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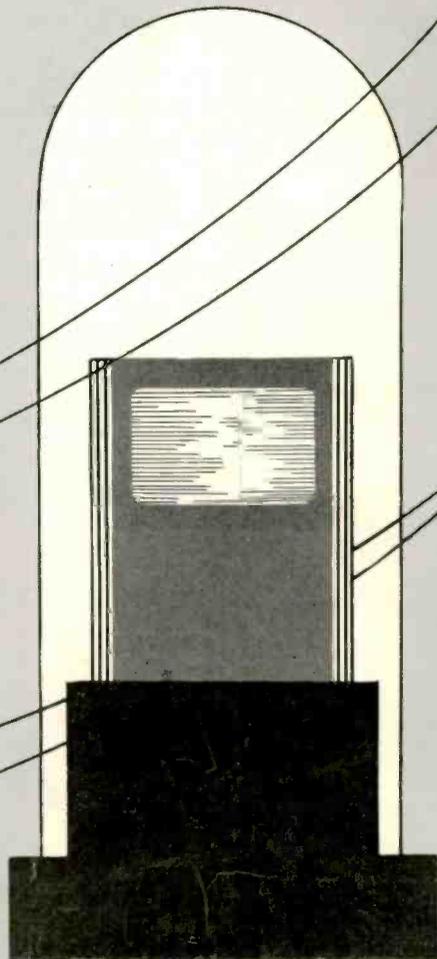
Television

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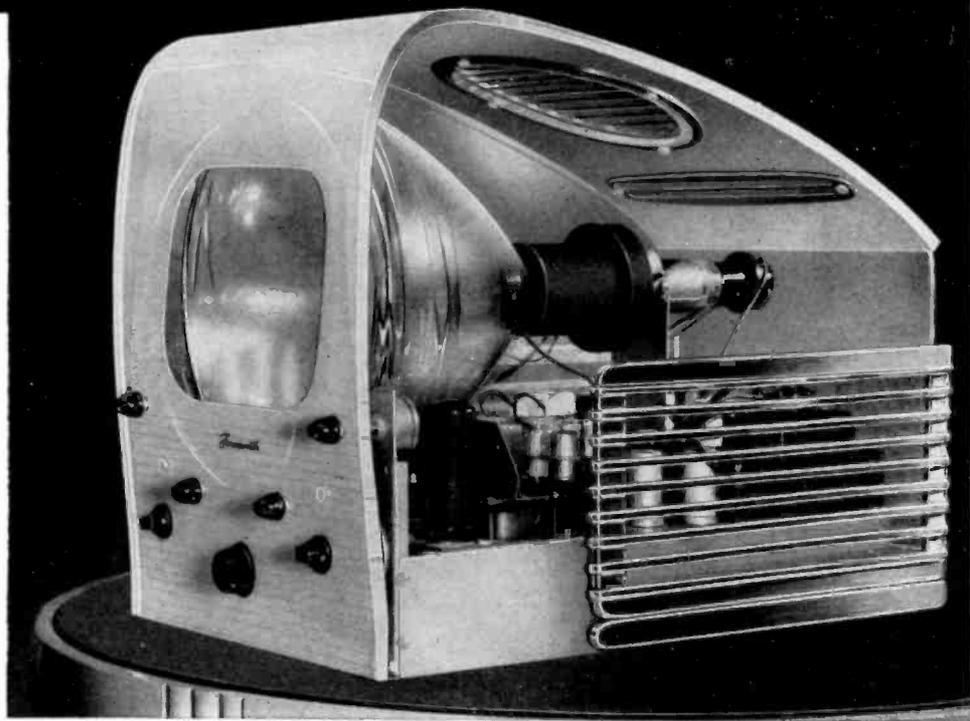
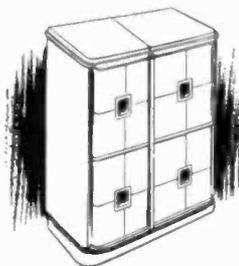
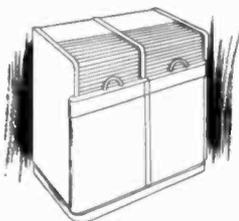
THE BUSINESS MAGAZINE OF THE INDUSTRY

AS SETS GO - SO GOES TELEVISION

AS SETS GO - SO GOES TELEVISION



Seeing is Believing..



Inside and out, Farnsworth quality is evident. When you see today's television on a Farnsworth—you see it at its best.

Television is no longer in rehearsal. It is here, now! And when you see the clear, bright, highly defined pictures of modern day television as received on one of Farnsworth's table or console models, you know that today's television is outstanding.

For two decades Farnsworth has pioneered in advancing television from a promise to a fact. The technical accomplishments of Farnsworth engineers—from the original development of the electronic television system to practical television as we know it today—have made history.

Superb modern designs characterize Farnsworth's current line of television receivers that, in addition to television sight and sound reception, include standard radio and/or frequency modulation. Some models also combine the deluxe Farnsworth record changer for complete television, radio and phonograph service in one instrument.

These instruments offer the same superior performance that has become synonymous with the Farnsworth name in every branch of its electronics activity. Farnsworth Television & Radio Corporation, Fort Wayne 1, Indiana.

Farnsworth

TELEVISION
RADIO
PHONOGRAPH-RADIO

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume III, No. 10 December, 1946

c o n t e n t s

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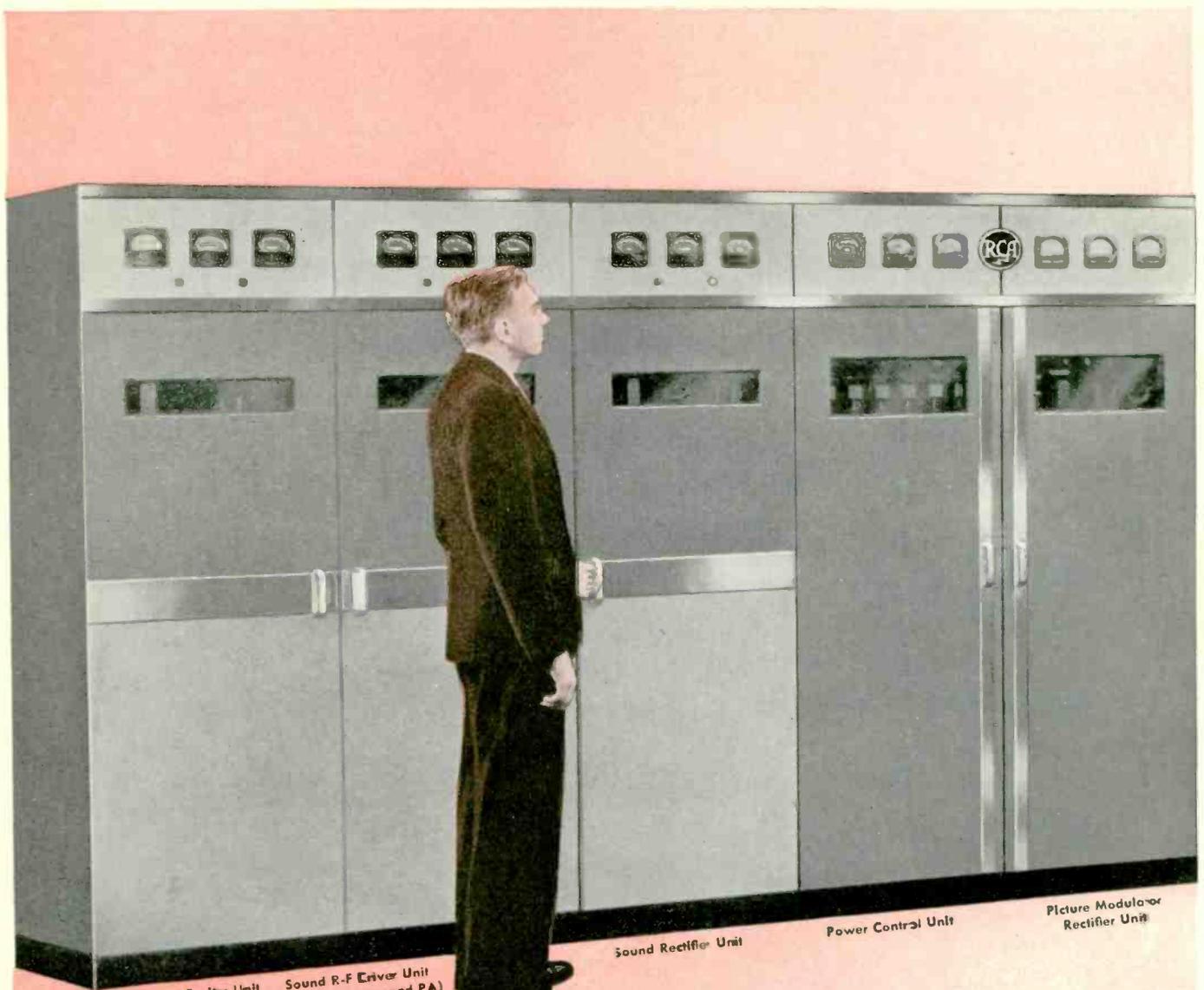
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FM Sound Exciter Unit Sound R-F Driver Unit
 (also part of sound PA) (also part of sound PA)

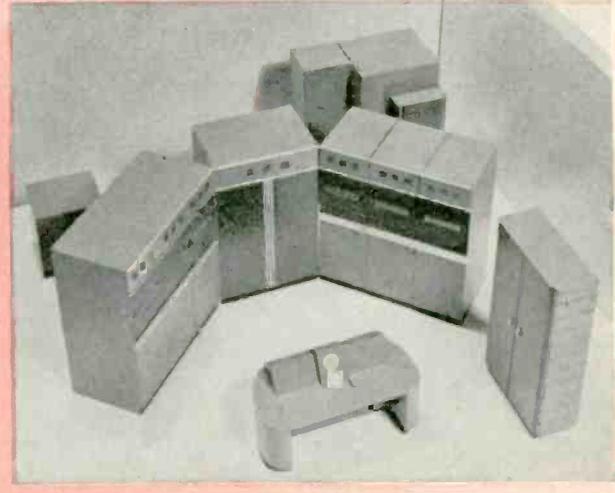
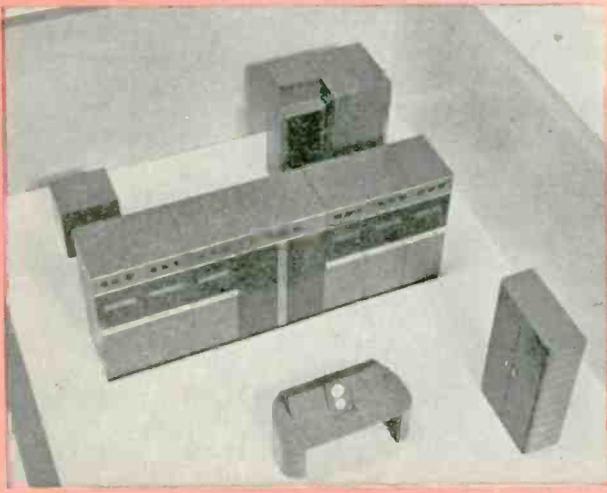
Sound Rectifier Unit

Power Control Unit

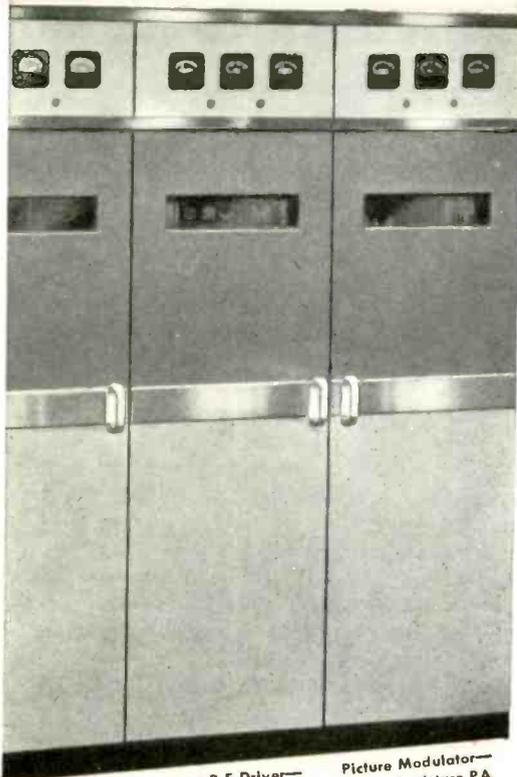
Picture Modulator
 Rectifier Unit

STRAIGHT-LINE Arrangement (over-all width 208 inches). Unit-construction permits flexible station layout, advantageous use of available floor space.

U-SHAPED Arrangement—several versions possible down to a minimum width of 150 inches. Transmitting equipment also includes console; sideband filter, diplexer, and dummy load (three units at *right, rear*); watercooling equipment (*left, rear*); and racks for test and other equipment (*right, foreground*).



Deliveries to begin soon on...



Picture Rectifier Picture R-F Driver—
also part picture PA Picture Modulator—
also part picture PA

THE FIRST POSTWAR **ALL-CHANNEL** TELEVISION TRANSMITTER

RCA's new 5-kw, 54 to 216 mc, Type TT-5A

**One transmitter . . .
one standard of quality . . .
for all 12 metropolitan channels**

This revolutionary, new RCA television transmitter, we believe, offers the last word in convenience, operating economy, and performance. Here, in one attractively styled group of cabinets, are all the necessary components of both the visual and aural transmitters.

Take a look at some of its features:

- Simplicity of operation . . . complete unification of control . . . no trick circuits . . . no neutralization of modulated power-amplifier stage required on any channel . . . only *one* easily adjusted modulated stage.
- Roomy, "walk-in" type construction . . . easy access to all parts through full-length front and rear doors . . . ease of handling and installation (each section only 25 by 36 by 80 inches).
- A revolutionary new tube used in both sound and picture power amplifiers—the RCA-8D21, a dual tetrode. Sets new records for stability, gain per stage, low grid

current, linearity, and band-width by employing advanced principles of screening, cooling, and electron optics.

- The separate, sideband filter used in RCA's high-level system (i.e. only last stage modulated) means more straightforward circuits; eliminates complicated adjustments; assures better picture quality.
- "Reflectometers" incorporated in both the aural and visual output circuits. Basically these are uni-directional vacuum-tube voltmeters which provide an instantaneous check of the standing-wave ratio on the transmission line and peak power output; also used as safety devices to protect transmission line from power arcs.
- Manual or automatic sequence starting. In automatic position, a three-slot recycling sequence returns transmitter to the air three times in case of momentary overload.
- A special "hold-in" circuit. Provides *instantaneous* return to air after momentary power-line failure.
- Console provides four-position, push-button monitoring of visual signal—transmitter input, modulator output, sideband-filter output, and "off the air." (Third or fourth position measures percentage modulation of visual carrier.)

Outstanding features like these—of benefit to the station engineer, manager, owner, and audience—have been built into all the new items in RCA's complete television line. Deliveries on existing orders from 20 top broadcasters have already begun on such items as portable field equipment, synchronizing generators, and monoscope cameras. *Initial* shipments of transmitters and other equipment will be made this fall.

New RCA-8D21
Dual Tetrode specially developed
for television
broadcasting



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

In Canada: RCA VICTOR Company Limited, Montreal.

telescope



The Brooklyn Dodgers are signed up by CBS to a long-term contract for telerights to all Ebbets Field games. Signatories are L. to R. (seated): Frank Stanton, CBS president, and Branch Rickey, Dodger president. L. to R. (standing): J. L. Smith, Dodger v.p.; Judge H. L. Ughetta, Dodger director; W. F. O'Malley, Dodger v.p., and Lawrence Lowman, CBS v.p.



Charles R. Denny, acting FCC chairman and W. W. Watts, RCA Victor v.p., sit inside new RCA mobile unit. One and one-half ton truck has custom built body and houses the complete mobile control studio with built-in operating desk, shelves and lockers, and six special cable reels each containing 300 feet of camera cable.

Television signing of the Chevrolet-DuMont deal enabled both parties to witness the deal though two-hundred miles separated them. Chevrolet executives were in Washington while seated here in New York were Samuel H. Cuff, WAED manager, Dr. DuMont, president of DuMont, Win Case, v.p. Campbell-Ewald (Detroit), and Leonard F. Cramer, v.p. DuMont.



Receivers

Biggest news in receivers will be the introduction within the next few months of a new type of projection model based on direct projection through a plastic lens. Set is supposed to be considerably cheaper and brighter than present projection models.

It is rumored that Philco will probably spring this set early in '47 with the possibility that Farnsworth will demonstrate their version shortly after.

Latest figures on production up to the end of the year show RCA with 15,000 sets and Viewtone with 3,000. DuMont will deliver only 500 of their large sets because of cabinet shortages and slow deliveries on one of the component parts. Only factor holding up delivery of Farnsworth 10-inch tube direct viewing receivers is cabinets. However, 10,000 Farnsworth sets will be delivered before the end of January. Shortly after the first of the year at least three other major manufacturers will start delivering receivers. No specific dates have been announced as yet.

RCA Victor broke a newspaper campaign in New York, Chicago, Philadelphia, Newark, Camden, Albany and Washington. In spite of inadequacy of dealer training, sales will be ahead of production for some time. (See report on page 15). In an attempt to perform essential, if belated, training Dave Wagman, sales manager of Bruno, New York, distributors of RCA, will insist that all salespeople handling television attend classes given by them . . . if dealers wish to retain their tele-franchise.

Latest set manufacturer to announce television plans is Scott Radio Laboratories, Inc., who has displayed a television receiver which will be ready for spring delivery.

Network Affiliates

Already underway is the fight for network affiliates. DuMont has launched their campaign based on an initial film network. Plans are to film DuMont shows off face of the cathode ray tube, and then syndicate programs under network set-up. Paul Mowery, ABC's television head, is actively pitching to ABC affiliates and new applicants, although net still has no facilities. CBS naturally in line with their color policy has discouraged their affiliates from going into black and white television. NBC whose tele-network plans are still in formative stage has made its first commercial tie-up in recent deal with WPTZ, Philadelphia. At presstime a revolutionary relay system, "Photovision," was demonstrated by Dr. T. T. Goldsmith of Allan B. DuMont Laboratories. System employed light beam instead of radio waves for transmission of light and sound. Company claims many advantages over present methods of relaying, i.e., coaxial cable and radio relay.

Sports Tie-up

Indication of behind the scenes scramble for major sports events was the tying-up of the Jamaica Arena boxing and wrestling television rights by the William Morris Agency. Agency then sold deal to DuMont.

First major ball team to sign on the line on a regular schedule was the Brooklyn Dodgers with CBS. CBS also with Ford have tied up all events at Madison Square Garden with the exception of prize fights, which have been NBC's and Gillette's for many years now. Philco has an exclusive on the University of Pennsylvania football games now being sponsored by Atlantic. WBKB is active in the Chicago area and have been televising the Northwestern football games. On the coast Television Productions and Don Lee have both televised tennis matches, and Television Productions has lined up the L. A. Dons pro football team.

On Election night WCBS-TV added a horse to the traditional race between the donkey and the elephant. They synchronized election returns with a remote pick-up of the second night of the Horse Show from Madison Square Garden. Ironically enough top-scorer for the American team that night was a horse named "Democrat."

