

# Televiser

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

A SCENE FROM A WRGB LIGHT-OPERA



IN THIS ISSUE—ARTICLES BY

• Du MONT, EDDY, DE FOREST, KNIGHT, LOHR, POPE, GOLDSMITH, NELSON, WATERS, CONOVER, Mc GRATH, CUFF, ETC, •

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# Televiser

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IRWIN ALLEN SHANE, *Editor and Publisher*

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*Editorial Assistant*

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*Staff Photographer*

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## Meet the Contributors . . .

\* \* \*

DR. HENRY CASSIRER ("Telecasting the News," Page 13), CBS news coordinator, is also Assistant Director of the CBS Short wave Listening Station. An expert on political warfare and a linguist, he has been with CBS for the last four years.

\* \* \*

HARRY CONOVER ("Are You Videogenic," Page 19), is one of the country's best known model agents, allegedly the discoverer of more famous beauties than Flo Ziegfeld—and a qualified expert on who registers best on a television screen. By the way, are you videogenic?

\* \* \*

ALLEN B. DU MONT ("Television's Public Services," Page 53), is president of the TBA and head of Allen B. DuMont Laboratories. His company's progressive television outlet, WABD, is responsible for many an advertiser and producer getting their first exciting taste of television.

\* \* \*

COMMDR. WILLIAM C. EDDY ("Visual Effects," Page 26), director of Television Station WBKB, Chicago, has many television inventions to his credit. His book, "Television," from which the article is taken, will be published in the Spring by Prentice-Hall, New York.

\* \* \*

LEE DE FOREST ("Television Sets \$2 Per Week," Page 51), is one of the best known names in radio and television. His invention of the vacuum tube in 1903 laid the groundwork for radio and television to follow. His article will start you thinking about the economic problems that face television.

\* \* \*

DR. ALFRED N. GOLDSMITH ("From Shadows to Light," Page 55), a recipient of the Television Broadcasters Association first annual award, and one of television's best known technical consultants and inventors, is a member of the Radio Technical Planning Board.

\* \* \*

PAUL KNIGHT ("In Search of a New Art Form," Page 35), is director of Philco's television station, WPTZ, in Philadelphia.

\* \* \*

LENNOX R. LOHR ("Programming—Some Basic Considerations," Page 38), is a former president of NBC and author of the book, "Television Broadcasting." (See Review on Page 59.)

\* \* \*

SANFORD MEISNER ("A Broadway Director in Television," Page 15), came to television with a rich backlog of Broadway experience, both as actor and director. As an Associate-Producer of the Television Workshop, Meisner has staged many Workshop hits, including "Woman Who Was Acquitted," "Crime in the Clubhouse," "The Eighth Step," etc.

\* \* \*

PATRICIA MURRAY ("The Television Performer," Page 17), was Miss Television at the New York World's Fair, a Powers model, a star of the movie, "I'll Tell the World" (shown at the Fair), and a television artist for both NBC and CBS before taking over her present jobs as regular announcer for "Wednesday's at Nine is Lever Brothers Time" (via WABD-DuMont) Television editor of *Printer's Ink*.

(Continued on page 62)



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# LETTERS TO THE TELEVISER

Dear Sir: Congratulations on the excellent quality of your TELEVISER Magazine. The quality and variety of its content on television trends, problems and opportunities sets a standard which will be difficult for others to emulate. In my opinion, your magazine is so fascinating and practical as a guide in a new field of service that it should be in every high school library. Its value to students interested in scenario writing, dramatics, stage settings or mechanical aspects of television is readily appreciated. Your first issue is a masterpiece.

FRANCIS WRIGHT, *Supervisor  
Board of Education  
St. Louis, Mo.*

Dear Sir: Was most interested in your excellent editorial, especially in your proposals on the necessity of video audience research as the first requisite to effective programming.

NORBERT MUHLEN, PH. D.  
*New York City*

Dear Sir: We're finding The Televiser extremely readable and informative and think you are doing an excellent job. Keep up the good work.

ROY M. SCHWARZ  
*Fitzgerald Advertising Agency  
New Orleans, La.*

Dear Sirs: Fifteen persons read The Televiser through thoroughly. Would like to see it published monthly.

CHARLES C. CRAIG  
*Station KFXM  
San Bernardino, Cal.*

Dear Sir: Enjoyed your publication immensely. . . . The choice of articles was excellent and I like the illustrations. I wish you would do more of them.

E. MUSCHANY  
*Station KXOK  
St. Louis, Mo.*

Dear Sir: Your magazine very capably covers the field of television from every angle. . . . I wish you could include more on the technique of televising, such as camera angles on certain scenes, panning from one set to another, etc.

CHARLES N. SMITH, JR.  
*New York City*

Dear Sir: I read and re-read your magazine and then turned it over to the staff. I like especially: "How to Get Television Experience Now"; "The Television Director"; "Programming" and "Television Station Operation." I think the engineering, casting and concrete programming topics should be more technical. . . . A monthly issue would be far preferable. . . . as our interest and knowledge would be more sustained.

