the winning team.

COST: \$180.—Commissionable. (Time: \$300.)

KTSL, Hollywood

"*Lee's Lair*"—Mon., Thurs., and Fri.—7:20-7:30—Live—Sports show done in men's clubroom-like set. Bill Symes drops in on Lee Wood each night. Brings some famous guest in the sports world with him.

COST: \$80.—Commissionable. (Time: \$90.)

"*Woman Speaks*"—Friday—7:30-7:40—Film—Interview of some famous woman in her own field each Friday.

COST: \$58.82 — Commissionable. (Time: \$90.)

WTMJ-TV, Milwaukee

"*Baseball Scoreboard*"—Daily—10:15-10:20 p.m., or after baseball game on TV—Live—Late scores of American Association and major league games. Also still pictures and baseball gossip.

COST: Upon request to station.

"*The Sports Picture*"—Mon. thru Fri.—5:30-5:45 p.m.—Live—Late sports news, interviews with sports personalities, films and pictures.

COST: Upon request to station.

WJZ-TV, New York

"*Blind Date*"—Thursday—7:30-8:00 p.m.—Live and Remote—Arlene Francis emcee—two teams of three college boys competing for dates with models at Stork Club.

COST: \$4000 Net. (Time: Dependent upon number of stations.)

"*Paul Whiteman TV Teen Club*"—Saturday—9:00-10:00 p.m.—Live and Remote—Teen-agers presenting teen age talent to a jury of teen agers and audience of same. Emceed by Margo and Paul Whiteman.

COST: \$8000 Net. (Time: Dependent upon number of stations.)

WNBT, New York

"*Kids AC*"—Monday—6:00-6:30—Live—Athletic competition among organized teams of teen-agers.

COST: \$755. Commissionable. (Time: \$600.)

WDSU-TV, New Orleans

"*Roll Call of Sports*"—Saturday—8:30-8:45 p.m.—Live—Each Sat. evening a timely topic in the world of sports is discussed by the guest experts who answer Byron Dowty's "Roll Call of Sports". Local leaders in athletics and visiting sports celebrities all find their way to WDSU-TV's weekly panel.

COST: \$30. Net. (Time: Upon request to station.)

"*Item Pictorial Parade*"—Mon. thru Fri.—6:50-7:00 p.m.—Program presents last-minute local and nat'l. syn-

dicated news with staff and press ass'n. wire and radio photographs. It flashes the important and exclusive news-worthy prints, many of which will appear in the following day's edition.

COST: \$10. Net. (Time: Upon request to station.)

WJBK-TV, Detroit

"*Sports Telescope*"—Mon. thru Fri.—6:45-7:00 p.m.—Live—Sports flashes, baseball scores, telephone quiz and interviews—with Al Magler emcee.

COST: \$25. Commissionable. (Time: \$159.60.)

"*Bob Murphy Show*"—Mon.—6:15-6:30 p.m.—Live—Disc jockey show with all records pantomimed by "The Makebelievers" Trio.

COST: \$100. Commissionable. (Time: \$159.60.)

KNBH, Hollywood

"*Square Dance*"—Thursday—8:30-8:50 p.m.—Live—Group of eight dancers and a caller, giving demonstrations of square dancing and also giving visual lessons.

COST: \$325. Commissionable. (Time: \$250.)

"*Paradise Isle*"—Day not set—15 minute program—Film—Musical film featuring Danny O'Neil with mythical tropical island setting.

COST: \$115. Commissionable. (Time: \$200.)

(Continued on Page 32)

IN THE "EAST"... IT'S

Our Newly equipped plant, triple its former size, is geared to handle All of your laboratory production problems.



619 WEST 54 ST., N. Y. 19

TeL: JUdson 6-0360

Program Availabilities

(Continued from Page 31)

WTVJ, Miami

"*Quick on the Draw*" — Monday — 8:00-8:30 — Live — Fast moving charades drawn on a blackboard. Four girls vs four boys, winners take prize and hold over to next week.

COST: \$40. Commissionable. (Time: \$150.)

"*Saturday Night Clambake*" — Saturday — 8:00-8:30 — Live — Variety show with varying artists including singers, ballet troupe, cartoonist, dancers, magicians, etc.

COST: \$75. Commissionable. (Time: \$150.)

WHEN, Syracuse

"*The Garden Workshop*" — Monday — 8:30-8:45 p.m. — Live — Description and explanation of seasonal gardening with demonstration.

COST: \$10. Commissionable. (Time: \$100.)

"*The Sports Digest*" — Monday — 9:30-9:45 p.m. — Live — Roundup of baseball and other sports events. Interviews of sports personalities.

COST: \$10. Commissionable. (Time: \$100.)

WBAP-TV, Fort Worth

"*Texas News*" — Saturday — 6:45-6:55 p.m. — Film — Ten minute newsreel of Dallas-Fort Worth area filmed on the spot; developed, printed, aired few hours later.

COST: \$55. Commissionable. (Time: \$70.)

"*Sculptoring as a Hobby*" — Tuesday — 8:50-9:05 p.m. — Live — Sculptor Larry Culp gives lessons and demonstrations on the art of sculpturing.

COST: \$105. Commissionable. (Time: \$100.)

WTMJ-TV, Milwaukee

"*Gordy's Guessing Game*" — Thursday — 8:30-9:00 p.m. — Live — Viewing audience can participate in various guessing games and stunts. Gordon Thomas is emcee.

COST: Upon request to station.

"*For Fishermen Only*" — Wednesday — 6:30-7:00 p.m. — Live — Features interviews with noted fishermen, fishing news, pictures, and films.

COST: Upon request to station.