Persons and Places

Lee Cooley has been appointed director of television at McCann Erickson following his resignation from Ruthrauff & Ryan. Lee has had a lot of experience with the medium having pioneered the weekly video show for Lever Brothers and previous to that was television program director at Don Lee. . . . The Compton Agency has had two resignations from their tele department, Wyllis Cooper is going with Wynn Wright Associates, and James Manilla to the Eastman Kodak Company, Rochester. . . . Fred Ullman, Jr., president of RKO-Pathé, will look after RKO Television during Ralph Austrian's special assignment in Mexico City, where he is to coordinate production facilities at the new RKO Studios. Job is expected to take several months. . . . NBC Sports Announcer Bob Stanton leaves NBC radio to concentrate solely on tele announcing for WNBT. . . . Paul Knight has been appointed television director of Benjamin Eshleman Company . . . Leonard Hole has been named asst. director of WCBS-TV.

Every night over WABD viewers see a one-minute trailer calling attention to that week's current offering in the station's weekly showing of a full length feature who-done-it film on the new Crime Club Series. Pictures are all current releases which were produced recently by Universal Pictures.

If you see somebody around WCBS-TV trying to roll a cigarette with one hand while signing letters with the other hand it's Tony Minor back from his three weeks of dude ranching in Wyoming.

Snow engulfed the W6XYZ transmitter house on Mt. Wilson during a recent storm. The maintenance crew was snowed in, and all power and telephone lines were down. The only communication was via radio. Ray Moore the engineering supervisor climbed 4½ miles on snowshoes to get to the snow-bound crew. They finally got an emergency Deisel generator working, and the transmission continued. The snow must go on!



MOTION PICTURES Can Give You TELEVISION Market CONTROL!

New television stations are springing up all over the map.

But *only film* can develop new television markets for you . . . instantly . . . effectively . . . economically.

Only Film makes possible selective marketing, *without* costly individual programs—expensive rehearsals—telephone line charges—time zone differentials.

Only Film can guarantee repeat performances of uniform quality—identical selling messages.

Only Film will assure you perfect lighting—absolute focus—flawless dialogue.

In TELEVISION...

...FILM removes the question mark.

Now available for sponsorship . . . exclusive **Telereel*** Series. In 13, 26 or 52 week installments.

Write for details and arrange for private screening.

Send for booklet:

"Film — The Backbone of Television Programming."

RKO TELEVISION CORPORATION



Dept. TN4, 1270 Avenue of The Americas, N. Y. 20, N. Y.
A Radio-Keith-Orpheum Corporation Subsidiary

*Copyright U. S. Pat. Off.

THOUGH there are indications that FCC may become a handy punching bag for several GOP investigating committees when the new Congress convenes, the political shift on Capitol Hill is expected to have little or no impact on television.

The most immediate effect, according to observers here, will be a slowing down of FCC activities all up and down the line as the Commission prepares to fend off attacks from hostile probes. So far, threats have run the gamut of a possible legislative reorganization of FCC, to almost certain probes of the controversial "Blue Book", political favoritism in the New Deal agency, and the Commission's decision—as one antagonist described it—"to kick FM upstairs."

An FM investigation will, of course, have repercussions on television. For any efforts to recapture the 42-50 megacycle spectrum for FM—as suggested by Senator Charles Tobey—would dispossess television of its No. 1 channel, now located between 44-50 mc.

At the moment, however, that proposal is only of academic concern to TV licensees. For it would not upset any "de facto" video assignments. Significantly, FCC has reserved the No. 1 TV band for "community-type" stations and none of the "wee-watters" has yet made its appearance in television.

Color Hearings

Television enthusiasts, however, think it fortunate that FCC has chosen to draw the "color line" in television this month—well in advance of any excitement which might be generated on Capitol Hill.

Predictions still hold that FCC will hold several days hearing on the color question beginning December 9 and then recess the proceeding until more evidence pro and con is before it. An interim order and general policy statement on TV, they believe, will then be forthcoming before the Christmas holidays.

The entire FCC bench will take time off to preside over this all-important hearing. Principal responsibility will, of course, fall on the shoulders of Assistant General Counsel Harry M. Plotkin, who will serve as Commission Counsel.

Plotkin is well prepared for this particular assignment. He has been FCC's legal mentor on TV problems since he prepared and acted as Commission attorney during the general allocations hearings of September-October 1944. Those hearings were, of course, the basis of FCC's original blueprint for the postwar radio spectrum. Plotkin also masterminded the final version of the rules governing TV operations and worked with FCC engineers in revising the Standards of Good Engineering Practice as they apply to video.

More important, he tried the first TV hearing for Washington, D. C. FCC's decision here is regarded as a precedent for future actions in contested cases.

"How Do You Like Your Color?"

What'll you have? Simultaneous (RCA) or sequential (CBS) color pictures? That's the \$64 question FCC will have to decide in December. And make no mistake about it, RCA's well-timed demonstration of an all-electronic color process has complicated rather

Entire FCC bench to sit in on color hearings . . . UHF tests . . . new station grants—by **Dorothy Holloway**

than simplified the TV situation. Although no briefs or appearances had been filed as we went to press, DuMont, TBA and one or two set manufacturers reported that they would enter the contest in support of RCA.

More Room on the Upper Floors?

Those glowing predictions that the ultra-high TV bands between 480 and 920 megs would be roomy enough to accommodate many hundreds of tele stations doesn't stand up, according to word from some of the engineers here.

At least, they say, some preliminary tests with the compass and slide rule fail to bear out such forecasts. They claim that the ultra-highs will accommodate a good many more stations than the present bands but that the big cities like New York, Chicago and Philadelphia will probably still be limited to seven or eight transmitters apiece. Unless, of course, the spectrum is stretched or technological advances narrow the bandwidth required for the rainbow transmissions.

Los Angeles TV Imminent

As we went to press, FCC was readying a decision on the seven remaining contenders for Los Angeles TV stations. Five—including Paramount's Television Productions, Inc.—allegedly were unquestionably due for grants. On two other bidders, FCC was hedging as a matter of policy. These were the Don Lee Broadcasting Co. and Earle Anthony's station KFI. Both applicants are awaiting hearing on the license renewals of their standard broadcast stations. (Don Lee net because of alleged violation of the FCC's chain broadcasting regulations; KFI on engineering counts and because of protests lodged in Washington against the station's firing of six commentators over 18 months ago.)

Even as a post-mortem, the FCC's reasoning here is undoubtedly significant. If the Commission is completely consistent it will have given both companies grants. For despite the fact that William Randolph Hearst's standard station WBAL, Baltimore was due for hearing on its license renewal, Mr. Hearst won a television permit in Baltimore last July—painlessly and without even a hearing.

FCC officials, however, are quick to point out that the Commission's first aim is to bring television to the large markets. Baltimore had no video service of any kind and a grant to Mr. Hearst and two other companies was made to do just this.

In Los Angeles, however, with five stations authorized, FCC might figure that two more or less would never be missed at this time.

New Station Grants

Chicago picked up its fifth video grant this month when FCC awarded a TV permit to Col. Bertie McCormick's Chicago Tribune station, WGN. WGN will use video channel No. 9 and locate its tower atop the Tribune building in downtown Chicago. Balaban & Katz station WBKB is now programming regularly some 25-35 hours a week. And building permits in the Windy City have been issued to NBC, ABC and Zenith.

In San Francisco, Wesley Dumm's Associated Broad-

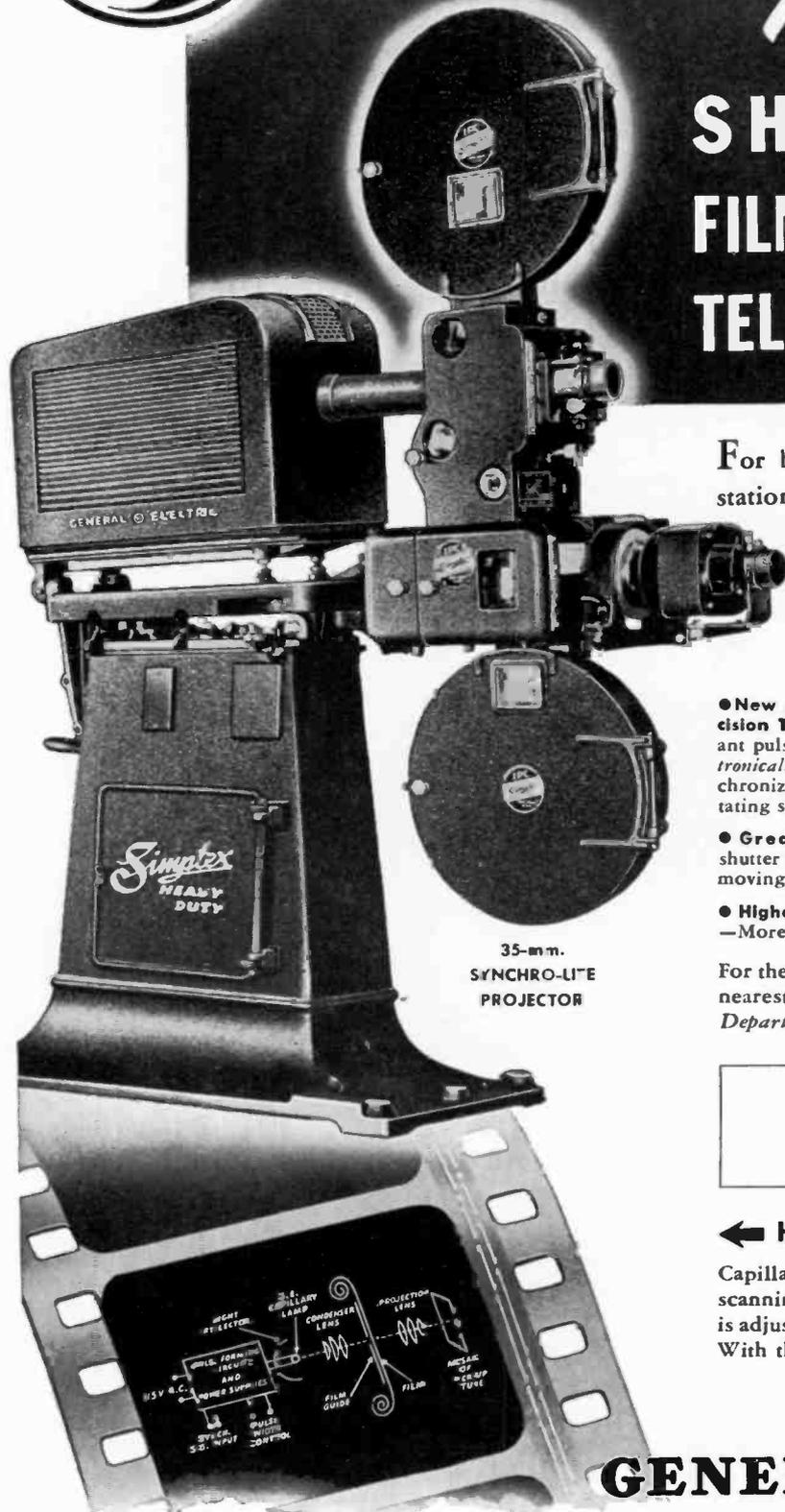
(Continued on page 20)



SYNCHRO-LITE

The new

SHUTTERLESS FILM PROJECTOR FOR TELEVISION STATIONS



35-mm.
SYNCHRO-LITE
PROJECTOR

For better film programming in your television station, General Electric offers the new simplified 16- and 35-mm Synchro-Lite projectors—television's greatest single advancement in film projection technique.

✓ CHECK THESE FEATURES

- **New Achievement in Precision Timing**—Super-brilliant pulsed light source, electronically timed by station synchronizing generator. No rotating shutter.
- **Better Efficiency**—Lower power consumption. "Light-on" time only 4% of cycle, approximately. Smaller driving motor.
- **Greater Simplicity**—No shutter mechanism. Fewer moving parts.
- **Quieter Operation**—Fewer moving parts, less noise and vibration.
- **Higher Peak Illumination**—More light—less heat.
- **Non-Critical Motor-Phasing**—Phasing tolerance many times that of conventional systems.

For the quick facts on G-E Synchro-Lite projectors call your nearest G-E broadcast sales engineer or write the *Electronics Department, General Electric Company, Syracuse 1, N. Y.*

See Television in action at General Electric's station WRGB in Schenectady now. Ask your broadcast sales engineer to plan your visit.

← HOW G-E SYNCHRO-LITE PROJECTOR WORKS!

Capillary lamp is timed to flash during flyback time of the scanning beam in the pick-up tube. Width of the light pulse is adjusted so that it is less than the vertical blanking period. With this system, mechanical shutters are unnecessary!

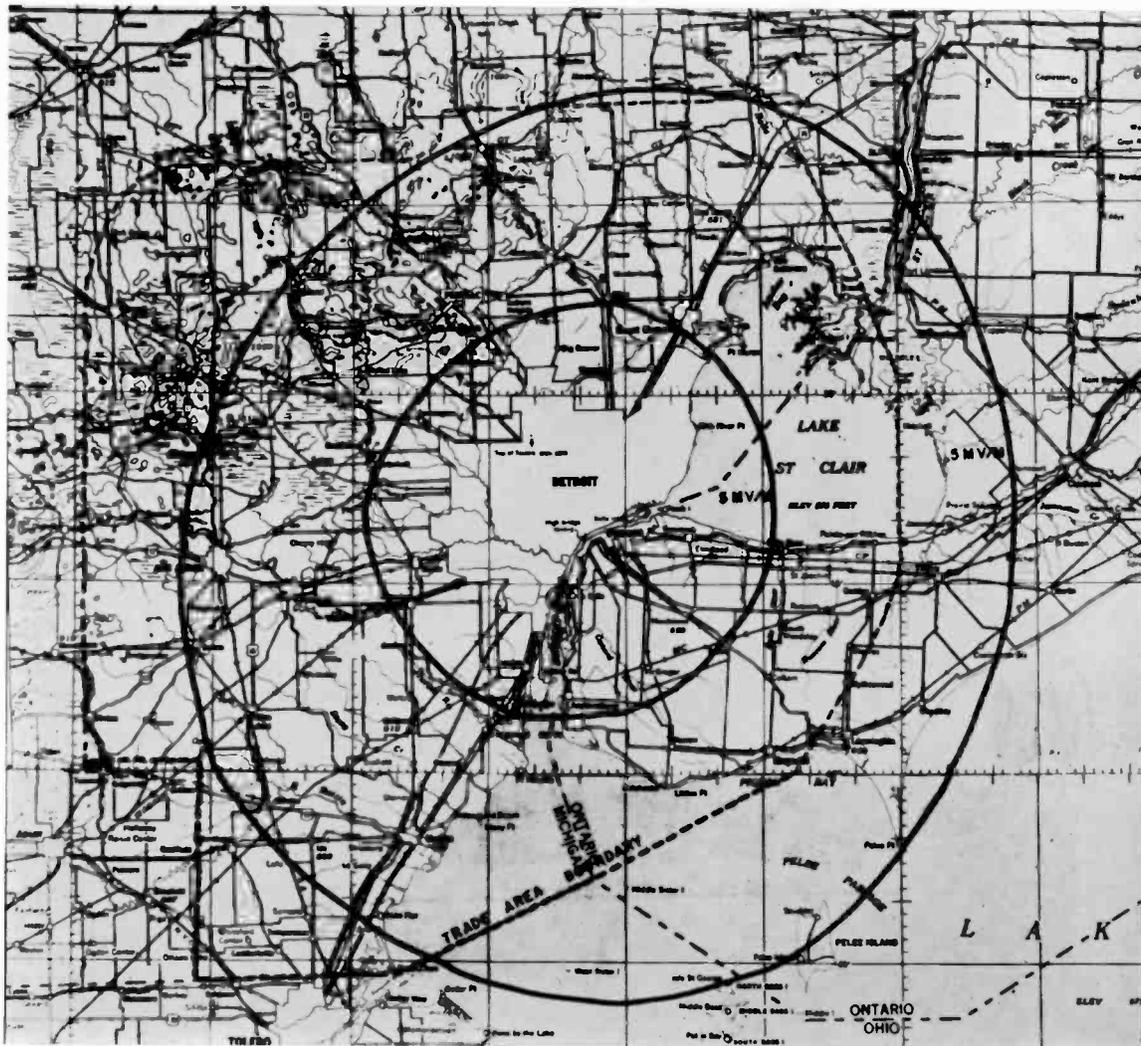
GENERAL ELECTRIC

156-E4-6012

television outlook in

DETROIT

Black lines indicate both the primary and secondary coverage in the Detroit area which can be given by a 25 kw station, assuming that the antenna is 500 feet high and located in the center of the business district. Dotted lines indicate the trading area. FCC has allotted five television channels to the city.



MOST encouraging news for prospective television operators is WWDT's experience in selling about 50% of their 28-hour weekly schedule before their official opening on the Detroit pix-waves. And to make it even more impressive, this record was chalked up in a city that was receiverless until recently.

With the station scheduled to go on the air before the first of the year, sponsors already signed up include the U. S. Rubber Co., J. L. Hudson Company, Chevrolet Motor, Norge, Grinnell's, Detroit Edison, Ernest Kern Company, Sam's Inc., and Harry Suffrin. Time

signals have been contracted for by Bulova, Elgin, Longines and Waltham. And at the interested stage are Ford and Plymouth Motors.

Hourly rate has been set at \$250, with regular frequency discounts applying. Announcements are pegged at \$25, with production costs additional on programs requiring production effort.

Televising will originate in a remodeled studio, 2400 square feet, on the third floor of the parent station, WWJ. All programming will emanate from this studio until more permanent facilities have been com-

pleted in the Detroit News building across the street. Plans, already in the blue print stage, will call for the erection of a new building to house the station. Antenna has been erected on the Penabscot Building—tallest in the city.

With the proposed programming schedule including 30% live talent, 40% remote and 30% film, station will use three iconoscope-type cameras, 2 film cameras, and 2 image orthicon cameras, as well as 2-16 mm. film projectors. Eddy lights will furnish illumination. Station plans to program 28 hours a week from the beginning on a 50% commercial basis.

Personnel

In preparation for THE DAY, members of the WWJ staff have been gaining practical experience the last two years by making study trips. It's also felt that the quarter century of broadcasting which WWJ has in back of them will be put to good purpose in this new medium. In addition, technical television experts have been added to the staff.

Organizational chart for the station shows their key personnel doubling in brass between their radio and television operation. William J. Scripps is director of radio and television; Harry Bannister, general manager of radio and television; Edwin K. Wheeler, Assistant General Manager of Radio and Television; E. L. "Ty" Tyson, Assistant Manager (Personnel); Harold Priestley, Business Manager; Lanny Pittman, Publicity Manager; E. J. Love, Technical Director for Radio and Television; Leonard Spragg, Chief Engineer; Albert Allen, Studio Supervisor; Mel Wissman, Director of programs for radio and television; James Eberle, Assistant program manager, plus a growing staff of producers and engineers.

To familiarize Detroiters with television, WWDT has installed approximately thirty receivers in the coverage area. Sets are being placed in prominent spots throughout the city and it's estimated that within two months most of the populace will have seen television.

System will not only work advantageously for the station but will lay the groundwork for building a ready consumer market for receivers when they do start arriving in Detroit. According to promises given to Harry Bannister, general manager of WWDT, by set manufacturers, 2,000 receivers are to be shipped to the Detroit area by Christmas, with the total reaching 20,000 to 25,000 by May 1st. Once production gets into full swing, supply will, of course, meet demand.