FRED E. WILSON, *Program Director  
Station WIND  
Chicago, Ill.*

Dear Sir: The article by Tom Hutchinson on "Programming" and by Samuel Cuff on "Television Station Operation" were particularly enjoyable. . . . I wish you every success.

LEONARD POWER  
*Educational Consultant  
New York City*

Dear Sir: Your magazine greatly interested me. Six other people thoroughly read my copy. I would like to see an article on the selection of junior television producers—and the training they should go through.

PHIL LALONDE, *Director  
Station CKAC  
Montreal, Canada*

Dear Sir: I find your magazine very interesting. . . . and definitely think it should be published monthly. I would like to see, from time to time, outstanding television scripts reprinted in part or in toto.

C. F. CHAPLIN  
*Hillman-Shane-Breyer  
Los Angeles*

Dear Sir: I looked over the copy of "Televiser" carefully. I found it very interesting and to those in the trade it would seem to me to fill a distinct need.

C. H. SACKETT, *Principal  
Southwest High School  
St. Louis, Mo.*

Dear Sir: Our Program and Engineering Departments like your magazine, including the choice of articles, the illustrations and the overall appearance of the magazine. . . . We like best the articles on programming and production and on the television director. . . . I think the articles were probably technical enough for a first issue, although some sections might well be more technical in future issues. . . . Our copy was read, rather thoroughly, by five people. . . . the general impression seemed to be that the magazine might well be a monthly.

RICHARD B. HULL, *Program Director  
Broadcasting Station WOI  
Ames, Iowa*

Dear Sir: I think the arrangement of the articles and the general over-all appearance of your magazine is exceptional. I liked the illustrations and the articles which I like best were the ones on programming and production. I should like to see the magazine published monthly.

NEG MONNETT, *Radio Director  
Dan B. Miner Co.  
Los Angeles, Calif.*

Dear Sir: Let me congratulate you upon your initial issue of the "Televiser." It will fill an important need. . . . The format of the magazine was very well done and the articles and illustrations used were of much interest.

JIMMY DALEY  
*Jimmy Daley Attractions  
New York City*

Dear Sir: I liked your magazine, the articles, the illustrations and the general arrangement. . . . I feel you could use more illustrations. . . . and also material on the practical "dollars-and-cents" advertiser's outlook today.

DAVID W. DOLE, *Assoc. Radio Director  
Henri, Hurst & McDonald, Inc.  
Chicago, Ill.*

Dear Sir: I was much impressed by the "Televiser" and think you are doing a fine job. Your magazine was thoroughly read by six people in my office.

MAX GERTZ,  
*Gertz Dept. Store,  
Long Island.*

Dear Sir: Your magazine serves a growing need by its concentration on an art which is talked about by many publications but with a lack of the definiteness contained in the "Televiser." . . . I especially liked the article on how to get into television. Why not include a "gossip" column about television personnel in various stations about the country?

LARRY CARL, *Staff Announcer  
WINX Broadcasting Station  
Washington, D. C.*

Dear Sir: Was well pleased with your magazine. . . . and think it a commendable start. . . . The choice of articles seemed balanced and the illustrations, both in number and in quality, were superb. In future issues, I would like to see more technical articles. . . . more programming. . . . and descriptions of personnel problems. Five people read my copy cover to cover.

GEORGE DINNICK  
*Station WRUF  
State & University Radio Station  
Gainesville, Fla.*

Dear Sir: I very much enjoyed your new magazine, "Televiser." A great deal of the material is particularly interesting to me from the standpoint of programming television. . . . to date there has been a great deal written relative to the technical side of this new medium, but not too much as far as programming and production is concerned.

W. GORDON SWAN, *Program Manager  
Westinghouse Radio Stations, Inc.,  
Boston.*

Dear Sir: Your articles are just about right and definitely appeal to a radio man like myself who knows little or nothing about television. Since I am fundamentally interested in production, your article on television production interested me a great deal and also the very well written article on the adaptation of a radio play for television. . . .

My copy was thoroughly circulated among our office and was read by at least ten executives. I think the "Televiser" should be published monthly especially for those of us so far removed from the center of television that a magazine such as yours is our only connecting link.

A. E. AINGER, *Manager, Radio Department  
Cockfield, Brown & Co., Montreal.*

Dear Sir: I like the "Televiser" very much. All the articles were interesting. I enjoyed the illustrations and the magazine was easy reading. . . . My only suggestion for changes is to allow the people who are working day after day in television studios to tell their experiences. They are people who really know. . . .

MIRIAM ORR,  
*1255 Granger Ave.,  
Lakewood, Ohio.*

Dear Sir: Our Committee became so enthused over your magazine "Televiser" that we felt the need of circulating it among our membership on a large scale. Could it be possible for you to give us a reduction in price if we were to order in lots of 100, or 250, or 500?