BECAUSE of the improvements in the process of video film recordings both NBC and CBS are bringing kinescope shows from the west coast to the eastern seaboard including N. Y. . . . Chevrolet Dealers will sponsor *Pantomime Quiz* in the Fall over CBS-TV. The show was rated third in Los Angeles. . . . *Nocturne* and *Sunday at Home* are the two west coast offerings NBC will start on a sustaining basis. . . . Ed Carroll, Manager, DuMont Teletranscription Department, bases their own advancement on: a newly designed film stock which permits more gradations of gray improving the quality of picture contrast. The new film stock developed by DuPont also permits a higher level of sound. A completely re-designed sound system in the electronic circuit feeding the recorder improved sound quality greatly.

ABC's new self-propelled, remote-controlled TV dolly can position the camera as low as six inches from the floor and as high as twelve feet. Simplified controls enable the cameraman to operate it by himself. Push buttons move it vertically, and a foot pedal swings it horizontally. It is motor driven and has rubber tires for smooth dollying.

With the addition of Erie and Lancaster, the total number of TV cities connected by the Bell System's network has risen to sixteen. By the end of 1949, Bell expects to extend its facilities over 8,200 channel miles which cover 2,850 route miles. A micro-wave radio relay system from New York to Chicago and beyond that to Des Moines will be completed some time next year.

NEWELL EMMETT'S second census of TV ownership among residents of *Video Town*, substantiates the results of a study made by Sylvania Electric. Sylvania found the largest number of prospective buyers to be in the middle and low income brackets. Proof of this is found in *Video Town*, Newell Emmett's own tv research lab, where most of last year's sales have actually been made to the lower income groups. Sylvania believes that the prospective buyers will become set owners in a very short period if set prices continue to drop.

ALFRED McQUILLAN, Research Director for the DuMont Network, will soon release a research report projecting the inroads being made by television on radio's top ten. . . . Hooper-Holmes has come up with a new twist in TV research. They are studying areas where television has not as yet been, but will be introduced shortly. The idea is to determine when and what changes occur as television first enters the home.

AN APPLIANCE store, advertising on WPIX, N. Y., offers to install any television model for a five day free trial. If the prospect decides to buy the set he gets two free tickets to any of the N. Y. ball parks. In addition, should the price drop on that model anytime within a year, he will be refunded the difference, in cash. They also allow a trade in up to 500 dollars if you have an old set . . . all this and price cutting too!

Annoyed at the constant interruptions during a program rehearsal recently, a CBS director shouted "What the hell is more important anyway,—the sponsor or the show?". After a moment of dead silence the studio crew heard the director mumble to himself, "—the sponsor".

—By Robert E. Harris

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- ... PROGRAM AVAILABILITIES
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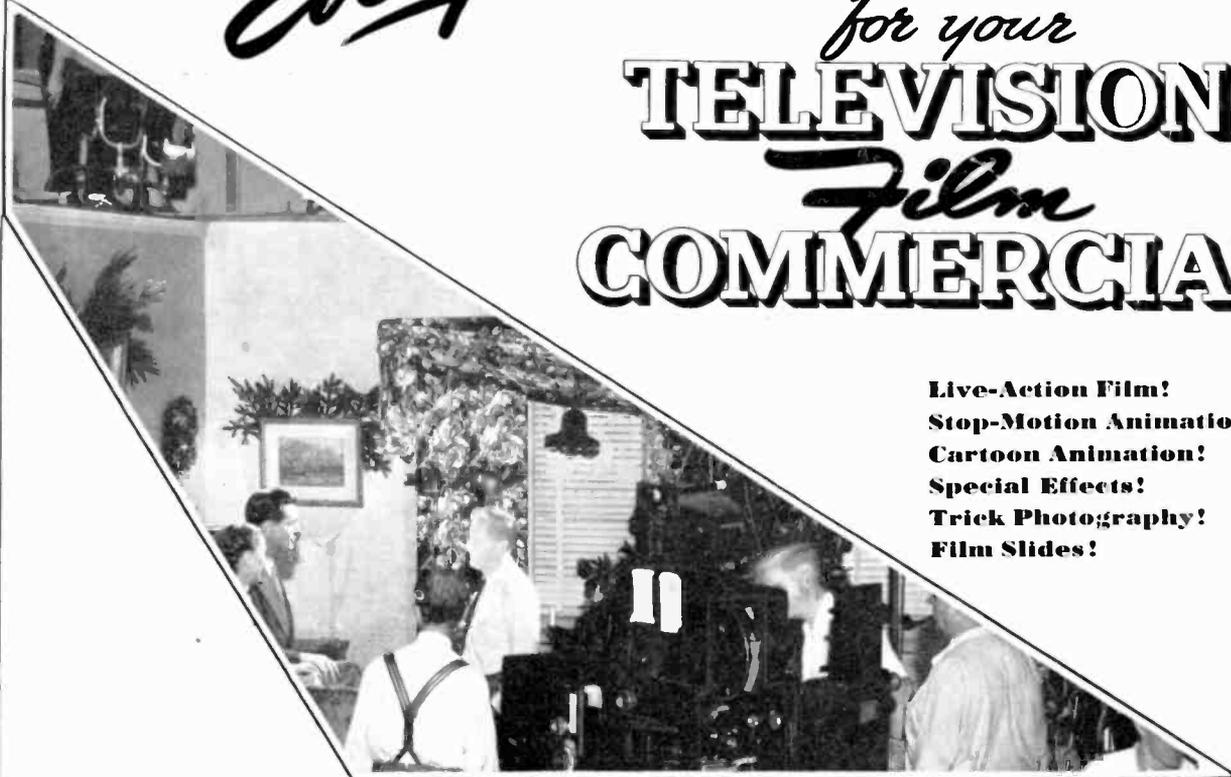
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CITY _____ STATE _____

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COMMERCIAL



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



Now We're Serving Television!

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

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

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

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