During the New Post War Products exposition held in Detroit, WWDT transmitted daily programs which were picked up by 18 receiving sets in the exposition hall. Over 100,000 people attended and there were thousands of inquiries as to when and where television sets could be purchased.

Outlook

Detroit, ranking sixth in sales rank, has a population of 2,295,867, although coverage area of the station will reach over 3½ million people. With five channels allotted to Detroit by the FCC, pre-hearing withdrawal epidemic last year, cut the applicants down to three. ABC acquired the King Trendle grant with the acquisition of the station and plans to be on the air in mid-1947. Grant to United Detroit Theatres, a Paramount subsidiary, is being held up, pending FCC's final decision on Paramount's interests in television.

Here briefly are the plans of both the American Broadcasting Company and the United Detroit Theatres Corporation, taken from the applications filed with the FCC.

United Detroit Theatres Corporation

Address—1600 Stroh Building, Detroit, Michigan

Officers—E. J. Hudson, President

Ownership—controlling stock (74.35%) owned by Paramount Pictures—remaining 25.65% owned by Balaban & Katz (Paramount Pictures subsidiary.)

Estimated Total Costs—\$358,000

Estimated Operation Costs per month—\$68,460

Breakdown of programming plans—remote, 20%; studio production, 50%; film, 30%

Channel—No. 5

Antenna

Height, sea level—1149.7

Height, ground level—527.7

Transmitter location—5057 Woodward Avenue, Detroit

Location of Studio—2111 Woodward Avenue, Detroit

Misc.: Two Paramount subsidiaries—Balaban & Katz and Television Productions—now operate television stations: WBKB (Balaban & Katz) Chicago; W6XYZ (Television Productions) Los Angeles. Final decision on application is being withheld by FCC pending determination of Paramount's interest in television.

American Broadcasting Co., Inc.

Address—30 Rockefeller Plaza, New York

Officers—Mark Woods, President

Estimated Total Costs—\$328,070

Breakdown of programming plans—Studio, 42%; remote, 41%; film, 17%

Channel—No. 5

Antenna

Height, ground level—500 feet

Transmitter location—Joy Road & Greenfield

Power, aural & visual—aural—3 kw; visual—4 kw

Population—2,295,867

Size of area—483 square miles—primary; 1920 square miles—secondary

Location of Studio—8415 East Jefferson Avenue

Engineering Consultant—Frank G. Kear, Washington, D. C.

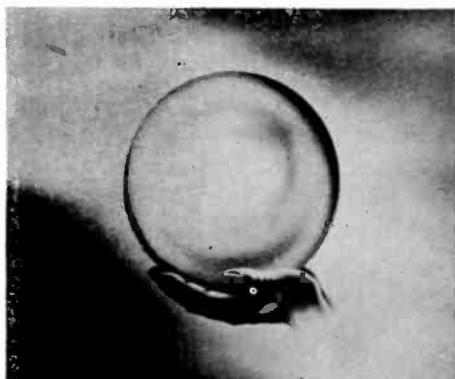
Misc.: Grant was acquired by ABC with the purchase of the King Trendle radio interests. Both transmitter and studio for television will be on the site of the AM station, WXYZ. Paul Mowery is national television director.

ABC is also actively lining up accounts and a recent announcement stated that the U. S. Rubber Company, General Mills, Inc., Chevrolet and the Campbell-Ewald Company have contracted to sponsor programs over the Detroit outlet when it begins operations.

WWDT—The Detroit News

THUS TO WWDT falls the distinction—and the responsibility—of being the first station in highly industrial Detroit. And from their pre-opening start, it would seem that they're well on their way toward profitable television operation.

REPORT ON



Opening of film commercial . . .



The sponsor's name appears . . .



The car appears in the crystal ball . . .



Dissolve to car, as a close-up ends the minute film.



Live studio shot at WABD.

THE NEW Model T for Ford is Television Sports. Keyed with the theme that "There's a Ford in your future," the much exploited Ford crystal ball is pushing up the future several notches and bringing the Ford to televiewers of WCBS-TV, WABD and WBKB. And to get the viewers to look at that Ford, some top sporting events have been dangled before them.

Commercial Killer

Typical of the care which has gone into the commercial treatment is J. Walter Thompson's innovation of stationing a "commercial killer" at all telecasts. In order to avoid the possibility of interfering with action during a sportscast and the danger of annoying the viewing audience, agency rep has authority to kill the quarter time commercial if it interferes with the action.

With a regular schedule over three stations, commercial requirements ran high. First ones used were illustrated cards but this was strictly a stop gap. Now the bulk of the commercial is on film because the agency believes that film is more practical for their product, prevents error, is portable and can be sent from station to station with the minimum trouble. Bulk of film is shot on 35 mm. with some on 16 mm. stock. Thus far, six one-minute movies have been shot specifically for television, but a good deal of the footage used has been taken from the Ford film library. Here's an example from an agency directive of a commercial made from film clips:

1. Cut from 5,000 foot film following two commercials:
 - a. Story on assembly—5 minutes.
 - b. Story on test tract—5 minutes.
 - c. Six capsule versions of each of above—1 minute.
 Once the above film is made up we will need narration for it.
2. Have ready Monday, October 21st, a cut film story on the Blimp launching at Lakehurst. This will run three to five minutes.
 - a. Need narration for this film which can be viewed Monday.

Naturally close-ups of the car require new footage since car models change every year. And one of the strong points in selling cars has always been their annual restyling. Here is an example of a Ford minute film:

Minute Film Script

ON SCREEN
 New Ford—goes through gate
 Comes out on road, stops.

View of grille
 And front end

SOUND
 Now for a quick look at the great new car everyone's raving about—the new Ford!
 Isn't it swell-looking? From bumper to bumper, inside and out, the new

FORD'S COMMERCIALS

By **SIDNEY R. LANE**

View of seats, inside

Side view of exterior
Women come near . . .
. . . Open door, get in
and drive away

Car moves along road
Picnic scene

Women get out of car

View of front end,
front seat

Girl in riding breeches
gets in

Car moves along road

Ford's Out Front in the style parade! Seats are soft and wide . . . plenty of room!

Brakes are king-sized . . . self-centering for safe, sure stops.

All this beauty — all the economy of new 4-ring pistons and balanced carburetion — are yours in *every* Ford. Whether you choose the hundred horsepower V-8 or the brilliant ninety horsepower Six!

Regardless of price, only Ford offers you this choice of two truly great engines! Yes sir, the Ford in your Future is way **OUT FRONT!**

END TITLE: See This Great New Car At Your Friendly Ford Dealer's.

Studio Commercials

Live commercial is used at the half on the WABD telecasts of the Yankee pro football games—with a "live" Ford on the studio floor. About three minutes is allowed for these presentations as there is generally less concentrated selling in this type. DuMont's four cameras are used to televise the skits. Here's an example of one of these from the script:

Betty on telephone: "Ruth? This is Betty. Big news! Our Ford dealer just phoned that our new car has come. Want to go over with me to pick it up?" (Cut to Ruth at phone.)

Ruth: "Golly! Aren't you thrilled?" (Cut to Betty at phone.)

Betty: "I'll say!" (Cut to Ruth at phone.)

Ruth: "It would be exciting enough to get any new car . . . and here you are with a Ford . . . the prize of the lot. Okay, I'll meet you right away down at the Ford dealer's." (Dissolve to medium shot; Carr, as dealer, beside Ford.)

WBKB places their camera in the Southwest Tower of Dyche Stadium to pick up the Northwestern football games.



Carr: (quick wipe with rag) "Whoa there Ford! Stand still now. We never have to wait more than a few minutes for a new owner to arrive." (Two girls enter.) Pause. "Well, good morning! Didn't take you long to get here. Here's your Ford, Miss Jackson." (Cut to 2 shot of girls. Follow them and dolly back to take in Carr.)

Ruth: "Oh Betty—it's stunning. And so *big!*"

Betty: "Have a look at the inside, too. Don't you love it?" (Ruth looks in.)

Ruth: "It's elegant! My, those seats look comfortable!"

Carr: "They sure are!"

Betty: "Is it all ready to drive away?" (Cut to close-up of Carr.)

Carr: "All set. And be sure to bring it back after 300 miles for a check-up, won't you?" (Cut to close-up of Ruth.)

Ruth: "You know we have an old Ford, Mr. Carr. Bought it from you before the war. With winter coming, I suppose I ought to bring it in and have you look it over." (Cut to Carr and Ruth.)

Carr: "Yes, ma'am! You certainly should! We're here to keep a future in that Ford of yours! Eddie, come here a minute, will you?" (Dolly back slowly as head mechanic appears.) "This is Mr. Williams, ladies. Eddie—Miss Davis has a pre-war Ford and wonders if we're the people to get it in shape for winter driving."

Eddie: "You bet we are—and here's why" . . . (Cut to full shot as they cross to counter display—no lines as they walk—Cut to close-up of Eddie as he speaks.) "It pays to bring your Ford back home for service. Offhand I can give you at least four good reasons—all important. For one thing, we have genuine Ford parts and accessories." (Cut to close-up of Ruth.)

Ruth: "My! What a lot of them!" (Cut to shot of display and "sell it.")

Eddie: "Yes, we have everything from ash trays to axles. Precision made—so they'll fit your Ford perfectly!" (Cut to Eddie.) "We want you to get the best possible satisfaction and service from your car, naturally." (Cut to full shot. Girls turn and gaze at Ford and slowly cross to it.)

Ruth: "It's beautiful!"

Betty: "It's gorgeous—and all mine!" (fade out)

Cross to it, hand in hand, enraptured. Cut to Eddie and Carr in close-up. They grin at each other. Cut to close-up of Eddie. (Carr crosses slowly to stand next to girls.)

Eddie: "Our mechanics are Ford-trained — they know that Ford engine like the palm of their hands. And when they work on your car, they use factory-approved methods—and special Ford equipment! The

pay-off for *you*—when you bring your Ford back home for service—is that it will run more smoothly for months to come. Have more resale value, too." (Dolly back slowly to medium shot.)

Ruth: (to Carr) "Could I bring my Ford in here next Monday, Mr. Carr?"

Carr: "That will be fine—you'll beat the rush we're bound to have with the first freeze." (Carr holds door open and girls get in.) Cut to close-up of Betty at wheel.)

Betty: "Oh Mr. Carr! Oh *Mister Carr!* It's wonderful!" (Cut to close-up of Carr, he turns and looks directly at camera.)

Carr: "Dennis, Dennis James, take it away at Yankee Stadium!"

So proud is WABD of the fact that they are large enough to present a live commercial with a Ford in the studio that they have the following sign on the car for the benefit of studio visitors. "Because the DuMont studios are the only studios in New York large enough to do live automobile commercials now there's a Ford in your television future!" All games telecast over DuMont are fed to Washington and Philadelphia.

Rehearsal Procedure

Many people think that all there is to covering a sport event via television is to send out the cameramen in the manner of a newsreel. But this is not so with a commercially sustained program, when everything, especially the timing of the commercial message, has to be worked out in advance. Naturally you could send a crew with remote equipment and expect them to give you quick results, but if you were thinking of the show with the idea of getting your commercial message across you need split second timing, and the only way to get that is with rehearsal.

Here is a schedule of one week's rehearsal at WCBS-TV:

Commercial Deadline for Ford Motor Co. Shows

Monday

12:00 Ford commercial copy to CBS (D-20)

Tuesday

10:30-12:30 Ford, CBS and agency conference on commercials (D-19) (D-12) (D-3)

10:30 Ford commercial film for Tuesday and Wednesday show on CBS

1:30 Ford commercial film for Tuesday and Wednesday show to cutting room for assembly and screening by CBS.

3:00- 3:45 Ford non-facilities rehearsal for Tuesday show.

4:00- 5:00 Ford facilities rehearsal for Tuesday show—film to cutting room for final check and storage.

John F. Davis, Ford vice president in charge of sales and advertising:

"In our opinion, television has demonstrated itself as a practical advertising medium and will rapidly reach larger and larger numbers of automobile customers and prospects. In bringing the television-viewing public these important sports events, Ford will render them a real service. At the same time, the company assumes leadership in the automobile industry in the use of this dramatic medium for the presentation of automobile models, where the visual element is so important."





Basketball, one of many sports events, being relayed by the WCBS-TV remote crew from Madison Square Garden.

7:00- 7:30 Ford final rehearsal before air for Tuesday show.

Wednesday

10:00 Ford commercials to Mr. Hole for clearance.

10:00-10:45 Ford non-facilities rehearsal for Wednesday show.

10:45-11:45 Ford facilities rehearsal for Wednesday show — film to cutting room for final check and storage.

4:00 Ford commercial film for Friday, Saturday and Sunday shows to CBS to cutting room for assembly.

7:00- 7:30 Ford final rehearsal before air for Wednesday show.

Thursday

11:00 Ford commercial film for Friday, Saturday and Sunday screened by CBS.

12:00 Ford commercial copy from Mr. Hole to Operations.

Friday

- 12:30- 1:30 Ford non-facilities rehearsal for Friday, Saturday and Sunday shows.
- 2:15- 3:10 Ford facilities rehearsal for Friday, Saturday and Sunday shows—film to cutting room for final check and storage.
- 7:00- 7:30 Ford final rehearsal before air for Friday show.

Saturday

- 1:00- 1:30 Ford final rehearsal before air for Saturday show.

Sunday

- 1:00- 1:30 Ford final rehearsal before air for Sunday show.

Program Fare

Ford's schedule has been an ambitious one. Main contract was signed with WCBS-TV for pick-up of all events originating in Madison Square Garden, with the exception of boxing. This was supplemented during the fall season with the Columbia home football games from Baker Field and the Dodgers' pro games from Ebbets Field over CBS; the Yankee pro games over WABD, and seven Northwestern games from Dyche Stadium over WBKB. For the pick-up of the games, image orthicon equipment was used by all three. DuMont and CBS cameras were stationed at the fifty-yard line. WBKB, however, placed their cameras in the Southwest tower of the main stand, getting a corner shot from a high angle. (Details of football coverage given under Programming.) But rodeos, basketball, horse shows, hockey, have also gone out over the CBS pix-waves, with more in the offing. Here are some examples of the treatment given them.

Hockey Games

The opening game between the New York Rangers and the Boston Bruins at Madison Square Garden ended in a tie score for everyone but Ford. Since the game lasted for two hours, there were lots of opportunities to get across the commercial message, and Ford is to be congratulated for not overdoing it. Opening commercial of the game was a film which had cuts and dissolves of the familiar crystal ball, and reiteration of the phrase "There's a Ford in Your Future." After this film which ran about 55 seconds, the voice of Bob Edge was picked up as the television camera panned the arena, with commentary about hockey in general and some pertinent information about the game to be played. When the action began Win Elliot took over, and did an expert job of following the play. He gave a fast lucid running account of the game, which coupled to excellent camera action, kept the viewer with the puck at all times.

Integrated Commercial

A few times during the course of the game a short snappy verbal commercial was slipped in with a light touch. For example, after a bit of fast action "These puck-chasers are as quick on the pick-up as, guess what . . . the new Ford". At another point "He slips away like a new Ford through traffic," "Look at that sudden stop . . . just like the kind you get with Ford's King-sized brakes!" None of these remarks were overdone.

At the end of the first period, another Ford one-minute film was presented to the viewers which brought out facts about the mechanical excellence and smart body styles of the new models. Camera then picked up the announcer Win Elliott and Bob Edge,

who pointed up the local color in the Garden as the camera panned around the arena. Then Elliot took over with an explanation of the fine points of hockey, and with the aid of a diagram explained the important rules governing the game.

One of the most engaging features of the telecast over WCBS-TV was the conversation between Win Elliot and Bob Edge, who can almost create as many chuckles in their dialogue as Amos and Andy. They make a good combination and their good-natured witticisms are a welcome break between time-outs and commercials. The cameras at Madison Square Garden are fixed in such a manner that they may be swung around to pick up this engaging duet instantly. Though this has all the appearance of just happening Bob Edge and Win Elliott have an advance plan of the time and topic for these informal breaks. In other words it takes advance thought to create good spontaneity.

Horse Show

Another event picked up from Madison Square Garden was the National Horse Show. Commercial for this event, in addition to the regular film opening and closing, employed slides which were mostly cartoons from current Ford display advertising. A set of six slides were prepared, and these were projected over a Baloptican. On hand to hypo the style angle was Lucy Cochrane. Jack Creamer, author of many equestrian books, was employed to give authoritative interpretation of the main events.

There has been much favorable commendation about the manner in which the WCBS-TV remote crew has been handling the pick-ups. The personnel responsible for this job consists of Leonard Hole, director of plans; Bob Edge, director of sports; Bob Bendick, director of news and special events; and Herbert Swope, Jr., who directs the mobile crew. The mobile crew consists of a master control man, two camera control men, one sound man, one director, and an assistant director, plus three porters. Their coverage of all events has been kept to a high level.

Extra-Curricular

Smart promotion stunt has been worked out between the Ford Dealers of Southern California and W6XYZ. Deal has been worked out with Ford for experimentation with live commercials on the telecasts of the Los Angeles Dons professional football games. Ford gave the Dons a new car which the Dons in turn presented to the lucky program holder at the last game of the season. In exchange for this, the car tours the field during the two quarters announcing the award—with Ford's field tour picked up by the W6XYZ cameras. As station is experimental, no charge can be made—but both the station, Ford and the local office of J. Walter Thompson have laid the groundwork for sports telecasts.

Evaluation

In an attempt to evaluate the telecasts, a pair of white footballs with the autographs of the Yankee and Columbia teams are being offered over WABD and WCBS-TV, respectively. They are to be given away to the fans who write the best letters on why they like the Ford television sportcasts, and what sports events they would like to see on future Ford shows. Response has been high—sufficient proof that Ford is pleasing the viewers.

The fact that the Ford Motor Car Company is going to increase its television coverage as other stations take to the air is indication of the faith the company has in the effectiveness of the medium.

How to buy a television set

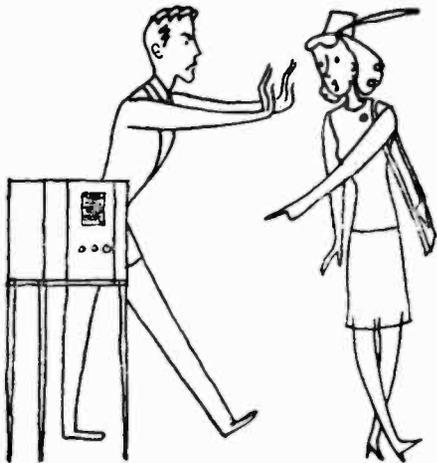
SURE television sets are selling now. With at the most 25,000 receivers coming off the lines this year, there are sufficient people in the trade plus the usual "first on the block" customers to readily buy up triple this number of receivers in the 4 or 5 markets in which they are now on sale.

But forget this ready market. To boost circulation into the high cipher figures, means selling the man who has never seen a telecast. Present prices are hardly in the popular price range. And isn't it reasonable to expect that some selling will have to be done; that a few questions will be asked; that a demonstration will be a requisite?

Because we do feel that once a normal market exists, sets will have to be sold, a member of our staff shopped for a television set, asking a few simple, non-technical questions.

We didn't like the results—no one concerned with the future of the industry could possibly like them. With production stalled now almost a year, manufacturers should have had plenty of time to educate the retailer, and to get together with the broadcasters.