R. CURTIS DEAN, *Chairman  
Affiliated Committee for Television  
Hollywood, Calif.*

# WASHINGTON VIDEO-NOTES

By LARRY CARL

HERE seems to be the usual haze hanging over television here in Washington as in a good many other cities. The uncertainty as to whether television is to stay in the present megacycle range or move into the ultra-ultra high frequencies is a stumbling block which can be cleared up only by the FCC. As far as television in the Nation's Capital is concerned at this particular moment, there's plenty of "smoke" and some fire which threatens to break out once the WPB relaxes its equipment freeze—and the FCC starts to re-open its now bulging "pending files." But to give TELEVISER readers a picture of television at this present moment here in Washington, suppose we take up the stations by channel applications. Perhaps, to begin with, we should point out there are now 8 applications for "look and listen" transmitters here on the banks of the Potomac. They run something like this:

\* \* \*

## CHANNEL 1—(50-56 MEGS)

Applied for by Du Mont

Les Arries, the genial Du Mont manager in Washington, states his company's plans for their projected Washington tele station are somewhat clouded at this point by the FCC study as to where television should go in the "radio spectrum." Du Mont, in which Paramount Pictures has a big interest, was the original television applicant here in Washington. As a matter of fact, after much debate, they finally convinced the City Fathers to permit them to build their towers right downtown. So they have taken option on studio space and the Main ballroom of the Harrington Hotel, at 11th & E Sts., N. W., a block south of the main stem. However because of the equipment and manpower shortage no actual move towards construction of the Du Mont station has been made. As Mr. Arries pointed out: "All Du Mont's experiments in television for the past 12 years have been in the 86 to 100 megacycle range. And if the FCC should order television into the spectrum

above 300 megacycles we would have to begin all over again. And it would probably be a week from next Tuesday in 1950 before television got on the air." Arries of course points out the big battle is one of "higher definition"—850 lines contrasted to the present 525 lines per picture frame. It's Du Mont's position that definition actually decreases instead of increases as the lines per picture are increased. A very important thing Arries points to is the fact that no power tube has been developed as yet, even in radar, which can stand up under *constant* transmission at the frequencies necessary for 850 line television. Mr. Arries feels the present attempt to immediately shift television into the higher frequency range smacks of an attempt to "freeze out" the smaller independent companies by the larger firms. But Du Mont is ready and waiting to go ahead on its present applied for frequency of 50 to 56 megacycles once the FCC flashes the "green light." Naturally the Du Mont station in the Harrington Hotel will be Du Mont equipped; and an exchange of programs with Sam Cuff's WABD, the Du Mont tele outlet in New York, will be at least a part of the schedule. Right now the Du Mont Washington application for a television station rests in the "Limbo of the Pending Files" of the FCC.

\* \* \*

## CHANNEL 2—(60-66 MEGS)

Applied for by NBC

Capt. Tom Knode, able Press Relations Director for NBC, Washington, points out NBC had a television transmitter and tower on a flat car in New Jersey ready to be shipped to Washington when Pearl Harbor broke. The NBC Washington tele station will be located in the Wardman Park Hotel. This will be the site of both studios and transmitter. As a matter of fact, NBC is still paying rent on the Wardman Park Hotel's "Little Theater" as a site for its larger productions. Just when NBC will be on the air with television in Washington is hard to say definitely. But NBC has publicly an-

nounced that its FIRST post-war television expansion will be made in the National Capital. And NBC plans to have the first wire network television station in Washington, Knode said. Because they plan to use the AT&T coaxial cable circuit as soon as they go on the air with television in the Washington area, AT&T plans to have the coaxial cable completed to Washington by the end of 1945. The Washington NBC television studios will be separated from the Radio Center headquarters of NBC. However just what auxiliary television studios might be fitted into the present Radio Center headquarters is hard to say. WMAL, the *Evening Star* Blue outlet, is scheduled to move out of Radio Center following the end of the war, and thus NBC will have quite a good deal of additional space which can be used. Just what types of programs NBC will present in Washington is hard to predict at this moment, but network programs and "feeds" to and from New York undoubtedly will play a large part at first. No actual personnel has been selected for NBC Washington television activities.

\* \* \*

## CHANNEL 3—(66-72 MEGS)

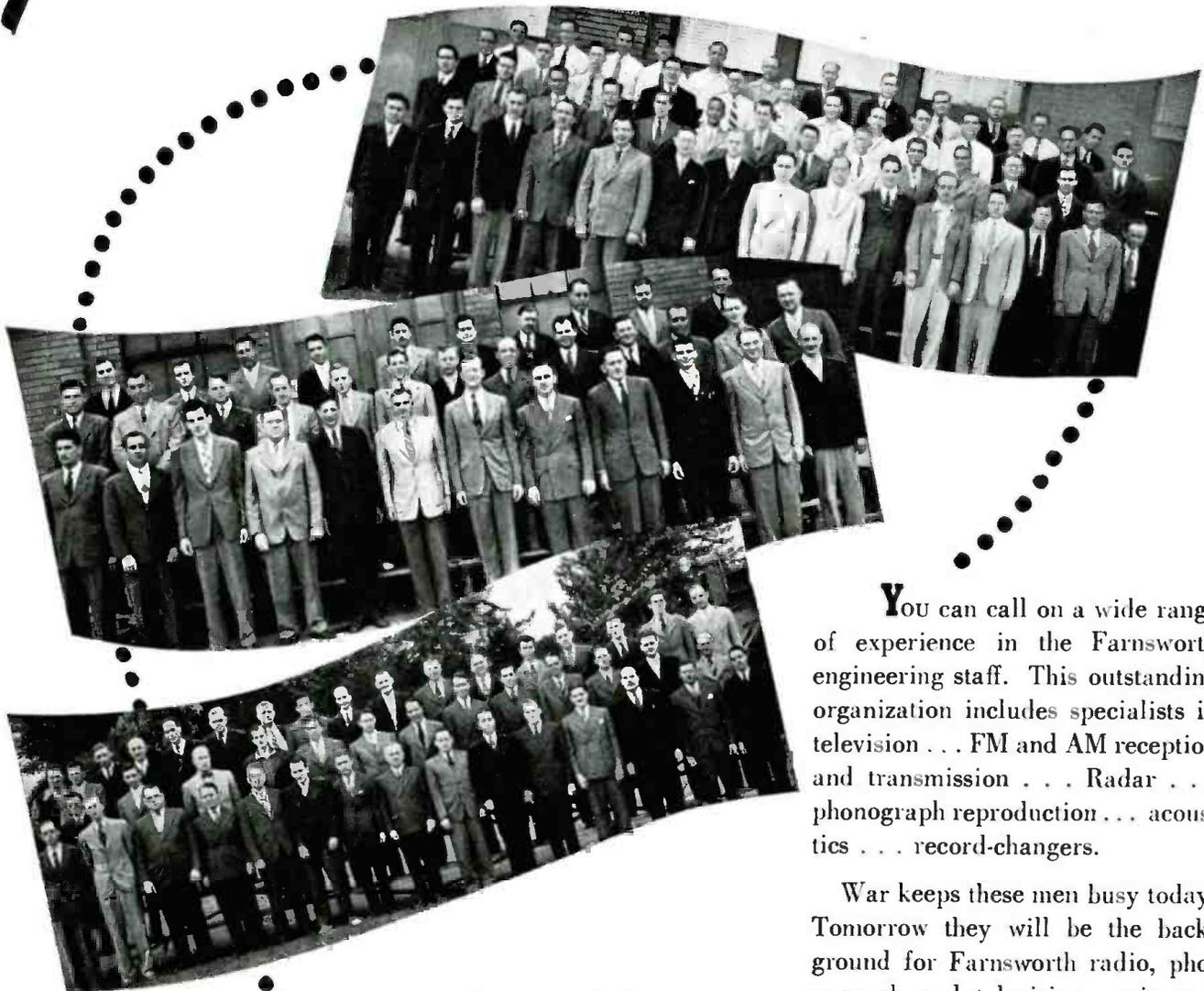
Applied for by the Times-Herald  
Newspaper Co.

Frank Waldrop, executive assistant to Eleanor Patterson, publisher of the *Times-Herald*, says his company has filed for a television station and "is watching the situation." Waldrop added, while he could give no specific information at this time, his firm "plans to make our television operation as feasible as possible." The paper has selected no studio or transmitter sites as yet for their "sight and sound" air operations. However, rumor has it that the station may be placed on top of the "Times-Herald" building in downtown Washington. We personally doubt this because of the lack of room and the prohibition of the placing of television towers in the central area of the Nation's Capital. Waldrop said he was sorry he couldn't give the TELEVISER more definite information but would have "further word as soon as the situation develops." At present the *Times-Herald* tele application is in the pending file at FCC. They also have an application in for a FM station.

(Continued on page 6)

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## FARNSWORTH

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Farnsworth Television & Radio Corporation, Fort Wayne 1, Ind. Farnsworth Radio and Television Transmitters and Receivers; Aircraft Radio Equipment; Farnsworth Television Tubes; the Farnsworth Phonograph-Radio; the Capehart; the Capehart-Panamuse.

You can call on a wide range of experience in the Farnsworth engineering staff. This outstanding organization includes specialists in television . . . FM and AM reception and transmission . . . Radar . . . phonograph reproduction . . . acoustics . . . record-changers.

War keeps these men busy today. Tomorrow they will be the background for Farnsworth radio, phonograph and television equipment . . . drawing upon a rich experience of more than 19 years in electronics research and development . . . a guarantee of leadership.

. . . And they will welcome your questions regarding all phases of radio and television transmission and reception. You'll find Farnsworth engineers leading in more and more fields . . . Farnsworth experience and Farnsworth equipment belong in your plans for the future.