With three stations now operating in New York and seven slated for the city, the answer of the retail salesman to our Mrs. Consumer varied from two to five operating stations with thirteen eventually. With most of the top sports and news events being televised regularly, film was stated to be the



Maybe somebody knows the answers to:

- Why retailers have no idea how to display and sell television sets.
- Why manufacturers have not educated the retailer on such simple things as programming fare; on adjusting the test pattern, etc.
- Why operating stations are not co-operating with daytime programs to aid the sale of receivers.

Sets are being bought now—but they are not being SOLD.

main programming fare. And despite eye witness synchronizer and push button control ads, few salesmen could adjust the test pattern.

Manufacturers and retailers will probably counter,

So What?

All sets allocated have been sold, haven't they?

People are buying them, test pattern or no test pattern, misinformation or not, aren't they?

And there's still a greater demand than the supply will catch up with for a time, isn't there?

The answer is YES—to all three questions.

But we want to ask a few.

Isn't it true that no selling effort has been necessary to sell the small quantity of sets available now?

And isn't this ready market only a small percentage of the potential?

Again the answer is YES—to both questions.

But read the details on each call, before we go any further:

Gimbels

"Do you have television sets?"

"Yes—this way."

I was led into an office, complete with a couple of desks and more than a few busy people. In the far corner a television model was on display. There was no need

of a "Please do not touch" sign here. A couple of desks effectively barred the way.

The salesman started his spiel—"That's a ten-inch screen—\$352 plus \$50 installation. RCA installs it and guarantees it for a year. Then there's a seven-inch model which sells for \$225, \$50 installation."

"Is there anything on now?"

"No, there's nothing on now."

"How many stations are there on in New York? Would I get many programs if I bought a set?"

"There's four stations now, but there will be thirteen."

"Are they on the air often?"

"Why, they go on about 3:30 or 4 and keep going maybe till midnight—a lot of different things—films, sports—lots of different things" . . . by that time I had been eased outside the door.

"Well, will you take one now . . . do you want to leave a deposit? I don't have any of those sets you just saw left, but I have two of the seven-inch left."

"I don't want to buy until I see a demonstration."

"A demonstration? A demonstration? Lady, we don't have to demonstrate these things. Why the set you saw is all sold out. I have two left of the seven-inch. If you don't buy it, I'll have them both sold by tomorrow. Why, we don't have to demonstrate these things."

So before I was tossed out of Gimbel's eighth floor, because I had the nerve to ask for a demonstration, I departed.

Bloomingdale's

"I'm interested in seeing a television set. Do you have them?"

"Yes—this way" . . . and I was led into an enclosed room where a radio console model was being loudly demonstrated. The RCA set was on a table—decorated by a neatly pasted hand-printed sign reading, "Please do not touch".

The salesman pointed to it and said: "That's the RCA set." We both stood and looked at it until the silence got a little uncomfortable.

"May I see how it works?" He bent down and plugged it in.

"Is that all you have to do—just plug it in?"

"Yes, that's all."

He pressed the button, fooled with a few dials and the screen started to jump around with the WABD test pattern finally dancing into view. He fiddled with the dials some more and the pattern settled down, content with merely ballooning from side to side.

"Does it always jump around like that?"

"No. That's just interference caused by this other radio set here."

"Are there many stations on in New York? If I bought a set, would I get many programs?"

"No, you won't get much. They don't operate much. I think there's about two stations in New York . . . let's see, either two or three. I guess there's three."

"Are they on often?"

"They're usually on at night."

"What kind of programs do they have?"

"Mostly film."

"Just film? Nothing else?"

"Oh well, they have some other things. They have some sports." We looked some more.

"How much is this set?"

"\$352 and then there's \$50 for installation."

"Oh, you have to pay for installation. I thought you could just plug it in."

"Yes, you can but you have to have it installed first."

"I don't want to buy one until I can see a program. When do you have programs on?"

"You could come in some Thursday night. There are programs on then."

"How long would it take to get one?"

"I don't know."

"Well can you give me any idea—would it be a month or two months?"

"We don't know. We don't know when we will get deliveries."

"Do you have a priority list or anything like that?"

"No, but I could take your name and let you know when they come in."

"I'd want to see a program first before I decide. Do you have any other models besides this one?"

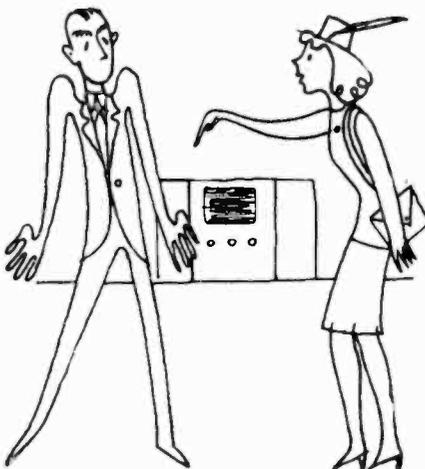
"We have one for \$2900, but that's kind of high priced."

No effort was made to show it to me—guess I just don't look the \$2900 type—so at that point I exited.

Davega, 42nd Street and Broadway

"Do you have television sets? I saw them advertised and I'm interested in buying one." Silently I was led into a small room with the receiver at the far end and four camp chairs in isolated splendor. Here again the set seemed to be something to look at with no effort made to demonstrate it—or sell it.

"May I see how it works?"



"I don't think there's anything on now." At which point he flipped a button and WABD again came jumping into view. He tried to straighten it out and finally compromised by turning the sound dial loud enough to deafen anyone. He then switched to WNBT and that was so hopelessly out of focus he turned it off and announced, "There's nothing on now."

"How many stations are there in New York?"

"Four."

"Are they on often—if I bought a set could I get programs frequently?"

"You'll get them whenever they're on."

"Are they on every day?"

"No, they're not on every day."

"Well, what kind of programs would I get?"

"Variety, film . . ."

"How much is this set?"

"\$352—\$50 additional for installation."

"How soon could I get delivery on this, if I wanted to buy one?"

"I don't know."

"Could you give me any idea—would it be a month or two months?"

"If RCA doesn't know madam, how can we?"

"! ! !"

Macy's

In Macy's the RCA set and the U. S. Television set are placed in a roped alcove with a chain in front to keep out the curious. Two cards listed the selling features of the set and I was finally able to corner a salesman and ask for a demonstration.

"I'm sorry it wouldn't do any good to show you a set as we can't take any orders for them. RCA ran that ad and then only allotted us a certain number. We were sold out the first day."

"Well do you have any idea when you'll be getting some others in?"

"No, not definitely. It will probably be after the first of the year."

"I do want to buy a set and I'd like to know something about television. Are there many stations on in New York?"

"There are three stations."

"Are they on often?"

"Yes, you can get something almost every night."

"Well, what kind of shows do they have on?"

"Oh, they do all sorts of things, like rebroadcasts of the President's speeches, UN, sports, film, then you have a murder mystery every Thursday night."

"Oh, as bad as radio?"

"Yep, just about. If you want me to, I can take your name and put it on a list. We'll let you know when one comes in."

"Well, I think I'll wait because I'd want to see a program before I decide."

"Yes, come back some Thursday night when there's a show on."

Unnamed—for obvious reasons

"I'd like to see one of those television sets that were advertised recently."

"All we have is *one*—a sample set and we have no idea of when we will get deliveries."

"From the ads I read, it seemed as if you could just walk in and buy one."

"Yes, I know. RCA ran a big campaign with absolutely nothing to back it up. They promised me five sets before the end of the year—five and I could sell 500 if I had

them. Now they are cutting us down 20%—that means four sets. If I get those I will be surprised."

"Could I see it anyway—I do want to buy one when they are available."

"There's no point in showing it because it will probably be five months from now before we get them. You better wait a while."

And so great is habit, I said "Thank you" and he said, "You're welcome!"

? * % ! \ !

Davega, 42nd Street and Lexington Avenue

"I saw the sign in the window that you have television sets. I'm interested in buying one."

"There's the RCA set there." The set was on a table out on the floor and again the "Please do not touch" sign was pasted on the cabinet. Again we stood and looked.

"Is that the screen in there?"

"Yes."

"Well could I see how it works?"

"There's nothing on now."

"How many television stations are there in New York?"

"There are five stations, but there will be thirteen eventually."

"Do they have many programs on now? Just how much use would I get out of a set?"

"The programs start in late afternoon and night, and they go on. You get all kinds of different things—films, sports, football games."

"How much is this set?"

"It's \$352, \$50 extra for installation, and that includes a year's guarantee."

"How soon can I get one?"

"You'll have delivery by Christmas."

"Well, I don't want to buy one until I see it demonstrated. If I came in some night, could I see a program?"

"Well I'm sorry madam, we're not open nights" . . . and that ended that.

W. J. Sloane

"Is that the television set which has been advertised recently? I'd like to see it." And *see* was the right word for the set was tucked in a corner, partially hidden by a screen and a chair. "We're com-

pletely sold out—we won't have any until after the first of the year."

"I am interested in getting one though—may I see how it works?"

"There is nothing on now."

"Well is there much programming being done now?"

"About fifty hours a week."

"How many stations are there?"

"There are three on now but there will be thirteen in New York." A pause while I gazed at the set—from a respectful distance, of course.

"You can get football games on Saturday. Why don't you come in after the first of the year?" And so I went my way.

Liberty Music Shop

"Do you have the television set which was recently advertised? I'm interested in buying one."

"Yes we have a sample set here but there will be no deliveries until after the first of the year. First deliveries were promised by Christmas—so you won't have too long to wait."

The set was displayed on a table in a well furnished room. "I'd like to see how it works."

"I don't think there's anything on now but we'll see. The programs go on at night." He pressed the buttons, and the weirdest flashes appeared on the screen. But he was quick enough at getting the WNBTV test pattern into line. "That's a test pattern—isn't that a clear picture?"

"Yes, but it seems to flicker a bit."

"Well that's because they have their cameras trained on the picture. We saw the football game Saturday and it came through perfectly—no interference at all."

"Are there many stations on in New York? Would I get many programs if I bought a set?"

"Seven channels have been allocated to New York . . . There are three stations on now and four more will be on soon. They're putting up their transmitters now."

"How much is that set?"

"\$352 plus \$50 for installation and a year's guarantee. That guarantee is the best in the history of the radio business. RCA is training technicians now to service these sets. They will come to your home, decide where the best place for the antenna is, put it up and teach you and every member of your family how to operate it. Why a child of five could operate this set. If any parts go wrong, RCA will replace

them—it's the best set ever made. They show sports and newsreels like you see in the movies. Do you know that RCA figured out that if you bought a ticket for every important event—all the games and fights that you'll see over television—it would cost you several thousand dollars a year? And you can see them all over this set for only \$400. If you like, you could give me a deposit on one."

"I wouldn't like to definitely decide without seeing a program. Are you open nights?"

"No but we are open Saturday and if you're free Saturday afternoon come in." So that was finished and he handed me his card.

Over in the corner I spotted two DuMont sets—one with the cabinet open to show the screen, the other closed.

"That's a television set too, isn't it?"

"Yes, but that one is \$1995 and the other is \$2495. Of course, they include everything—radio, phonograph . . ."

Evidently the DuMont sets and mink-coated customers go hand in hand—and as I didn't have a mink coat, that finished the subject.

On the way out, another thought popped into my mind. "What about color? I read something in the papers a few months back about color television, but it confused me a bit. Do they have sets that will give you color?"

A pause—then "Color is about five years off."

"The stories I read though said it was quite good—wasn't it CBS who showed it?"

"Yes, I believe it was—but it's still experimental. It will be five years yet."

So What? So—This!

It's axiomatic that a product is only as good as the salesman who sells it. But he can't do an intelligent selling job unless he knows what he's selling. Salesmen at Macy's and Liberty were correctly informed—which could just possibly be the reason why they have scored such success in radio sales.

It's up to the store, the manufacturer, and the station to make that salesman good.

Thousands and thousands of dollars are being spent on training technicians, on advertising campaigns.

Why not a few thousand on small pamphlets which give the salesmen some help?

STATION OPERATIONS

W 6 X A O

IN THEIR fifteen years of operating experience, W6XAO, Los Angeles' pioneer television station, has chalked up over 7,000 hours of telecasting air time. Now that their participation in war work — which drastically curtailed their programming — is about at an end, station is girding itself for commercial operation on a greatly expanded basis. Operated by Don Lee, regional west coast radio net, station will take the call letters of KTSL when the FCC okays its commercial application.

Facilities

Three indoor studios and an outdoor one are in the elaborate television plant located on Mt. Lee. 100 x 60 feet is the size of the largest, with a smaller one, 46 x 26 feet and an interview studio measuring 20 x 35 feet. The building, 100 feet square and two stories high, is sheathed in copper, with the transmitter sheathed from the remainder of the building.

Main studio floor is big enough to set up regulation courts for basketball, tennis, volleyball, badminton, boxing ring, etc., thus permitting them to telecast exhibitions during the evening hours when the viewing audience is larger.

Monitor rooms are located on the mezzanine floor between stages, thus giving an unobstructed view of the entire studio floor.

For outdoor scenes, which the California climate would seem to favor, a pool has been built specially for television use just outside the main studio. Land-

By MARY GANNON

Also available are special dissolve effects and frames for billboards, plus duplicate synchronization so that both outdoor and indoor studio shots can be integrated in the same show.

Although Don Lee has built a considerable prop department, easy access to nearby film prop storehouses gives them a wide range of selection. They have gotten particularly good results with Shipman backing photo murals, which are easy to hire. These are real photos, with definite personality and good perspective.



John A. Stewart
Program Director



Marjorie J. Campbell
Film Director



Harry R. Lubcke
Director of Television



Harold W. Jury
Assistant Director

scaped lawns and permanent illumination floodlights are also included in this set-up.

Plus portable suitcase equipment for remotes, Don Lee has two orthicon cameras and two iconoscope cameras (one of which is used for film). In addition, an expenditure of \$153,463 is being made for seven additional cameras, monitors, studio-transmitter link, synchronizing equipment and mercury lighting.

Personnel

Personnel set-up is a good example of utilizing employees for both AM and television operations. While the television staff totals forty-seven persons, there are only sixteen full-time employees. There are thirty-one part-time employees of which twenty-two are associated with the AM operations, handling such jobs as accounting, purchasing, publicity, specialized trades, maintenance and construction, such as carpentry and painting. Presently, the station is programming on an average of two hours once a week.

Headed by Harry Lubcke, television director, station has a nucleus of experienced hands for personnel expansion and training. New personnel are chosen from college graduates or well fitted technicians — "We try to get 'junior geniuses' and put them right to work on something they can get their teeth into," says Harry Lubcke. On the technical end, their pre-war procedure was to hire radio engineers and then make television engineers out of them. However, they are finding that Navy men, who had television experience during the war, are their best bets now.

On the talent and direction side, they feel that, while it's a wise move to hire people associated in

some way with motion pictures, the lesser lights who achieved training in little theatre groups, stock companies, etc., are often more productive and more flexible. In Harry Lubcke's opinion, the monetary difference between movie and television acting is too apt to create a feeling of "lost prestige" for those motion picture people who "go television."

Job specialization is the rule at Don Lee. While they do practice a certain amount of job rotation, it is limited within each particular group. For example, technical operators may learn each other's jobs so that they can take over in case of absence, etc., but they do not go out on the floor and operate a camera. And conversely a dolly pusher doesn't press the video control buttons.

Of this group, the technicians are IBEW and the announcers and sound effects personnel are affiliated with AFRA.

Program Planning

Programs are naturally planned as far in advance as possible. Good example of this long range thinking is their "Living Room Education" series, due to run until next June, which they are producing in cooperation with the Los Angeles city schools. Station feels that they have been fortunate in that the group is as enthusiastic as they are for television programming. In fact, they have found that the key to working with

production aspects, clear the music, set rehearsal schedules, get scripts ready, etc. One week before show time, scripts are given to the key men—sound man, cameraman, stage manager—so they can read it over and get the feeling of the format. Then a simplified camera script, with cued lines of dialogue or action and the camera cues required is prepared. This can usually be gotten on an 8½ x 11 sheet and is fastened to the camera. Facilities rehearsal ratio on a half-hour show is about 5 to 1.



Theodore I. Driscoll
Stage Manager



Edward Kemble
Assistant Program Director



Thornton W. Chew
Engineering Supervisor



Gilbert P. Wyland
Remote Pickup Engineer

outside groups usually revolves around forward looking personnel in these organizations. First step is to go to them and impress them with the proper spirit of television.

On their own side, their planning board passes on every show from the viewpoint of how it will be done, whether it is a new television format and will contribute anything to the development of the medium—and, of course, examines it in light of the rigid self-censorship which they have imposed upon themselves. When it comes to comedy—which has been every station's biggest stickler to date—they feel that refined slapstick, or mildly ludicrous comedy can be keyed well for television without being offensive, and they steer clear of burlesqued comedy which is not quite as useful or applicable to television.

When a script goes into the production works, first step, of course, is to delineate the whole approach and make an outline of camera work, production ideas, set designs, etc. Biggest thing to watch here are the little things which make the difference between a television production or something which is made television by the production department during rehearsals. The producer and assistant producer handle the general

There are no hard and fixed rules set up for camera shooting. Obvious procedure of having entrances made in long shot, then cutting to close-up; taking an establishing shot in long shot, with cut to close-up are followed. But aside from that, their staff are free to choose their own camera shots. Main thing, they feel, is to have in mind the thing you are trying to get over in each scene and then shoot the camera to get it.

Outside Groups

In working with outside groups who come in with a package, the Don Lee producer adapts it to television in rehearsal, and calls the signals in the control room at show time. The guest producer is usually on the stage to assist with cues and acts as general liaison—although he may also be in the control room. While they don't have any hard fixed or indelible rules in that respect, they do mean to exercise reasonable control over production. However, if they feel that the policy of a guest producer is fully commensurate with the policy and limitation of the television operation, they are not adverse to giving him considerable rein. Experience has proved, however, that the guest producer seldom has had the experience to make the split second decisions that often must be made during a telecast.

Sponsored Shows

Same policy of working with package shows or outside groups will probably hold true in working with agencies or advertisers on sponsored shows. Their approach to commercial television will be one of working with the agency or sponsor and then evolving out of numerous shows the one which will best suit their needs.

In Mr. Lubcke's opinion, a skillful comic or brief straight commercial is the way to handle the plug. He doesn't feel that seeing a product demonstrated at length—similar to a sales demonstration in a department store—is good television. Naturally setting up

of a rate card and other formalities are being held in abeyance until the station goes commercial.

Remotes

With their proposed schedule under the 28-hour programming rule including 40% remote pick-ups, Don Lee has their pre-war experience of such telecasting as the Easter Sunrise Service from the Hollywood Bowl, the Pasadena parade, baseball, wrestling, fights, etc., from which to draw. Races, air meets, parades, benefits, festivals, conventions, animal shows, swimming and horsemanship exhibitions, county fairs, rodeos, bathing beauty contests, soap-box derbies, regattas, Easter promenades, Tournament of Roses Parades, Sunrise Services, visits to industrial plants and various points of sociological, historical and current interest, plus on-the-spot interviews by the Roving Reporter are all in the cards.

Beforehand preparation is as important for a remote as for a studio telecast. Their very first step is to contact the people at the site, explain the production and technical system, and acquaint them with the facilities and type of cooperation they will need. This saves a lot of headaches later on. Next step, after this preliminary groundwork has been laid, is to scout the technical problems for installation—the type of voltage, best angles for pick-up, where the cameras should be placed, how the equipment can be protected in case of rain, etc. Then propagation tests to determine the technical feasibility of the pick-up are conducted, with as much pre-testing as possible done before the telecast.