**CHANNEL 4—(78-84 MEGS)**  
**Applied for experimentally by Philco**

Reed Rollo, Washington attorney for Philco, makes clear the Washington application is part of Philco's plan to test high frequency television wire-less relay between the Nation's Capital and Philadelphia. The transmitter site for Philco will be in North Arlington County, Virginia, across the Potomac from Washington. Philco has selected no studio sites downtown as yet for its experimental operations. As things stand now, Mr. Rollo stated Philco plans to handle most of its telecasts from the Arlington transmitter site with remote telecasts being relayed by point-to-point portable tele transmitters from the origination points around Washington. The Washington station is the Southern terminus of the Philco television relay circuit recently authorized by FCC. This is a "reversible" circuit permitting transmission either way between Philadelphia and Washington. Stations in the Philco relay are located near Honeybrook, Pa.; near Havre de Grace, and near Sappington, both in Maryland. Each installation consists of 2 transmitters licensed to operate on 204-246 Megs. or Channels 1, 12, 13, 14 and 15. Rollo says construction and tests have already been completed on the relay stations near Honeybrook and Havre de Grace and are under way at Sappington. The relay circuit should be working right after January 1st. And the Washington station, once it is authorized for experimental transmission only, can be in operation within 3 to 4 months. And chances of Philco getting this experimental Washington television permit are very good. The experimental telecasts by Philco in the Washington area will consist of about 50% Washington originations and 50% of the shows from WPTZ, the Philco commercial station in Philadelphia. The visual and aural power sought for the Washington Philco station is 3000 watts for both, which will permit coverage of most of the Washington area with a consistent television signal, according to Rollo. Ultimately when the equipment shortage ends, Philco plans to convert its Channel 4 experimental station into a commercial television outlet with the power output to be determined by the tests. So far, no personnel has been assigned to Philco's planned Washington station. *But from where we stand it*

*seems as if Philco will be the first to hit the air with electronic television in the Capital area.*

\* \* \*

**CHANNEL 6—(96-102 MEGS)**  
**Applied for by WWDC (Capital Broadcasting Co.)**

Ross Beville, WWDC, Chief Engineer, states the station's application for a commercial tele outlet for the Capital area is now in the pending file of FCC. However, as Mr. Beville sees it, WWDC's sight transmitter will be located on the East-West Highway, in Montgomery County, Maryland, north of the Capital City near the present 100-watt booster transmitter for WWDC's sound operation. However, the chances are that this television site may be changed before actual picture service starts. WWDC plans to locate its television studios in the suburban area next to its transmitter.

"These studios will be huge barn-like affairs," states Mr. Beville, "to give the necessary room for live telecasts. This space isn't available at a reasonable cost in downtown Washington. We also plan to have two mobile outfits, to cover remote television originations for the station, sending their pick-up back to a central reception point for land-line transmission to the television transmitter in the suburbs." Film projector equipment will be maintained in the main television studios. However WWDC plans to have one or two small studios in downtown Washington for the origination of speeches and such other programs requiring limited studio space. These may possibly be located in the WWDC studios, or in the same building downtown, although there's nothing definite on the location of these auxiliary studios. When WWDC will go on the air is a matter of the war and equipment shortage, according to Beville.

\* \* \*

**CHANNEL 8—(162-168 MEGS)**  
**Applied for by Loew's Theaters, Inc.**

Herbert Bingham, Washington attorney for the Loew's interests, points out the Loew's television application for a commercial sight station in Washington is made by a wholly owned subsidiary of the Marcus Loew Co. This company operates the Loew theater chain and is connected with MGM. Bingham says

the Loew company plans to spend at least \$150,000 on their planned Washington television station. This will include the studio, lighting-equipment and transmitter. The plan for Loew's television in Washington is to devote at least 50 hours a month or one and a half hours a day to films. Whether these would all be "first run" pictures or a mixture, Mr. Bingham couldn't say. But he felt certain the company planned to use television "teasers" for its pictures and for other MGM and Loew stage entertainment. It's a good guess too, that Loew operations in the television field will be closely linked with their Washington theaters, somewhat after the fashion of WHN in New York. Mr. Bingham also feels Loew's will use network television "if it's feasible." Whether such network operations would be by high frequency radio relay, such as Philco is using, or by AT&T coaxial cable lines hasn't been ironed out. However the Loew's Washington station will operate a minimum of 48 hours a week. No studio or transmitter site has been settled as the Loew application was just filed recently and undoubtedly will be put in the pending file until such time as equipment eases.

\* \* \*

**1900-2300 MEGS (EXPERIMENTAL ONLY)**

**Applied for jointly by General Electric and International Business Machines Co.**

All inquiries about this very interesting experimental multiplex operation were referred to Mr. Walter Lemmon, director of the Radio-Type Division of IBM, in New York. But from what we can piece together from Miss Elliott, public relations director for IBM in Washington, and from Mr. Alf Landa of the legal firm of Davies, Richberg, Beebe, Busick and Richardson, GE-IBM plan a network of automatic relays for television, eliminating the needs for coaxial cable. At first it might sound like a repetition of what Philco plans. But on closer inspection we find the GE-IBM frequencies are a good deal higher than the 204-246 meg relay circuits planned by Philco. The circuit planned by GE and IBM will run from Washington to Schenectady, New York, with relay stations in New York City and between New York and Schenectady. There'll be two high-definition

*(Continued on page 45)*



**FINEST PICTURE QUALITY IN BLACK AND WHITE AND IN FULL COLOR!**

Sharper, more brilliant pictures than ever before possible are now a reality with Federal's new broad-band television technique . . .