Experimentation

In addition to their active programming, Don Lee's Harry Lubcke recently announced a three-year experimental program on an all electronic system of color. Research will be done on a method of combining color pictures and sound on one carrier channel—or sandwiching the sound waves simultaneously between the carrier wave bands. A "soupstrainer" arrangement in the home receiver will direct the sound to the loud speaker and the image to the screen. Stationary color filters at the transmitter would eliminate any moving parts in either the studio or the home receiver.

In commenting on RCA's recent demonstration of an electronic color system, Mr. Lubcke stated: "It is highly gratifying to learn that another investigator in the field of color television (RCA) has demonstrated a simultaneous method of all-electronic color television. Don Lee research in this field is upon the same method. The accomplishment of our contemporary supports efforts to overcome the problem of optical-electronic registration, one which must be accepted in return for freedom from the mechanical revolving color filter in the sequential method of color television, a method which has been brought to demonstratable satisfaction by another contemporary (CBS)."

Looking Ahead . . .

At the Los Angeles hearings last May, W6XAO's proposed programming schedule for a 28-hour week showed that the station plans include 30 to 40% live studio shows; 20 to 30% film and 40% for special events and sports. Breaking these figures down into program classifications, 21% will be straight entertainment; 20% each will be devoted to special events; sports, and educational, cultural and self-improvement formats; 7% will be religious services and choir

music; 5% each will be given to children's programs and home, workshop and hobby formats; plus 2% for additional public service, such as safety campaigns, community projects, etc.

For carrying on this work, their organizational chart is broken down into the Planning Board, the Production Unit and the Technical Staff. On the Planning Board are Harry C. Lubcke, director of television; Jack Stewart, program director; Marjorie Campbell, film director; and the set designer and decorator. It is their responsibility to decide on the type and scope of programming, overall procedures and censorship policies.

Excluding stage hands and page boys, production unit numbers twenty. This comprises the program director and assistant; stage manager and assistant; assistant video director; video switching operator, control operator and two pick-up operators; audio operator and assistant; sound effects man; film pick-up operator; two transmitter operators; mike boom operator; assistant set decorator; light operator; and make-up supervisor and assistant.

Headed by Harry Lubcke, there are nine in the technical organization—an engineering supervisor and seven engineers—plus machinists, secretaries and guard-watchman.

Topographical conditions in the Los Angeles area are excellent for reception and from the basis of recently conducted tests, it would seem that stations in the Los Angeles section would stand a good chance of having their signal cover most of the Southern California area. Tests made by Don Lee have shown transmissions received in San Diego, 115 miles away.

Don Lee has another video application in for San Francisco. Television policy will probably follow their radio policy of building a regional network on the coast, with these two stations as the keystones.

Washington (continued from page 6)

casters, Inc., licensee of KSFO was also given a "green light" for commercial TV operation. Crosley won FCC permits for Cincinnati and Columbus.

Notes by the Way

The American Jewish Congress has asked FCC to consider the New York Daily News' editorial content before deciding to give the company a New York television station. The AJC, which testified at length in a Manhattan FM hearing in opposition to the News' application, wants FCC to reopen its television record to incorporate the same information. . . . DuMont station WTTG here expects to be on the air with its full-fledged 5 kw sound and picture transmitters this month. DuMont, taking time by the forelock, has already started "audience research" in the D. C. area—and that with only a score of television receivers in high places. A penny postcard sent out to viewers seeks to learn how many hours a week sets are in use; preferred type of programs; how many people usually look at the programs; model and year of receivers; and quality of reception.

NBC's gimmick is twice-weekly "televieing parties" at NBC studios here, open to all who solicit tickets of admission. Shows are sent down from WNBT via the coax . . . TBA is readying a third request for a reprieve beyond Dec. 31 on FCC's proposal for full 28-hour a week teleprogramming after that date.

Television Programs Determine Equipment Choice

TOO much consideration in planning a television station has sometimes been given to equipment catalogues and real estate prospectuses. The logical approach, it would seem, would be first to work out the appropriate programming plan. The availability of local talent, the likely supply of film transcripts, and the possibility of network affiliation are among the important factors in programming. And obviously the program to be offered by a station will in large measure control the selection of the necessary equipment.

Careful analysis of the local situation will determine whether a live-talent studio will be necessary or useful in the early stages of operation, whether a mobile unit for outside events will be essential, how many film projectors will be necessary, and what other equipment is indispensable.

Conceivably, a station could start off with a film projector as the only source for local programming, with the major portion of its program depending on the network connection. In this special case there would be no need for an immediate investment in a live-talent studio and the large amount of equipment necessary for studio operation, nor would there be a need for a mobile unit. This case is unusual (in view of community spirit) but must be considered. But as to what type of operation and what type of equipment would be needed, the answer is purely a local one in practically every case.

Since the success of a television station depends upon having available the physical facilities which will enable the necessary type of program to be effectively and economically produced, it seems well worth while to consider this matter in somewhat greater detail.

Program Selection

Years ago there was little known concerning the type of program which would be acceptable to the television audience. Nor was there

available information as to methods of producing particular types of programs. Years of serious experimentation on the part of groups of thoughtful and pioneering television station personnel have, however, resulted in the accumulation of the stores of necessary and helpful information concerning these factors.

Today we know fairly well some of the types of programs which will please the television audience—and we are very aware of the type of programs which are unlikely to win audience favor. Further, the experience of our television directors and engineers has permitted us to understand quite clearly what type of equipment is necessary for production of every type of program, and how such equipment should be used.

Our ideas as to the public preference in the television field were fairly vague, but today they are becoming more definite. The criteria relating to the acceptability of the proper types of program are becoming more obvious and definite. In the light of these conditions it is desirable to consider what is required in the way of equipment to produce a few of the types of programs which will clearly be the base, groundwork, or foundation of the future television program structure in this country.

Remote Pick-Ups

In the first place it is quite clear that remote pick-up of outside events, not feasible for presentation in the studio, frequently wins public favor. A golf tournament, a baseball or football game, a boxing match, a Rodeo, or a hotly contested boat race have all been found to be the type of outside event which clearly pleases the television audience.

These events are also satisfying to the broadcaster and the commercial sponsor, since the cost of the production is relatively low.

The sense of "immediacy"—one of the greatest advantages of television broadcasts—is very strong in such events. Accordingly it is sure that remote pick-up is a necessary part of the operations of many television stations.

That being the case, it is clear that stations must have available light cameras for remote operation, portable controls for the camera chains, and micro-wave relay equipment to carry the program conveniently from the remote point to the television transmitter from which it is broadcast. Fortunately, excellent equipment of this type is now available at a cost which should be well within the reach of any properly financed television station.

Newsreels

Somewhat similarly, newsreels or films have proven popular either as sponsored or sustaining features in the television program. In some cases these newsreels have even scored beats on the motion-picture theater. And in other cases they have shown local events filmed by amateurs or the station cameraman, which pictures were not available at all to the theater audience and yet were of local interest.

In order to produce such newsreels the television stations must have available one or more 16-mm cameras as well as a 16-mm film projector and a camera chain to en-

(Continued on page 39)

Correction

In the columns headed 'One Man's Reflections' on pages 29 and 31 of the November, 1946 issue of TELEVISION there appeared an article by Dr. Alfred N. Goldsmith entitled 'Television Fallacies'. Through a regrettable series of events, this article was published without correction of the proofs by the author or our staff. In consequence the article contains numerous and serious errors which were not present in the original author's version. A list of these corrections is available and will be sent to those requesting it. We apologize to our readers and the author for this inadvertent happening.

STATION DESIGN

A producer and an architect get together
—by HARVEY MARLOWE, executive producer, ABC



PROPOSED TELEVISION STUDIO
CHARLES DU BOSE ARCHITECT
NEW YORK



Harvey Marlowe



Charles Du Bose

UP TO NOW in television studio planning the emphasis has been placed on engineering needs and the producer's requirements have seldom been met with even courteous attention. Again and again studios have been built and revamped and the same problems that beset the producer in the early days are still prevalent today.

In setting up a studio, personal opinion as to a square, round, oval or egg-shaped studio can prevail without really eliminating any of the hazards that concern the producer so much. This present plan was displayed by Charles Du Bose, architect, after numerous consultations, and much thought, with yours truly. Mr. Du Bose's main consideration in consulting with me were largely about the problems which concern the producer and how they can be overcome and circumvented by special studio design. While these plans may not be the complete answer, they are at least a step in the right direction to the television studio of the immediate future. The construction of these television studios allows for facile televising of at least the 28 hours required by FCC. One large 4-camera studio and two 2-camera studios would provide ample space for the most ambitious programming set-up.

A quick glance at any studio floor will point out one of the greatest hazards of television mobility today. Yards and yards of cable, two or three boom type microphones and numerous light banks all add to the restriction of camera mobility. Here's how we plan to bypass some of these obstacles.

Microphones

Suspend the microphones from a rotating shaft in the center of the studio. Three telescopic microphones will be extended from different levels of this shaft, all of which will be remote-controlled from a panel board.

Cables

Camera cable will be set up on a drum from a center box. As the camera moves forward the cable unwinds itself and as the camera moves backward the cable is automatically rewound, thus eliminating one technician on each cable when a camera dollies back.

Lights

All floor lamps and light banks will be removed from the floor. A four foot panel of glass will be set into the floor immediately ahead of the playing area. Lights will be reflected at an angle controlled remotely from a panel to cover any portion of the playing area. In

Charles Du Bose is head of the New York architectural firm bearing his name. Among the buildings he has designed are the National Capitol for the Republic of Ecuador; the grandstand, club house and stables for the Monmouth Park Jockey Club, and a chemical plant at Rensselaer, N. Y. for the General Aniline Works.

addition to this a whole series of lights completely encircling the studio approximately one foot above the scenery level will also be handled remotely to cover any portion of the playing area. Another series of lights will be suspended from a grid in the center of the studio. This should more or less take care of any lighting needs.

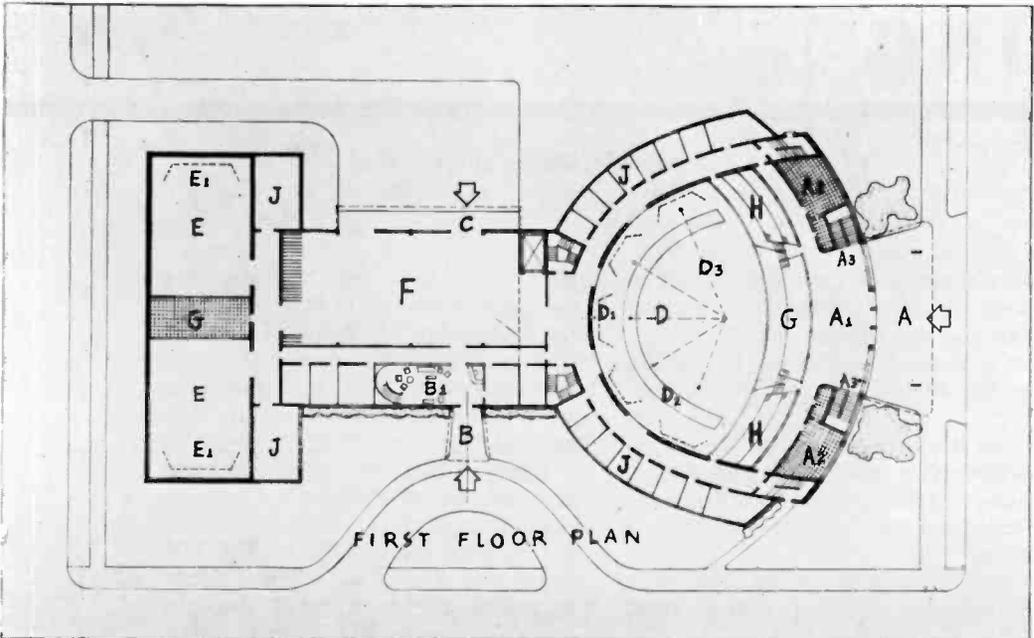
Drapes

An intricate but workable set of tracks will be set up in the playing area of the studio and by remote panel a choice of anywhere from five to ten different types of drapes or curtains can be brought into any desired position silently and immediately.

Sets

Because of the studio audience arrangement complete sets can be struck or set up in an instant by flying them from one end of the studio.

This article is one in a series on station design, which we have been running for some time now. Other articles were: Beaux Arts Television Station Contest Winners, WGN Television Station, Remodeling the DuMont Studios, and A Producer Designs an Ideal Studio. Copies of these articles in addition to other sketches in our files are available.

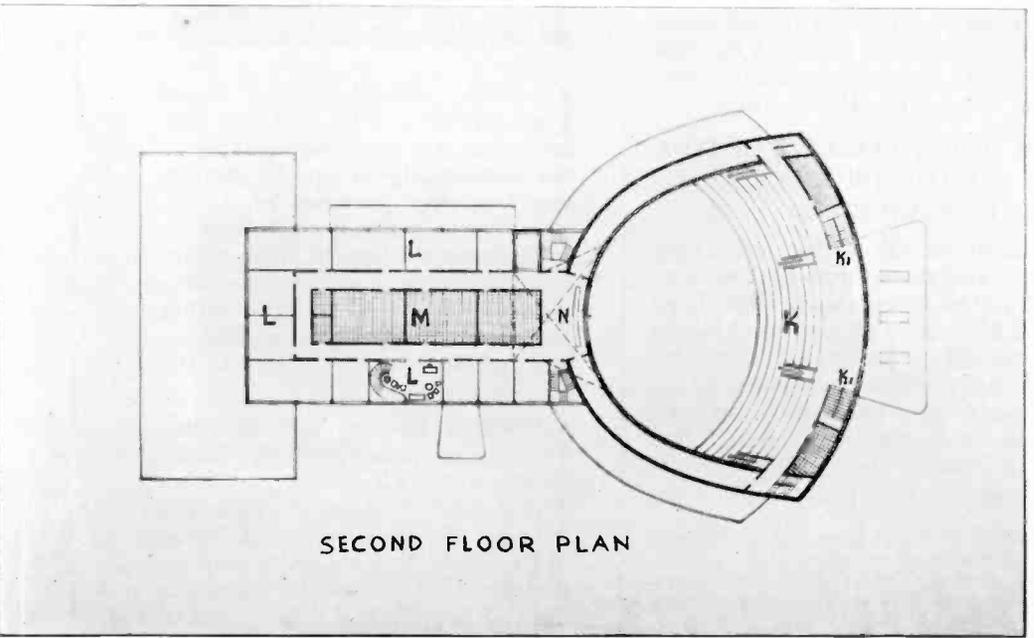


First Floor Plan

- A—Public Entrance; A1—Public Lobby; A2—Public Toilet and Check Rooms; A3—Stairs to Audience Balcony.
- B—Business Entrance (Executives, talent, etc.); B1—Reception.
- C—Service Entrance.
- D—Major Studio; D1—Sets are arranged in an arc for maximum efficiency. A grid is provided above so that sets may be raised out of view, back drops interchanged, set; D2—Light panel flush with floor; D3—Microphones mounted on telescopic boom, mechanically operated.
- E—Minor Studios; E1—Sets.
- F—Scenic Studio.
- G—Control Rooms.
- H—Sponsors' Rooms separated by glass from Studio and Control Room.
- J—Dressing Rooms.

Second Floor Plan

- K—Audience Balcony; K1—Up to roof garden amphitheatre.
- L—Executive Offices.
- M—Talent Testing.
- N—Observation Booth. Central control room is directly above, as indicated by dotted lines.



Control Room

The control room will be at least six feet off the studio floor completely enclosed by glass on all sides. It will be set up (see insert X) to allow for complete view of every angle of studio floor with two clients booths on the same level on either side allowing the client to watch the program on the receiver in the client's room, watch the activities on the floor or watch the producer at work in the control room.

Studio Audience

Every seat in the upper balcony will allow a complete view of any portion of the studio floor. Directly overhead will be at least two large screen receivers to see what is going out over the air.

Roof Arena

On the roof of Studio is an amphitheater which can be used for outdoor shooting events such as wrestling, boxing, tennis, gymnastics, badminton, table tennis, fashion shows, etc. Image Orthicon cameras can be set up at the far end facing the audience so that camera can pick up the event plus audience reaction and also create the illusion of a dense crowd. By utilizing the roof an additional studio is gained at very little extra cost. Also the cost of operating from this level would reduce studio overhead.

Dressing Rooms and Rehearsal Studios

These will be made readily accessible to studios on the same level.

Offices

Executive offices will be on the upper levels.

Scenery

Scenery department will be set up between Studio A and Studios B and C. This will open up on one side with tremendous doors to allow for any sort of outside props such as trucks, cars, scenery, etc.

MUCH thought and much planning has gone into the development of these ideas—not just wishful thinking. Nothing has been set down that is not architecturally or technically possible. There is no reason in the world why a producer, given facilities of such a kind, cannot equal the production of Hollywood's best.

ADVERTISING

Commercial line-up at stations . . . new contracts signed . . . review of commercial formats . . .

CBS has issued its first rate card, which remains substantially the same as their previous facilities charge of \$150 per hour. On the question of control room control, commercial manager George Moskovics' letter, which accompanied the rate card, stated: "The client may choose to retain complete creative authority over his program, subject to governmental regulations and CBS policy, by appointing his own director. If so, the director's instructions to the CBS studio personnel will be relayed by a respon-

sible member of the CBS staff. The latter will serve simply as a liaison man and interpreter of CBS policy; his presence implies no limitation on the director's creative authority."

No limitations on the length of commercials has been set as station feels further experimentation is needed before a definite decision is made.

While awaiting the FCC decision on setting color standards now, CBS is actively pitching for their share of the black-and-white busi-

ness—just in case. None-the-less the color potential is injected, with the statement "It is our intention to give WCBS-TV clients the first opportunity to test the enormous sales potential or television in full, natural color."

Comparative rates for the operating stations which have set up rate cards remain the same as printed in the October issue of TELEVISION (page 26). Including the five hours of rehearsal which NBC incorporates into their air time charges, CBS tops the list with \$900 for an hour show as against WNBT's \$850; WPTZ's \$550, and WBKB's \$325 (based on up to 5,000 circulation). WABD, as previously announced, has abandoned their rate card, with a charge of \$65 per hour set on studio rehearsal facilities. DuMont is offering this "buy" to agencies, with a clause stipulating that as circulation increases the old rate card will again become effective.

Rate cards are temporary, of course. As sets are sold and circulation increases, the charges will also rise accordingly. WBKB's rate card takes this into account with their charges based on circulation segments of up to 1,000 sets; 1,000 to 5,000; 5,000 to 15,000; 25,000 to 35,000 and over 35,000.

WCBS-TV RATE CARD

1. Air Time:

At the present time no charge is made for air time as such.

2. Use of Facilities and Services: (for either rehearsal or actual broadcast)

A. STUDIO:

Up to 15 minutes \$ 60.00
15 minutes to 30 minutes 90.00
30 minutes to one hour..... 150.00
\$37.50 for each addition quarter hour or fraction thereof.

B. FILM:

Rates for the use of facilities for sound film are the same as for studio use.*

C. TIME SIGNALS AND WEATHER REPORTS:

Per 20-second broadcast on sound film supplied by the client, \$30.00.

(additional charges for other than sound film on request)

D. REMOTE PICKUP:

Costs on request.

E. OTHER AVAILABLE SERVICES:

Charges for complete programs or components such as sets, props, costumes, talent, etc., on request.

3. Miscellaneous:

A. COMMISSIONS:

Charges for use of facilities under Sections 2A, B, C and D are subject to 15% commission to recognized advertising agencies.

B. TIME OF PAYMENT:

Charges for use of facilities are payable immediately after each broadcast unless other arrangements have been made prior to broadcast.

C. FREQUENCY OF PROGRAMS:

Contracts are normally drawn for a minimum of thirteen programs at intervals of not more than 2 weeks. Contracts for less than 13 programs will be accepted only as facilities permit.

D. ACCEPTABILITY OF PROGRAMS, PRODUCT AND CONTINUITY:

Facilities will be furnished only for programs, products and continuities acceptable to CBS. Type of audience and program balance may affect acceptability of program, product or continuity for specific time periods. CBS will be glad to discuss such acceptability for specific time periods in advance of receipt of order.

*Normally, sound film requires test run-through prior to broadcast. Additional rehearsal time is required when live commentary or narration is employed. Therefore, the facilities charge for film is generally several times the charge made for actual broadcast time. Charges for specific film programs on request.

station activities

GOOD indication that those companies who ventured into television this year, particularly on the sponsorship of special events, are in to stay, is shown by the inquiries now being made to line up prospective stations in cities where important sports events take place—particularly football. And before they open, stations are equally active in tying up the rights to the top sports events.

WNBT's line up includes Esso "Television Newsreel"; Firestone "Voice of Firestone"; Gillette "Cavalcade of Sports," Standard Brands' "Hour Glass" and "Face to Face"; U. S. Rubber "Television Quarterback"; Borden's "I Love to Eat"; RCA Victor, "The World in

Your Home"; Goodyear Tire and Rubber Company, Army football games; Bristol-Myers (Minit-Rub and Trushay) "Geographically Speaking"; Elgin, Waltham, Botany and Bulova spots, with Sears Roebuck "Visi-Quiz" relayed from WPTZ.

WCBS-TV leads off with Ford's "Parade of Sports," Bristol-Myers' Ipana and Vitalis programs, Gulf news; Reid's Ice Cream weather report and time signals by Bulova, Elgin and Longines Wittnauer.

WPTZ reports several leading advertisers indicating an interest in sponsoring television programs. To hypo that interest, Philco staff has built several studio programs which are available for sponsorship, among them, "Video Ballet"; "You Can Draw," art instruction series by Lester Wass, and "Television Talent Hunt," a live studio show built and produced by Alan Barrie, noted stage director.

Remote pick-ups available for sponsorship will include the nine University of Pennsylvania basketball games from the Palestra (Philadelphia), beginning on December 21st.

WPTZ sponsors now include Sears Roebuck "Visi-Quiz," relayed to New York; The Atlantic Refinery Company sponsorship of the University of Pennsylvania home games; Waltham Watch Company and Elgin National Watch Company, time signals; with Gimbels due to go back on the air with their weekly "All Eyes on Gimbels" program.

Also signed up on a regular paying basis—though no one is saying how much they are paying—are three WNBT programs relayed from WNBT—Bristol-Myers, Esso and Firestone.

ABC's advertising line-up shows Alexander Stores' sponsorship of "Let's Play the Game" renewed until the end of the year; and Hirschon-Garfield's sponsorship of "Badminton by Video," both telecast over WABD. Johnson & Johnson film "Bathing Time for Baby" was a one-time shot over WBKB.

ABC has also secured the rights to telecast the Blackhawks' hockey games over WBKB on Wednesday and Sunday nights. Wednesday night sponsorship may be split three ways, with General Mills already signed up. Present plan is to have all three sponsors—who must be non-competitive—on each telecast. ABC feels that with two long



W6XYZ, while still experimental and not able to charge commercial rates, has conducted an interesting series of "live" commercial experiments in conjunction with the Ford Dealers of Southern California. Here a Ford tours the field between quarters at the Los Angeles Dons pro football games. (For complete details, see "Report on Ford Comercials," page 10 this issue.)

time-out periods and before and after game time spots, such a deal can be worked out. Package will

also include sponsorship of the wrestling matches from the Rainbo Arena on the seven nights when

Films for Television *Specially Designed* to **PAY THEIR WAY . . .**

Far-seeing advertisers, now extensive users of "radio", are finding that the most effective, the most economical way to break into television is by means of FILMS. Mr. H. G. Christensen, vice-president in charge of our Television Department, will be glad to show you how such films, as planned by Caravel*, can be made to pay their way—and show a profit.

* Back of Caravel is twenty-five years of "know how" in visualizing sales facts in an interesting and entertaining manner.

CARAVEL



FILMS INC.

Telephone CIRCLE 7-6112

730 FIFTH AVE., N. Y.



New York Dress Institute program, "Signature Touches of American Fashion Designers," telecast bi-monthly over WRGB, was picked up by a receiver in the Wallace Company's window. Good tie-in was worked out by having mannequins in the windows dressed in duplicate fashions to those being telecast.

the games will be played away from Chicago. Sunday night games have been sold to Henry C. Lytton & Son, leading Chicago men's store. In addition ABC is also trying to interest sponsors for the Rockets hockey games which they are doing over WPTZ.

Interesting angle is the sponsorship of the "Stump the Author"

show, weekly half-hour video version of the ABC radio show which has been telecast over WBKB since September as a sustainer. Spot has been sold to Television Associates—a video package agency which Captain Bill Eddy of WBKB heads.

WBKB have as their paying customers, Ford sponsorship of the Northwestern games; Goldblatt

Hirshon-Garfield, Inc. have signed with ABC for a series of shows to be sponsored by agency clients. First show, undertaken on behalf of Natura Yarn Fabrics, was Badminton by Video over WABD. Shot below shows Walter Herlihy demonstrating company product between games to interested model.



Brothers' "Let's Have Fun"; Cutter Cravats' "Sidewalk Tele Talks"; Marshall Field & Company, "Don McNeill's Dinner Club"; The Fair's "Tele-Chats"; Commonwealth Edison Company's "Telequizzical"; and Elgin Watch Company, "live" time spot.

WRGB, which still has the welcome mat out with no price for admission to interested advertisers who wish to use their facilities, featured the New York Dress Institute's "Signature Touches of American Fashion Designers"; and Plymouth Motor Car Company. In addition, sponsored programs were relayed from WNBT.

WABD with charges on air time suspended, have U. S. Rubber Company with "Serving Through Science"; a weekly Wanamaker presentation; Alexander Smith's "Magic Carpet"; Ford sponsorship of the Yankee pro games and spots by Elgin, Waltham, Longines-Wittnauer; and Botany. One year contract with Chevrolet has just been signed.

New Accounts

Chevrolet—A few months ago T. H. Keating, general sales manager of Chevrolet, said in an interview published in TELEVISION Magazine:

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

"I am sure that television is, and must be from its very nature one of the most effective advertising mediums available to the automotive industry."

Keating wasn't kidding. Chevrolet and DuMont have signed. The contract calls for a weekly one hour program each Sunday night beginning January 12, 1947 over WABD (N. Y.) and WTTG (Washington, D. C.) It is a 26-week contract with renewal option. Time and network charges will be based on a sliding scale dependent on number of receivers in each area. Charges will be subjected to a monthly review, and adjustments made according to findings. Agency is Campbell-Ewald (Detroit). Win Case, agency vice-president, is in charge of the show. Plans call for future extension as soon as more network stations are available. Station WWDT, Detroit, is definitely on the list.

To date there has been no definite commitment as to format but it is expected that initial programs will be film for the most part. Conference was arranged over a closed-circuit coaxial cable hook-up television circuit between WABD, New

York and WTTG, Washington. Signing of contract was witnessed simultaneously in the two cities by top company executives who viewed contract counterparts via television. Entire procedure was filmed off the face of the tube to provide a permanent record of the precedent-shattering method of contract signing.

Gulf, now sponsoring the CBS television news, in the Thursday 8:15 to 8:30 spot over WCBS-TV, has also signed up the WNBT package "You Are an Artist," featuring Jon Gnagy. Fifteen minute show is a cartoon lesson for viewers and will be in the Thursday night spot at 9, following the "Hour Glass." Contract is for thirteen weeks. Agency is Young & Rubicam.

Borden currently sponsoring the James Beard "I Love to Eat" program over WNBT, is adding three shows to its schedule—audience participation, drama, and variety. Programs slated for December 15th and 29th and January 12th, are being done in order to develop television techniques and methods of integrating the Borden commercial, particularly Elsie, the famed cow, into various formats. Agency is Young & Rubicam.

Bristol-Myers' plugs for Minit-Rub and Trushay will shift over from "Geographically Speaking" (a travelogue film by Mrs. Carveth Wells) to a live format on December 8th. Agency is Young & Rubicam.

Gillette is sponsoring the Army-Navy game over WNBT—since it's Navy's to decide who handles it.

commercials

Standard Brands' "Face to Face" is using a comic strip, brought to life, to handle the plug—in this case for Chase & Sanborn's Instant Coffee. Program opens with shots of three jars of the product. Format divides itself into two parts—with three contestants or "victims" sketched from their telephoned description. Then there's a break while the contestants are coming down from the ninth floor viewing room to the studio. During this interval the direct commercial is given. Comic script drawing is shown first—centering around a young couple trying to get to work in the morning. Dissolve is made to live action, with hubby never able to find anything,



Commercial on the Borden's show—James Beard "I Love to Eat," telecast over WNBT—uses this slide of Elsie the well-exploited Borden cow. ..

wife getting it for him, and then the gripe from him that there won't be time for coffee. Wife tells him he's wrong as she arrives with a tray and prepares the coffee. Patter then centers around the delicious flavor and the special Chase & Sanborn features. Additional commercial is given with the presentation of the product to each contestant, with the result that there's too much plug concentrated in the second part of the show. Presenting the package is okay, but a sales plug with each one, gets a little tiresome. Eddie Dunn and Bill Dunn conduct the show, with Sugar helping out on the commercial. Show is a weekly feature over WNBT in the 8 to 8:15 spot.

DuMont's commercial on their tele-sets, opens with a horse race, then cuts to a man enjoying it over television. Off-screen commentary then swings into the advantages of DuMont telesets — the cabinet opened, the screen pointed out, AM-FM and phonograph features, etc. Commercial is very well done, making use of the visual aspects of television to the utmost.

Standard Brands' "Hour Glass" through J. Walter Thompson over WNBT proves there is no substitute for talent. Show which featured Edgar Bergen and Charlie McCarthy is a case in point. So far as Bergen is concerned, show proved superiority of television over radio and motion pictures for his brand of comedy. Though routines followed the pattern of radio and motion pictures the much-discussed spontaneity of tele was really evident.

Show followed variety format

and included a chorus routine, Anita Gordon, magician Jim Sherman, Ray Noble, Larry Stewart, Pat Patrick, and the dance team of Elsie and Waldo. They were all good, but chief honors go to Bergen and his three creations . . . Charlie McCarthy, Mortimer Snerd and Effie Klinker, who really achieve another dimension in tele.

Commercial was smoothly integrated with the program. First commercial was introduced by having Bergen and McCarthy seated in a cafe, and after a little conversation about everyone dining out in New York, the camera picks up a waiter serving a man who engaged in talk about the merits of Chase and Sanborn Instant Coffee. Product is plugged in this dialogue, and driven home with off-screen announcement, and live studio close-ups of jar of Instant Coffee. Second commercial was centered around the theme of speedy preparation of the coffee. Mother and daughter stress the speed of preparing breakfast with instant coffee.

As is usual on the Hour Glass both commercials are sandwiched with generous portions of entertainment which precede and follow the sponsor's message. Good will entertainment and sell are smoothly blended.

This show was a strong answer to anyone who doubts the ability of an hour long, studio presentation to hold the viewer. There is one obvious answer . . . good talent, and this show had it.

Plymouth Motor Car Company

tried the second in their television programs over WRGB last month, with a third due in January. Format built around a novel quiz idea, featured a "live" Plymouth, which was in the background of each scene. Story started in the office of "Eye Magazine," with the editor after a story on the new Plymouth. Only reporter not busy is a dopey little guy (order of Lou Costello), who was sent out to get the story and pictures of the car. His journeys took him to the South where he interviewed a Southern belle; to the farm section, where he talked to a farmer. Next was a beach scene, complete with some good-looking gals and a smart little boy who knew all the answers. His picture taking concentrated on the girls and the farm, rather than the car, except one shot where he fell while taking it (and accidentally got the Plymouth instead of the

Southern Belle). On his return to the G-E studio, program reversed, with the audience asking him questions and each participant receiving a prize. Gag stuff was worked in here for he didn't know any of the answers. Closing shot was cover of "Eye Magazine" with the new Plymouth and the ad slogan. Script was prepared by N. W. Ayer and show was produced by WRGB.

Sears "Visi-Quiz" telecast from WPTZ and relayed to WNBT and WRGB is an audience viewer participation show. Prior to show's debut on the Philadelphia station, home viewers were notified of the program and asked to send in their telephone numbers. Now that show is being sent to New York and Schenectady, a similar invitation is made verbally to the viewers in those areas to send their phone numbers in so that they may be eligible for a prize.

Studio contestant picks out a card containing the phone number of a viewer. Femcee seated at a desk calls the number and the home audience is given a chance to guess the stunt. Studio contestant is really a collaborator, for the emcee whispers the name of the person he is to portray to him and viewers get the impression that the whole show is being put on for them—which is a darn good stunt for sustaining

interest and creating a "party" feeling. This same easy feeling of fun was established at the beginning of the show with the emcee Don Saxon introducing the studio audience, and the cameras picking them up as they waved to the viewers.

Production, while simple, is good and the commercial is very well handled. After each stunt the studio and home contestants win a merchandise prize from Sears. Contestant is led over to a large replica of the Sears Roebuck catalogue, opens the cover and the prize is attractively displayed. Camera comes in for a close-up as the features of the merchandise are discussed. Copies of the regular and special Christmas catalogues are also given to the winner.

Another good production trick is the sliding panel, also with the Sears name on it, which contains the props for each stunt. Quick scene shifting by the WPTZ crew has both the prizes and the props in place when needed.

About five stunts, sent in by viewers, are featured on each program, which means five plugs for Sears. Appeal to tri-area audience is pointed up at the conclusion with the catalogue opening to show Sears' phone number in Schenectady, New York and Philadelphia.

MERCHANDISING

Westinghouse, RCA and Admiral introduce new merchandise over television

Forerunner of the role that television will play as a merchandising force, was demonstrated last month when three companies used television to preview new products.

The Admiral Corporation sponsored the Wanamaker show over WABD to introduce their new Dual-Temp refrigerator. Format was an original skit called "Yes, Mr. Bingle."

Opening scene was in the kitchen where a family of three were seated around the table having dinner. Conversation between husband and wife and precocious son was about the new advertising account for which pop was angling. Mr. Bingle's Bratwurst. The brainy son, with more curiosity than manners, was reading the paper, when he saw an item about a television show which will be held in ten days to demonstrate the superiority of the Admiral Dual-Temp refrigerator over the conventional model. He read from the newspaper that the

test consisted of placing similar foods in both refrigerators, and sealing them for a period of ten days after which they are to be opened in full view of the television audience. He told pop that he should try to get Mr. Bingle's product in the refrigerator. Pop thought the idea wonderful and had it arranged. Time passage was indicated with a card saying "Ten Days Later" and the family left to go to the telecast. Next shot showed them sitting with the studio audience, as the test results in the contest of the refrigerators was about to be unveiled to a waiting world.

Miss Willie Mae Rogers, director of home economics of the Admiral Corporation was on hand with Dennis James, WABD emcee. Here skit went into a straight sales talk with the differences in freshness of the foods graphically represented. Eggs were broken, two slices of cheese compared, etc.—with the superiority of the new Dual-Temp evident.

Westinghouse introduced their new electric comforter over WABD, in the Wanamaker spot. Skit "Fair and Warmer" was produced by Bill Vance of Chicago office of McCann-Erickson. The idea behind this presentation was good in the sense that the drama consisted of a build-up (through the centuries) of the best and newest way to keep warm . . . which, of course, culminated in the application of the Westinghouse Comforter. As a bedtime story the drama would have been highly successful, for it would induce sleep with or without the latest in electrified coverings.

Humor was written into the show and chief laugh-procurer Jerry Colonna was assigned the role. He withdrew from the part after dress-rehearsal time, feeling that his humor required verbal rather than visual treatment. His role consisted of rubbing sticks throughout the play and his costume consisted of an official Boy Scout of America uniform complete with merit badges. He deserves another badge for drama following his resignation of the stick-rubbing role.

Play consisted of a long episodic dissertation on keeping warm through the ages. Episodes of this would-be historic-hysterical drama were caveman era, Roman era, medieval era, eighteenth century, and modern (Westinghouse) time.

Production of the show involved five sets, and five costume changes, four mechanical models, two synchronized globe maps, a melting iceberg, and numerous other special effects.

Commercial was integrated in the script and took up one-third of the final portion of the presentation. This was brought in by having the history of heat finally work up to a thermostat. The thermostat that the camera picked up is attached to the Westinghouse Comforter. Follows a series of scenes showing children, and mother sleeping comfortably under the new product, but father who believed in the old-fashioned blanket was very restless and unhappy. Point was well driven home via audio and video, and all the features and advantages of the new product were conveyed. Care and cost were handled, by questions and answers between the mother and the narrator at the conclusion of the program.

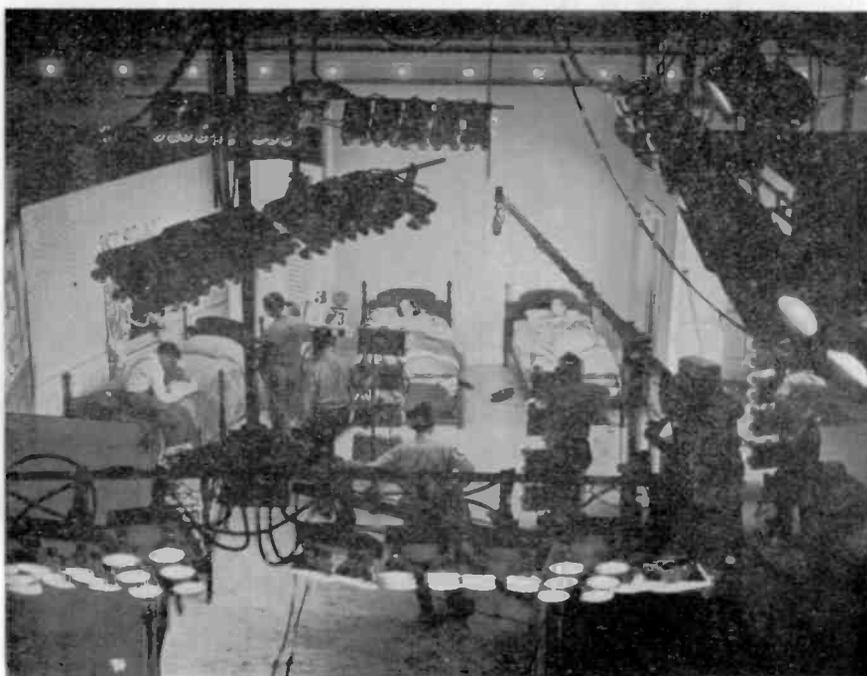
RCA introduced their television sets with a star-studded interview format over WNBT. Featuring such names as Jinx Falkenburg

and Tex McCrary, Cathy O'Donnell, Robert Merrill, Bob Hope, Edgar Bergen, Lillian Cornell, entire show was angled around the two table models and the console model, with the guests making comments and asking questions.