In a revolutionary contribution to the television art, Federal's system permits combining *sight and sound* on one carrier frequency . . .

For the broadcaster—a single transmitter, and consequently, lower first cost, lower power consumption, less space requirement, and fewer high power tubes . . .

For the television audience — a

simpler, less expensive receiver, more compact and efficient, and requiring fewer tubes.

This great forward stride is the logical outcome of Federal's long list of achievements in the field and the contribution of Federal's engineers to the development of the "Micro-ray" more than a decade ago . . . the forerunner of modern television technique.

And as a result . . . Federal has been selected by the Columbia Broadcasting System for the construction

of its new television transmitter atop the Chrysler Tower in New York.

Federal's modern television technique will also be reflected in an equally advanced Federal television receiver for the home . . . producing the finest picture quality.

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Through the screen of your postwar television receiver, the pleasures of tomorrow's peacetime world will come to you in overflowing measure. You'll see a rich, living tapestry woven from the glamor, the laughter and suspense of the theatre and the sports field. You'll enjoy a new kind of university for all the family...with magic carpet

lessons...and world leaders as teachers. You'll thrill at a Twentieth-Century newspaper that mirrors events as they transpire; conferring on every man the honor of participating in things worthwhile, lifting him to new joy and new dignity in the history of the world.

But for the war, a DuMont Television-Radio Receiver might have been your most exciting gift this Christmas! We shall do our best, God willing, to bring to you and yours the gift of fine quality television before the next Christmas Season.

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**DUMONT**



*Precision Electronics and Television*

ALLEN B. DUMONT LABORATORIES, INC., GENERAL OFFICES AND PLANT, 2 MAIN AVENUE, PASSAIC, N. J.  
TELEVISION STUDIOS AND STATION WABD, 515 MADISON AVENUE, NEW YORK 22, NEW YORK



WRGB hoist camera picks up pianist during musical program.

## Television's Untapped Talent and Program Resources

By IRWIN A. SHANE

**M**ANY new types of programs and scores of fresh, new personalities will emerge with television's coming-of-age. This is the view of many who have considered television's future.

They see new Kate Smiths, new Jack Bennys, new Frank Sinatras emerging in the wake of the new art. . . for television is certain to reach a long talent-seeking arm into little and well-known night clubs, into scores of summer stock and Little Theaters, into dozens of high schools and colleges, into women's lecture clubs and department stores, into opera, ballet and the other arts, and bring forth a host of new talent to meet the heavy and varied program needs of the new medium.

Already preparing for the transition from audio-radio to television are many

of the nation's radio stations, many of whom are wisely beginning to reconnoiter their home communities for television "possibilities." They are becoming increasingly alert to new and heretofore untapped sources for program material, ideas and talent.

Film, of course, will supply some of television's voracious program requirements. But experts agree that the entire output of Hollywood, in fact the combined output of all the world's film capitals, can furnish only a small portion of television's daily needs.

Even if Hollywood were willing to jeopardize its annual income of \$250,000,000 to cater to television, its present total annual output of 400 feature length films, produced at costs ranging from \$1000 to \$5000 (and more) per minute

of projection time, would furnish one station in a city with no more than an hour-and-a-half of film daily.

Even if every foot of film produced by Hollywood and imported from abroad were diverted to television, the combined footage would provide only three hours of television for one station daily!

When one considers that there may be as many as eighteen stations operating in each city, each station requiring program material for eight or more hours a day, seven days a week, one begins to grasp the enormity of the program problem.

### Local Sources for Tele-Talent

No doubt Hollywood and the motion picture industry will make adjustments to meet television's great program needs. But until a sufficient supply of low-rental television films is an accomplished fact, and national and regional networks and other forms of syndication come into existence, television stations in Steubenville, Ohio, and Podunk, Iowa, and elsewhere throughout the country will find it necessary—and desirable—to tap strictly local sources for talent and program material . . . to tap such sources as local night clubs (as done by Television Station WRGB in Schenectady, N. Y.), swanky specialty stores and department stores, (WABD, New York City), college football games, (Station WPTZ, Philadelphia), and scores of other community activities for programming purposes.

### Today's Video Directors

The director of today's television station, confronted with strictly limited budgets and program facilities, but keenly alive to the program possibilities existing in his community, has learned to take semi-professional actors and to build exciting little dramas; to take little-known performers and to mould fast-moving variety shows, musical shows, and dance programs; to take prosaic travel films, a world traveller and a person with a flare for both, and turn out an exciting travelogue. These and scores of other programs have been developed from

strictly local material by stations in New York, Schenectady, Philadelphia, Chicago and Los Angeles.