Opener showed Radcliff Hall, the announcer, who introduced the sets, then picked up Jinks and Tex, who, after the features of push button tuning were explained to them, humorously discussed the hazards of having a breakfast program televised. Distraction was created by Cathy O'Donnell, MGM movie find, who wanted the console model explained to her. Variety note was interjected by playing a record with a flash back to Robert Merrill singing. RCA insurance plan was pointed up by having Eddie and Bill Dunn of the "Face to Face" show (telecast an hour before) appear complete with hammer and tools to keep the set in repair. An NBC guide tour broke this session up—with the guide turning out to be Ben Grauer in a page boy's uniform. After more patter about the sets, the crowd was encouraged to ask questions and that brought out such personalities as Bob Hope, Edgar Bergen, columnist Earl Wilson and his wife, with the gag patter well handled — with, of course, the RCA receivers getting a plug. Entertainment note was added by a Lillian Cornell song.

Teaser technique was used during the preceding WNBT program, with slides of the eye-witness synchronizer trademark flashed on the screen and off-screen commentary warning the viewers that a special program was scheduled for nine o'clock. Fifteen minute trailer film, composed of all the NBC newsreel shots, immediately preceded the show, with commentary pointing up that this was the kind of quick newsviewing you could expect from WNBT. Tie-in was good—and although there was no attempt at showmanship in the show, the professional ease of the "big names" helped put it over.

Top: RCA television sets were prominently displayed in the background on WNBT's "In Town Today." Center: The "old and new" were visually compared to point up the features of Admiral's new refrigerator. Bottom: In this shot the superiority of Westinghouse's electric comforter was demonstrated over the ordinary blanket. Both Admiral's and Westinghouse's programs were presented through Wanamaker over WABD.



PROGRAMMING

Commentating techniques used with sports and special events . . . reviews of current formats.

Does the picture tell the story? Or is it necessary to describe what's happening?

Those are the number one questions with special events and sports pick-ups accelerating in almost all operating stations and ranking highest in proposed programming fare for the stations soon to open.

And that there are groups who answer "Yes" to either question is also shown by the various commentating techniques now being used.

One school of thought favors the idea that a conversational approach is best—that comments should be modeled along the lines of two people at a game cheering for opposite sides. The other group, which seems to be in the minority, believes in a play by play, slightly modified from the intensity of radio coverage.

At WPTZ, Bob Stanton, NBC announcer who has been handling the sportscasting on the Penn football games, sticks to a play by play during the game itself (obviously tho not as detailed as on radio) re-

verting to conversational comments on the "color" during the half and time out periods. In veteran telecaster Stanton's opinion, people don't need to be told "The band is now entering the field"—they can see that. But they do need to be told how many yards the ball was run back; what yard it's now on; what down it is; etc. And we agree with him. Stanton also did a creditable job on the telecasting of the Army-Notre Dame and Army-Penn games, as well as some pro games over WNBT.

In the CBS pick-up of the hockey games, Win Elliott and Bob Edge did a good job on the commentary. Elliott gave a play by play and one of the best tricks he pulled was his comment during a pile-up: "We don't know what's going on down there either—we can't see any more than you can." This was given particular force because the cameras had picked up Elliott and Edge be-

tween periods and you knew they were in a vantage spot. Comment was a subtle way of identifying the crowd in the Garden with the viewers at home. Back and forth repartee of Edge and Elliott during time outs added humor and interest—at a time when it did not interfere with the action.

WCBS-TV rodeo coverage was a good example of mixing the two techniques. As the segment televised consisted mostly of single stunts which could be caught in clear close-ups, what was happening could easily be seen on the tele screen. Straight man Win Elliott gave the events and the names of the participants, while Johnny Faulks, straight from the range, gave the "color" in an inimitable Texas drawl during back and forth patter. Technique fitted in very well on this type of event—in fact it added immeasurably to it. And most important, it never interfered or conflicted with what was happening on the screen.

On some of the NBC pick-ups, commentary was poorly timed. No one wants to hear the personal biography of a player when twenty-two men are in a heap on the field and everyone is anxious to know who finally recovered the ball. On long shots, where the players are reduced to pigmies, it's particularly necessary to give a play by play. (Perhaps best example of this was the overheard comment in the NBC viewing room during the Army-Duke game — particularly noteworthy for the major use of long shots which were employed to the detriment of the game. Person in question said: "I wish we had a radio along with us so we'd know what was really happening"!)

CBS used the conversational technique on their opening pro football game and results were not too good. With each announcer cheering for a team, conversation

Two NBC Television image orthicon cameras were placed atop the platform specially erected for television purposes at the Navy-Duke football game at Baltimore, and telecast to WNBT viewers.



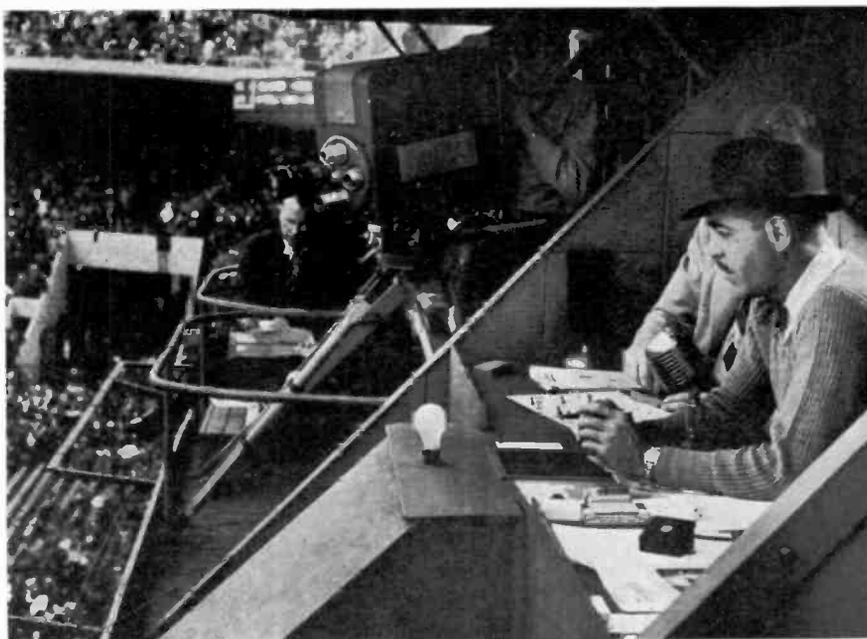
took on a "Gaston and Alphonse" complexion—and viewers were left wondering where the ball was, what down, how many yards to go, why the penalty was declared, etc. (Part of this could be explained by a mix-up at Ebbets Field that night.) But aside from that, does this type of good natured bantering really happen at a football game. Isn't it more likely that there's a bit of swearing and a lot of cheering, rather than a mild "My man is better than your man" repartee? Such chatter is a distraction to what's happening on the screen.

WBKB's experience has shown that fundamentally attention will only be maintained as long as the commentator is talking about what the audience is viewing on their screens. Audience reaction has also indicated that a modified form of play by play is desirable for baseball and football. While they have tried various styles of commenting for wrestling and boxing, audience seems to prefer that the commentator subordinate his presence to the action on the screen.

Other Events

Both NBC and CBS picked up the opening of the UN sessions. NBC, employing five cameras to CBS' two, were able to give greater variety to their pix coverage. Basically, however, both techniques were the same, with close-ups used for some of the dignitaries and the cameras sweeping the hall as the delegates arrived. Desultory commentary accompanied the pick-up. Proceedings were a bit boring, however, for in the long shot pick-ups, heads were reduced to blobs and somehow the historic importance of the event was lost in a feeling of boredom, induced mainly by not knowing what you were looking at.

After viewing all types of sports and special events, both in station's viewing rooms and in homes, our opinion, backed up by comments of "non-professional" guests, is that the picture alone is not sufficient. On the spot tension is as much a part of the enjoyment of any sport as the game itself—whether it's boxing or football; a UN opening or a hockey game. Radio has capitalized on this to the fullest, with the best sportscasters putting the excitement of every play into the rising and falling crescendos of their voices. Subconsciously it whips the home listeners into a state of



Above: WPTZ's announcer's booth at Franklin Field contains a monitor so that the announcer can cue his commentary to the on-the-air picture. Here Bob Stanton is shown giving a play-by-play of one of the Penn games. Below: WCBS-TV mobile crew picked up the Columbia games from Baker Field. Mel Allen gave the audio. Bob Edge (with earphones) is seated on the right.



excitement, similar to that experienced by the people in the stands. In our opinion the same technique is needed in television. As a concrete example, let's take football. Wonderful as television is at bringing the game into the living room,

the screen does not pick up the entire field. In the stands, your eye can sweep the field and help you to make your own deductions as to where the ball has finally come to rest. Camera angling is often deceptive, it may

show the 5 yard mark, when the ball is actually on the 20 yard stripe. Thus a play-by-play keeps the viewer content; does not give him time to be annoyed at not knowing whether the player made a yard or was halted at the line of scrimmage. And in the "conversational" technique the ball has often gone back into motion with the viewers wondering how many yards to go for a first down.

Schedules

Glance at the following schedules will point up the importance sports events assumed this fall, with football predominating but giving way now to boxing, basketball, hockey, wrestling and other winter sports.

WNBT's schedule has called for the televising of the Army games (sponsored by Goodyear through N. W. Ayer) and the Giant pro games on Sunday afternoon. Cameras are set up on the 50 yard line and camera action has varied from mediocre to excellent. In the Army-Duke game, too frequent use of long shots reduced the players to pigmies. However, on the Army-Notre Dame game, and some of the pro games, close-ups were used predominantly and tele-viewers could see the ball in flight and the plays in motion. WNBT also picks up the Gillette sponsored boxing bouts from Madison Square Garden and St. Nicholas Arena.

WCBS-TV's remote schedule on the Ford's "Parade of Sports" has been particularly heavy, including the Columbia home games from Baker Field, the Dodgers pro games from Ebbets Field; hockey,

basketball, rodeo, and horseshow. Coverage of these events has been exceptionally good. Close-ups were used almost exclusively for the football games and, while this did not give a feeling of distance to the field, nevertheless you could see the ball change hands and other intricacies of the game which would have been missed by a wide angle lens. Particularly good shots were of the ball in flight in the night games. (For description of hockey and horse show coverage, see "Report on Ford's Commercials," page 10.)

WPTZ televised the Penn home games at Franklin Field and the pro games from Shibe Park. Their set-up includes two cameras, set up on the fifty yard line, and a monitor board so that sportscaster Bob Stanton can see what's going out over the air and cue his commentary to it. Philco technique is good, with frequent use of close-ups and medium close-ups and excellent camera action in following the play. Penn games were sponsored by Atlantic Refining Co., through N. W. Ayer.

WBKB's schedule included seven Northwestern games from Dyche Stadium sponsored by Ford. Cameras were located in the Southwest tower of the main stands, giving a corner shot from a high angle. This, they felt, was an excellent vantage point, because the development of each play was readily discernible to cameramen and viewers alike.

WABD picked up the Yankee pro games, also using two cameras stationed at the fifty yard line in the mezzanine. In addition WABD televises boxing and wrestling.

WRGB sets up a regulation size ring in the studio for their boxing shows, with bleachers and chairs about it, much the same as in a boxing arena. There's no need to encourage the ringside fans to cheer—that's an automatic reaction which the mikes pick up. Often three cameras are used to pick up the action, with one camera at an elevation so as to be looking down on the ring. Announcer keeps a running story going as to what is taking place.

Local Color

Of course, at the collegiate football games there's never any lack of color. There are the bands before the game and at the halves; the shift to the cheering sections after a score or at time out periods, etc.—and all stations pick them up. WNBT's cameras brought the three-ring circus put out by the Notre Dame band to the tele viewers, as well as Lena the Hyena.

WPTZ stayed on the pix waves about a half hour past their usual time to telecast the riot at Franklin Field after the Penn-Princeton game—which should have convinced Philadelphians that they have an extremely bellicose police force when it comes to defending two goal posts. Cameras swept the field picking up the fighting at the posts, the charge of the mounted police across the fields and into the stands to herd the crowd back, and caught in close-up the unlucky sailor dragged across the field between two police on horseback. (Final score: Two goal posts down—three Princeton students jailed.)

Left: WNBT's "Let's Rhumba" is a fifteen minute dance instruction format featuring D'Avalos. Series will evolve around Latin American dances, with particular emphasis on popularizing the "Ranchera." Right: WPTZ's "The Man from Cairo" was one in their monthly series of dramatic shows. Night club setting below was one of three scenes used in the play.





Left: WCBS-TV's election night coverage used a two bay studio set-up, with one side devoted to the national happenings and the other to local events. Pictures of the candidates were used with the tally written in under their names. Right: WRGB's "Jury of Public Opinion" revolves around a question of national interest. The new G-E electric opinion meter is used to record the opinions of the jury of twelve when the question is first broached. After the pros and cons have been argued by two experts (shown at left), opinions are again registered to record the changes in viewpoint.

CBS' Bob Edge devised an interest holder for the pro games when such collegiate color is missing. Charts showing the various formations of football and hockey have been used to explain the games.

WNBT brought some glamour into their remote pickups with the telecasting of the "gala world premieres" of "The Razor's Edge" when it opened at the Roxy Theatre, and "The Best Years of Our Lives" at the Astor. Three cameras were used for each telecast—one under the marquee of the theatre; another in the lobby and a third in the balcony overlooking the lobby. Among those interviewed at the openings were Darryl Zanuck, Tyrone Power, Gene Tierney, Clifton Webb, Myrna Loy, Dana Andrews, Virginia Mayo, Cathy O'Donnell, and director Edmund Goulding. Bob Stanton, NBC television announcer, stationed outside the theatre, described the arrival of the guests; Ben Grauer handled the interviews in the lobby and Radcliffe Hall described the scene from the balcony.

W6XYZ's recent mobile coverage included a two-hour pick-up of the Armistice Day parade and ceremonies at City Hall. Semi-finals and finals of the professional hard-court tennis championships, featuring Bobby Riggs, Donald Budge, William Tilden and others were televised from the Los Angeles Tennis Club, from noon to five p.m. on the two days they were played off.

public service

WBKB's election night coverage included visits to both Republican and Democratic headquarters.

Proof of versatility of mobile equipment was given by the fact that the WBKB staff was able to move the entire unit from one club to another in less than an hour—including running the coaxial cable 42 floors to the top of the Morrison

2 New Tools FOR TELEVISION

S-F Finder

For studio and remote shot-planning—you know your pick-ups and light placements without carrying your camera.

NOT for the camera—but for YOU! NOW you can know IN ADVANCE exactly what the camera will see.

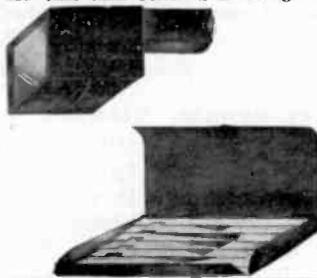
An exact image viewer which gives you in a pocket size, the various matelung magnifications and fields of views of your television camera—long shot to close up.

- Its tiny turret mounting carries precision-ground lenses which match the ike's 6, 8, 12, and 14 inch lenses. Other focal lengths will be substituted upon request, as will be lenses to match orth or other cameras in place of ike mounts.

AND, this director-type viewer, styled to the last inch, carries a pop-up monochrome filter for checking lighting and contrast balance.

- No need to put cameras on the line or trundle them around the studio—no wasted rehearsal time for producer, directors, cameramen, designers or lighting directors

\$49.50 post paid, with any four lens choices. Mail orders invited for this and other S-F designs.



Shot-Plot Set

This effectively styled set carries eight transparent plastic drawing instruments which are translations of the fields of coverage of your television camera's 6, 8, 12 and 14 inch lenses. Two angles of view, horizontal and vertical for each lens, make up the eight piece plot set.

- Now you can scale out your sets and camera shots in vertical or horizontal plot on special scale-ruled plot paper.

- Know your camera coverages for studio and remotes, plot your scenes, cameras and action for the most effective shots—see what you cover and from where—top to bottom and side to side.

3 sizes of scale-ruled plot paper included in each adroitly designed case—ruled 1/8, 1/4, and 1/2 inch to one foot.

- This Shot-plot Set is designed to help you plan the best lens choices, set designs and camera placements at your own desk.

\$22.50 post paid, with ike angles for 6, 8, 12 and 14 inch lenses. Other lens fields for this and other cameras substituted upon request. Mail orders are invited.

STAN FORD ASSOCIATES

Designers of the Hollow Cross System for Television Lighting.

5237 GREENWOOD AVENUE CHICAGO 15



WRGB's Armistice Day program, "Shades of John Paul Jones," produced in cooperation with the Navy, featured some of the Navy's oldest war relics. Program was in line with increased interest of the Navy in television, as exemplified by incorporation of a television division into its regular radio section.



WNBT's "The Last War" was a fantasy on a world completely dominated by animals. Luminescent wire masks and special costuming and scenery effects were devised to underscore the central theme of this philosophical drama.

Hotel. Six engineers handled the job.

WCBS-TV mixed their election returns with pick-ups of the horse show from Madison Square Garden. In between military, dressage and

hunter events, viewers were brought back to the studio for election news. Simple, two-bay studio set-up was used, with one bay devoted to the national trend and the other to local and New England races. Pictures of the candidates

provided visual recognition with the returns written in under the photographs.

WTTG DuMont Washington outlet, will televise the "American Forum of the Air" starting the first of the year. Oldest forum in radio, program will be picked up from the Shoreham Hotel in Washington. Originated by Theodore Granik, Washington attorney who acts as moderator, controversial issues will be discussed by notables from camps of opposite viewpoints. Program will be relayed to WABD, the New York station.

WRGB's latest in a series of experiments with news presentations, televises what appears to be a large ticker tape, carrying headlines of the news. A commentator follows the showing of the headlines, telling the story in his own words. Presentation was looked on strictly as an experiment.

current

WRGB's "National Book Week Program" was based on Hans Christian Anderson's fairy tale, originally known as "The Goblin and the Huckster." (Out of deference to "The Huckster," title for this show was changed to "The Goblin and the Grocer.") A marionette goblin was the focal character who talked with clock, cash register and scales in a grocery story setting. Story centered around his indecision as to whether he would prefer to eat butter or spend his days reading the books in the attic. When a fire broke out and he saved the books—forgetting about the butter downstairs—his decision was made for him. Marionette was built and operated by Joe Owens, a G-E employee.

WBKB's "Cover Girl," weekly fifteen minute show, is presented by the Patricia Steven finishing school for models. Story centers around three girls and their dreams. Narration, in semi-comic fashion, sets the stage, dissolving out into a close-up of one of the girls. Same technique of fast dissolve, followed by close-up of each girl is used until all three are introduced and in a sentence or two give their points of view. This particular segment centered around the girls' dream men. Jeannie described the man she met on the train with a flashback used to dramatize the story. Then as each girl sits and dreams, same flashback

technique was used. Corrinne's idea of the reckless, dangerous type dissolved into a dark street scene with Humphrey Hogart leaning against a lamp post and Corrinne slowly moving close to him to the tune of "As Time Goes By." Melodramatic lines lead to a dance number in lieu of farewell. Smoky's dream man—the young business exec—showed the two of them in his office, going over his schedule, complete to three minutes left for split second decisions. Dissolve from scene, picked up the three girls still sitting on the couch, deep in thought, with chins in hand—and the narrator closed the tale, with an invitation to tune in next week.

WCBS-TV's "Saturday Revue," weekly variety program which premiered last month over the station, started as a combination dance, fashion and news highlight show. First few shows, however, were not up to par, with the fashion end in particular falling short. Originally ten beautiful girls were used to model the clothes. Now, however, integrated format has been adapted, with a night club setting as background. Patrons entering the club give the fashion show. Program has featured some top night-club and stage names, among them Jean Sablon, French singing star; Ellsworth & Fairchild, dance stylists; swingstress Maxine Sullivan; Paul ("Born Yesterday") Douglas; fast steppers "Tip, Tap & Toe," and Hal LeRoy. Program is directed by Paul Belanger.

WABD's "Faraway Hill" is one of the first attempts to put on a regularly scheduled television soap opera. Written and produced by David Lewis of the Caples Company as an agency-sustained show, it has all the elements of let-the-soap-chips-fall-where-they-must drama with heartbreak, love, noble rejection, death, gossip, and plenty of eternal triangle.

The seventh chapter opened with a rustic sign carrying the name "Faraway Hill" and camera then cut to central character, Karen St. John, who with tear-filled eyes reviewed the action of the previous chapters in a manner which successfully projected her character, and brought the viewing audience up to date with the latest crises. At this point the camera again picked up the rustic sign, but this time names of the rest of the cast were flashed across it. As each name appeared an off-stage voice established the identity and rela-

tionship of these other characters. Well-timed musical chords added proper mood here.

The half-hour play moved through its scenes with a liberal serving of emotionalism which should satisfy the vast segment of the female populace who enjoy a good cry. The ability of the actresses to televise their tear-filled eyes certainly added enchantment for people who react tear-for-tear.

In this seventh chapter there were several scenes among which were the farmhouse kitchen, country church, and one on top of a hill with a well-painted backdrop of the distant valley, and surrounding hills. This backdrop had the farmhouse where most of the action took place painted on it. This was cleverly utilized when action switched from hill to farmhouse kitchen by having the camera sweep down the valley to a close-up of the house, and then into the farmhouse kitchen. Other visual devices were close-ups of a clock, and calendar to establish time passage. Good use was made of off-stage narration and bits of mood music to explain and heighten the psychological interplay of the tearful triangle. At the point where you felt the soap bubble was about to burst, a card appears proclaiming "Continued Next Week."

drama

WPTZ's "The Man From Cairo" is one in their series of dramatic shows, ranging in length from 40 to 60 minutes, which are put on as sustainers about once a month. This particular presentation ran for 55 minutes and required 4½ hours of camera rehearsal after relatively little dry rehearsal. Three sets were used—a nightclub interior, a rooftop setting and a dining room scene. Special rehearsal for the stage crew was also necessary because a complete change of sets was needed in the fifteen minutes between the previous show and this one.

WNBT's "The Last War" was a clever fantasy presented as an armistice day feature. Production was well handled with specially created costumes and luminescent wire masks for the "animal" characters in the play. Theme centered around these "animals" who had gathered together to discuss man's fate when they discovered they had inherited

(Continued on page 39)

Major film company executive Completely sold on television

- Will give up present executive position to get into television now. Twenty years experience in all phases of motion picture industry—production, distribution, sales, newsreel, talent, etc. Have closely studied television industry for some years now. Fully acquainted with its many problems.
- Feel completely qualified for station managership or heading up of special events department.

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New York 22

SHEDDING new light on the economics of film production is the report of the Association of National Advertisers titled "New Horizons for Business Films." This report is based on a survey of the entire A.N.A. membership. The study was projected from two surveys; the first, classified companies as to the extent of their experience with films, and inquired into their future plans. The second survey was more intense, and was based on personal interviews with representatives of sixty-seven companies whose advertising appropriations ranged from modest to huge, and whose product lines covered a cross section of industry.

Here is part of the report which deals with the factor of costs:

Motion Picture Costs

"How much does a car cost?" There is no answer to this question. No more can you expect an intelligent answer to the question, "How much does a movie cost?" without knowing where it is to be bought, for what purpose it will be used—and how much the buyer is willing to pay to impress the neighbors.

Nevertheless, in this section, we try to classify films and give some average costs for all various types of films.

Data is from the individual questionnaires supplied by members on this survey. Widely varying practices in the costing of film operations were observed, although all had in common the commendable aim of distributing "burden," or department overhead, to get realistic costs. One company is able to achieve this literally. The Film Department's program calls for 24 productions a year, on a two-per-month schedule, and accordingly each production is charged with its proportionate share of overhead. Direct out-of-pocket costs are added, to give a figure which accurately represents the total production cost of each film.

Films For Both Theatrical and Non-Theatrical Showings

These are films which have been used during the war by several large companies. A long version, which usually runs somewhat over 30 minutes, is available in both 16

and 35 mm. In addition a one-reel short is made for theatrical showings.

Production costs (these films were made as long as three years ago) range from \$50,000 to \$85,000 for the entire operation, plus about \$15,000 for the prints. Costs are reduced, these companies report, when production and distribution plans for both versions are completed in detail even before the script is written.

Black and White Films

The largest number of questionnaires covered black and white institutional pictures made by outside companies. They divide about 50-50 between films of simple content and major productions with professional casts. About half the films are in technical animation; a third use lip synch. On cost per reel, the films with relatively simple production techniques range in price from \$2,560 to \$9,740 with a median price of \$6,350. The median price of the more complicated films is \$20,150 with a range of \$12,732 to \$41,700 per reel.

Product Promotion Films

Made by Outside Producers

Six sound films in black and white range in price from \$1,980 to \$10,000 per reel. The median-price movie was \$6,600 per reel—this film contained technical animation sequences, while all other films in this series were direct photography only.

no platitudes
no rosy prophecies
just solid fact

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The quantity of prints was relatively small for this series, and the median rate was \$13.45 per reel for a print order of 50.

A group of three sound color films made direct in 16 mm. Kodachrome ranged in price from \$4,900 to \$12,225 per reel. Print costs were between \$60 and \$75 per reel depending on quality.

Made by Own Companies

Production costs on a series of nine films made during the war period by A.N.A. members had the extreme range from \$326 per reel to \$8,250. The low price films were shot by the companies' field salesmen and sent to the home office for sounding. Excepting these two, the range is from \$2,855 per reel to \$8,250 with \$5,200 as the median price.

Made by Outside Producers

One company reported on two series of how-to-do-it pictures. Techniques were real photography and technical animation. The films, produced in 1942 and '43, were shot on black and white 35 mm. film, and both 35 mm. and 16 mm. prints were made. One series cost \$4,600 per reel and the other \$5,000.

Four employee indoctrination pictures are classified in one comparable group. These were not made for entertainment and used a relatively inexpensive cast on location. Only one had lip synch, and all were black and white. They ranged in price from \$9,450 to \$12,700 per reel, with a median of \$12,200.

Produced by Own Company

In a series of four, all shot on 16 mm. Kodachrome, the following prices were reported: For a film with direct photography and voice over, \$2,675 per reel. Two films, both with technical animation, one with lip synch, about \$5,500 per reel. One film with both technical and cartoon animation and lip synch, \$9,215 per reel.

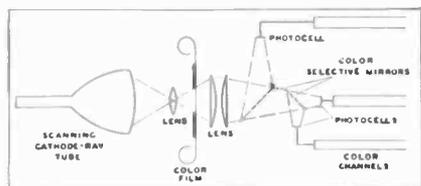
Sales Training Movies

With one exception, all films reported in this category were produced by outside companies. A wide range of prices was reported with a median value of \$7,325 per reel.

EQUIPMENT

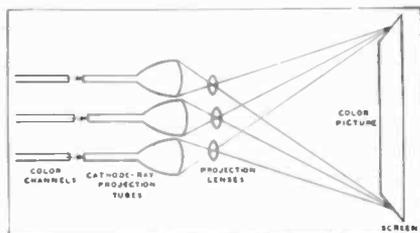
All-electronic color . . . recent patent grants

THE odds are that in five years, when RCA promises color television, the system then offered will bear little resemblance to the method shown at their recent demonstration except for the basic principle of all electronic color.



Color Film Scanning Unit

There are many electronic systems in the laboratory. The one that RCA chose to demonstrate was probably the method that could be demonstrated most easily at this time.



Simultaneous Color Picture Projection

RCA's present system briefly, is based on simultaneous color transmission. Transmission of the picture is achieved when a light beam from a kinescope is focused through a picture and separated into component colors by a system of mirrors and photoelectric cells. Each of the three transmitted basic colors, red, blue and green, has 525 lines and also the same horizontal scanning rate and the same picture repetition rate of thirty pictures a second as in present commercial television broadcasting.

The receiving set is equipped with three 3-inch kinescopes which separately receive the signals representing red, blue and green. This trio of kinescopes is called a trinoscope. From it the three color images are optically projected into a composite picture which appears on a 15x20 inch screen.

Perhaps the outstanding feature is the removal of the threat of obsolescence of low frequency black-

and-white television receivers. Since the electronic characteristics and all of the standards including the synchronizing pulses are identical to those of the present black-and-white standards, any broadcast from color stations using the electronic simultaneous system can be received clearly on low frequency black-and-white receivers by the addition of a simple inexpensive radio frequency converter.

A television station can start out on black-and-white transmission and eventually operate a monochrome transmitter on low frequencies and also an electronic color transmitter on ultra-high frequencies using the signal of the color camera to operate both transmitters. In addition to this, the high frequency color transmitter will also be able to send pictures out in black-and-white. With this arrangement the problem of obsolescence for the broadcaster as well as the viewer is reduced to a minimum.

Interesting is the timetable of laboratory demonstration of elec-

tronic color television as outlined by RCA.

Live-action studio scenes by the middle of 1947.

Outdoor action scenes by the latter part of 1947.

Large-screen theatre-size pictures in 1948.



Illustration above is a close-up shot of the "Trinoscope" projection assembly used in the RCA electronic color receivers. This consists of three 3-inch kinescopes which separately receive signals representing red, blue and green images and projects them optically as a composite color picture on the 15x20-inch screen at the top and front of the set. Below, Ray D. Kell, head of the Television Research Section of RCA laboratories examines the "Trinoscope."



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patents

Transmitting Tube

Russell H. Varian, Wantagh, N. Y., won No. 2,410,115 on a photoelectric device which utilizes an unusual electron multiplication process (10 claims allowed, application for patent Sept. 2, 1942, assigned to Sperry Gyroscope Company, Inc.)

The extremely sensitive transmitting tube covered by this patent is made possible by a lens system which is used to focus an optical image on a photoelectric surface.

This converts the optical image into an electron image, which then may be intensified as a whole by utilizing the effect of secondary emission to obtain electron multiplication. The intensified electron image then is converted back to an intensified optical image.

Varian comments that intensification of an optical image has been a long-sought objective in the industry, in order to make possible visual detection of the presence of objects too dimly illuminated to be seen by the human eye.

The electron multiplier here patented makes possible a tube which

incorporates both the electron multiplication principle of the Farnsworth dissector, and the storage principle of the Zworykin iconoscope. It intensifies the electron image as a whole with the electron image remaining intact.

Cathode Ray Tubes

George W. Pratt, Lancaster, Pa., received No. 2,409,514 on a new method of coating cathode ray tubes to increase the breakdown potential across the gap between conductive regions on the bulb walls. Some types of cathode ray tubes are constructed with electrodes comprising conductive coatings on the inner

wall of the tube. In these, the second anode and the accelerator electrode are separated by a gap of as much as an inch of clean uncoated glass to permit a difference of potential of several thousand volts to be maintained. Arcing and spark discharges often develop and cause considerable trouble.

Under this patent, a gas-free adherent coating is applied to the wall of the bulb between the regions of different potential. The coating is formed of a fine powder, preferably ferric oxide, mixed with an alkali metal silicate such as sodium silicate. When a layer of this material is striped on and baked, a hard, smooth, substantially gas-free coating is formed. It appears to be almost electrically non-conductive and is dark red in color.

The patent, on which 10 claims were allowed, was assigned to Radio Corporation of America.

Programming (continued from page 35)

the earth after the last war.

Show opened with scene in heaven and showed an elderly dignified gentleman looking at a chart of the tree of evolution, whose top-most branch showed man. He took a pencil and crossed man off. An angel appeared and he entrusted her with the mission of bringing the last man back from earth. He then pulled down a screen and showed the angel what had transpired on earth since 1945. Film clips of devastation were then projected, backgrounded with very stirring music. War and more war through the years, tanks burning, men marching, and finally the scene of horror skillfully dissolved into the studio setting and the live drama began.

Through allegory, and philoso-

phical discussion the play established its final point which was that man had failed in his mortal life. Final studio scene faded into a filmed quotation from Charles Darwin as the narrator read the words.

It seemed that the play was really not an anti-war play after all . . . but a one-acter proving that life was really unimportant, if one believed in the soul's immortality. Despite these philosophical conclusions with which we will not argue, the presentation with its well-timed usage of excellent film clips and unique costuming, background, stirring music, and fine acting provided viewers with a highly diverting and stimulating drama.

The play was under the direction of Warren Wade, executive producer for NBC Television.

One Man's Reflections (continued from page 21)

able the transmission of such films. Of course the film can sometimes be picked up from local sources—such as amateurs or even local professional cameramen. But in most cases it is more likely that a station employee will be sent to the event in order to photograph it. The station will also require skilled writers and commentators who will supply the running description, with added music or sound effects, which will accompany the film.

Film Equipment

It has also been found that there are times when available feature films or shorts provide a reasonable entertainment level for the audience. If it is contemplated to use such commercial films, a 35-mm film projector or two, and camera chains which can be used with these projectors, must be available.

Experience has also shown that some live-talent programs require a certain amount of "dressing up." Still pictures may of course be shown in connection with commercial announcements. This process requires a slide and still-film projector as usual, with a camera chain available to transmit the picture.

Added interesting "effects" are also useful at times. For example, kaleidoscopic or shifting patterns can frequently bridge an otherwise dreary gap in the video transmission. A few such "effects" devices should be available together with a camera chain to enable transmission of these images.

At present, a separate camera chain is not needed for 16-mm film, for stills, and for "effects." Using some ingenuity, one or two cameras can fully meet all such requirements interchangeably.

If the station wishes to enter into the more elaborate realm of presentation of live-talent program, equipment demands increase and may, in fact, be expanded almost indefinitely.

Live Talent

Three types of live-talent performances have already found considerable favor with the television audience. There is the typical dramatic or comedy program, the vaudeville type of program, and the novelty or demonstration type of program. In the dramatic program there may be presented anything from a short "curtain raiser" to a complete theater production. Vaudeville programs may include soloists, dancing, acrobats, magicians, and a host of other acts which pleased the theater audiences of long ago and which have been received equally enthusiastically by the present-day television audiences. The novelty program may include, for example, audience-participation presentations. These shows are frequently human in their appeal, and sometimes extremely comic. Demonstration programs, for example, in the line of cooking, house furnishing, and the like will be of interest to a goodly percentage of the audience.

If the preceding type of live-

television program is to be offered by the station it is clear that it must have available some scene docks, stage lights, at least three camera chains and master control equipment. Depending upon the number of programs to be offered and the simple or ambitious nature of the program, the station must expand its facilities to correspond to its needs.

While the preceding examples of program types and of required equipment are purely illustrative, they should assist the television station owner in determining the type of equipment which he will need. Television stations must select the type of service they are prepared to render with due regard to the economic conditions in their community, the nature of the audience, station affiliation and non-affiliation with a television network, the availability of local talent and of local events of interest, and other pertinent factors. Once these elements of the program are determined, a thoughtful analysis will make clear the type of equipment required to enable the station to please its audience and to develop its program structure on the basis of operation which it has carefully selected. But such deliberate planning of programming and the provision of only the corresponding necessary apparatus will avoid unnecessary investment in equipment which may not be needed in the early operation of the station.

EDITORIAL

Why Members of the American Federation of Musicians Are Not Working for Television

By James C. Petrillo

IN February, 1945, the International Executive Board ruled that members of the American Federation of Musicians shall not play for Television in any form until further notice.

I believe it necessary to give an explanation of the Executive Board's action:

The introduction and development of Television presents the same threat to employment of musicians as did the change from silent to sound movies. As Television progresses from one stage to another, it is apparent that movies will play a great part in its future, and that it is possible to produce the majority of Television programs in "canned" form, thus eliminating all radio enjoyment. You all know, through bitter experience, that when the Vitaphone and Movietone were installed in the theatres of the United States and Canada, we lost the employment of 18,000 musicians almost overnight.

The American Federation of Musicians is determined to avoid a repetition of that tragic experience, and until we find out exactly where we stand (by that, I mean whether Television is to destroy our employment in radio, or whether it is going to put men to work, or other means found whereby our employment opportunities will not be lost), we are not going to render services in the making of Television.

Let us speak frankly. When we lost the employment of 18,000 men in the theatres, did the theatrical interests or anyone else worry? Of course not. What happened to the musicians who were in the pit and who have now disappeared because of a new invention? Thousands of them embalmed their instruments and sought other occupations; hundreds could find no other suitable employment; others went into less remunerative employment; and many, to their great sorrow and grief, were unable to follow the profession of music ever after. I can think of no industry that has made more money than the moving picture industry in the past few years. Have they put any more men to work? They have not. They told us then, what the radio people are telling us now—"When we build our large theatres, we will put more men to work." Well! They built their large theatres, and we have

fewer men working in the theatres today than at any time in the history of motion picture theatres. The radio people say—"If we make money, you will make money." This is the same language that the theatre people used.

We have been fooled so many times and misled by the employers so many times by their saying that every new invention would help us, that if we permit ourselves to fall in line again with that kind of talk, we deserve the consequences. However, the musicians of the United States and Canada have seen the light, and they understand that the action taken by the International Executive Board is a wise one.

Television in many respects is similar to moving pictures. Executives of broadcasting and picture industries are holding conferences as to the use of moving pictures in Television. Of course the American Federation of Musicians cannot permit any moving pictures made with the services of our members, for theatres, to be used for Television.

Television is not going to grow at the expense of the musicians. As Television grows, the musician is going to grow with it, or we are not going to assist in its development. The sooner our critics—I should say our "severe" critics—understand that musicians, who have been exploited for years, studied their instruments for a livelihood and not just to play for the love of it, the better off we will all be.

The employers have exploited the musicians for so long that they still think we are not serious in our demands for better working conditions. Well, I can say with all the sincerity that I possess that we will never stop fighting until we are given proper recognition, the same as all other workers in the United States and Canada, who are not criticized as much as we are in their attempts to improve their living standards. The only difference between the other workers and the musicians, is that we make our living by playing instruments, but when it is all said and done, our problems are practically the same. There is no greater cause on earth than to fight for your livelihood, and for those who are dependent upon you.

This statement is printed here in its entirety for a better understanding of Mr. Petrillo's reasoning. Here in its simplest form is the old "make work" objective. Surely Mr. Petrillo basically realizes that his attempt to fight economic and technical progress must eventually be unsuccessful.

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J. R. Poppele

President

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J. R. Poppele is vice president, secretary and chief engineer of Bamberger Broadcasting System, and president of Television Broadcasters Association.

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