Take dramatic programs, for example. Every station will, no doubt, have the equivalent of a repertory group or stock company capable of producing one or more plays weekly. For additional plays, the program director may invite local dramatic groups to prepare special programs for the station making certain, however, that the actors are experienced performers and not rank amateurs. Nothing shows up quite so badly on a television screen as bad acting. In cities of 100,000 population or more, several dramatic groups may be found, often in association with local colleges, YMCA's, men's and women's clubs, or existing as Little Theater groups. Under a skilled television director, these groups can often turn in surprisingly good performances.

Variety acts offer the program director a truly rich field for program material and talent. Every community has its quota of dancers, mimics, singers, jugglers, comedians, pantomimists, magicians and instrumentalists, who can be brought together for dozens of zestful variety programs. Most of these performers today are frustrated by sightless radio. The well-known mimic, Jimmy Savo, finds radio closed to him. Think what television will mean to him and thousands more like him . . . to performers whose visual qualities have no cash value on radio, but whose visual antics will bring fancy prices from television!!

Station WRGB, Schenectady, and WABD, New York, have presented many variety-type programs. WRGB has been taking cabaret shows and transferring them "in toto" to its spacious studio for telecasting to the home-viewing audiences. At DuMont, "Wednesday Varieties" and the "Video Varieties" have been regular features.

### **Circus Acts Make Good Video**

Another type of television material is the circus act which today—aside from the music—goes untouched on radio. Why should circus performers hibernate during the winter months when their acts can entertain millions of viewers during the cold season? Their juggling acts, their dare-devil stunts, their sword swallowing feats, their animal acts, their peculiar type of circus comedy are grist for the television hopper.

In season and out, circus and carnival



Ballet scene from "Tales of the Vienna Woods" televised via Station WABD-DuMont.

acts make good television. That's because they are so entirely visual and colorful. Local persons who might be suitable for circus or variety acts should be card indexed in the stations talent file and called whenever the need for such talent arises.

Dance programs often make good television shows. And fortunately, quite a choice faces the program manager in this field. There's tap, swing, jazz, waltz, ballet, Cuban, Spanish, Mexican, primitive, and sophisticated, to name a few. Because they are so very visual, colorful, and appeal to the universal sense of rhythm, the dance has wide appeal. Every community has its good dancers.

### **Dance Instruction Popular**

Dance instruction is also very popular. Recently a program of dance instruction, featuring Mr. & Mrs. Arthur Murray, brought a heavy mail response, indicating above-average listener interest.

People with usual occupations—glass blowers, wood carvers, sculptors, leather workers, and hobbyists with colorful and visual hobbies—make good television. So watch for them. One of the first programs on DuMont's Manhattan station, WABD, was a program called "The Hobby Hall of Fame," which featured hobbyists from New York and surrounding areas. The Charles M. Storm Agency,

on several occasions, did feature glass blowing and pottery making on its programs, much to the interest of the televiewers.

Unusual musical instruments, especially the home-made type, will get fairly high audience interest if presented in an arresting manner.

### **"Talent Is Where You Find It"**

Well-known travelers and explorers, or local people who have just returned from a journey to South America, China, South Africa, or from the rebuilt ruins of post-war Europe, may be tapped for travelogue programs, using films shot by the traveler or secured from a travel agency, accompanied by a running verbal description of scenes as they are flashed on the screen.

These are but a few of the programs that can be produced by local stations, using home talent and local personalities. Still other programs can be developed around Gilbert & Sullivan and light opera groups; choral societies; Shakespearean study and dramatic classes; art and natural history museums; amateur and semi-professional photographers, artists and cartoonists; magicians; puppeteers; athletes and others.

Now is the time to reconnoiter and evaluate the talent in your own backyard, remembering: "Talent is where you find it."

# STEPS IN VIDEO PRODUCTION

**M**ANY diverse elements enter into the production of a video program. First of these is the matter of budget. How much money do you, as producer, have to spend? How much of the budget is for entertainment, how much for the "commercial"?

With the budgetary details settled, comes the question of program "idea" (or vice versa). Shall the program be of the dramatic type? If so, shall it be mystery, comedy, or just straight drama? Or shall it be "variety" or quiz type?

If it's to be a musical program—shall it be grand opera, light opera, musical comedy, Gilbert and Sullivan, or just soloists and instrumentalists? Or should it be a newscast, fashion show, educational feature, documentary, "how-to-make-it" or hobby type program, travelogue? Or shall it be a sports show—wrestling, boxing or six day bicycle race?

## Factors in Program Selection

In a television station, the question of programming is usually the concern of the program director who, at present, has almost unrestricted control of the station's programming. When the contemplated program expenditure is considerably more than established budgets provide, the program director may require the approval of the station manager. In network stations decisions pertaining to program selection often may rest with a program committee.

With agencies carrying on experimental television, selection of program material is usually left to the agency's television director. In some instances an agency committee may decide on program ideas. If an advertiser is paying the bills, the final decision may rest with him. Very often the agency will be given complete discretion in choice of material, leaving it pretty much to the agency's television director.

In selecting a program idea, the television producer-director will be governed by the following:

1. Size of budget—which will determine size of cast, type of talent, and overall production costs.

2. Need for selecting a program in keeping with the product advertised.

3. Availability of program "packages" from independent producers, or availability of performers required for the program "idea."

4. Avoidance of a program idea which is identical or similar to a program already being televised by the station you are using, especially if done on the same night. Thus, if the station is already telecasting a variety type program, you had better consider something else.

5. Suitability of the station's facilities for the type of show you have in mind. If you are planning grand opera or ballet, can the studio accommodate the many performers needed? Are there sufficient dressing rooms? Is there space for change of sets?

Assuming you decide to try a dramatic series and the first play on your schedule is "Petrified Forest," there is the matter of clearing the "rights." This is not always a simple matter. After checking with the publishers of the play, you may find that the motion picture rights, which include television, are owned by a Hollywood company. After calling the New York headquarters and being referred to the Burbank office, you may learn that the

performance fee, for one performance, on a non-commercial program, for experimental purposes, and not exceeding 30 minutes in length, is \$100.

In the meantime, in order to play safe, you will have probably checked with Samuel French, Inc., and have gone over their list of plays (for which the royalties are \$15 for one-acters, and \$25 to \$50 if used on commercial shows).

## The Shooting Script

With the rights cleared, you go to work immediately to prepare a shooting script, cutting down the original script from three acts to one act. The script is then mimeographed or "dittoed" and copies are distributed to everyone associated with the production, including the art director (for title cards, studio sets and drawings of miniature "table-top" sets for outdoor scenes); the casting director, who immediately issues calls for talent and starts auditions; the special effects or technical director; the persons in charge of wardrobe and make-up. Copies of the script, together with a cue sheet, are also sent to the program director of the television station, who then distributes copies to the station manager, stage manager, and to the studio technicians concerned with this particular program.

To the television production manager (or assistant director) then goes the job of coordinating the various elements of production, namely:



WRGB actors make up in dressing room of the station, located beneath the studio.

1. Arranging dates, time and places for rehearsals.
2. Construction of sets, painting of drops, building of miniatures.
3. Preparation of title cards.
4. Selection of costumes.
5. Obtaining props, stage furniture.

After the show is cast, the performers get their scripts and are coached by the director in the differences of television over stage, radio and motion picture techniques. These television "orientation" talks should continue throughout the rehearsals so performers will acquire a professional understanding of television before they get to the studio.

### Rehearsals Without Cameras

In order to make best use of the time allotted for rehearsals with cameras in the studio, the director schedules preliminary "line and business" rehearsals (without cameras) for a period which should equal the total amount of rehearsal time with cameras in the studio. When the director gets to the studio with his cast, he can concentrate on camera angles, and perfect synchronization of sound and special effects, music, lighting, color and settings.

Immediately following the first studio camera rehearsal, the director calls the players together to point out the weaknesses and faults he noted and takes steps to correct them. Players are coached in more effective camera techniques, are cautioned against movements which are too quick for the camera to follow, or positions on stage which cause them to go "out of frame." Players are also told of cuts in the script, changes in "business," etc. Changes are made in costumes which did not show up well. Sets which failed to register effectively are touched up or re-done.

During the second camera rehearsal, all elements of the production—music, sound effects, visual effects, film, title cards—are carefully checked for timing and split-second integration.

Last-minute changes in script, costumes, settings, and music are made before the "dress" and last rehearsal. Players get final coaching, "business" is perfected, best camera angles are worked out in fine detail.

When the "dress" rehearsal is held, it is done under simulated "on the air" conditions.

The next step is the actual telecasting of the program, bringing weeks of activity to a close—and a sigh of relief to you.

## POST-WAR PROGRAM SCHEDULING

**T**HE morning hours of television, if there are any, will probably be from 10 o'clock to noon. The ten-o'clock starting time is hypothesized on the premise that all good housewives will be too busy with their morning duties to watch their television sets. During the two-hour period before the lunch hour, it is supposed that the higher frequencies will be filled with programs of an instructional character, probably sponsored by local department stores. Mrs. Housewife will, at the mere flick of a few dials, be taught how to care for Junior, how to sew, knit, cook, bake, crochet, play bridge, serve tea, entertain, interior decoration, dietetics, quilt making and other kindred and useful types of instruction.

For these programs the sponsors, or the station if the programs are sustaining, may use film. The programs will be brief, probably not exceeding ten minutes each. The sources for film will, no doubt, be many and varied, including film syndicates, manufacturers whose products are featured, state and federal departments.

If live talent is used, and this may prove preferable in many instances, well-known local experts may be engaged for each series. The cost for such talent would prove relatively little, if any. Stock sets would be used, thus keeping costs to a minimum.

The afternoon schedule, from 2 to 6 P. M., would bring to Mrs. Housewife fashion programs, how-to-make demonstrations, art lessons, musical programs, book reviews, playlets, etc.

Like the morning programs, they might be either film or live talent, although fashion shows, sponsored by local stores, are certain to employ local girls.

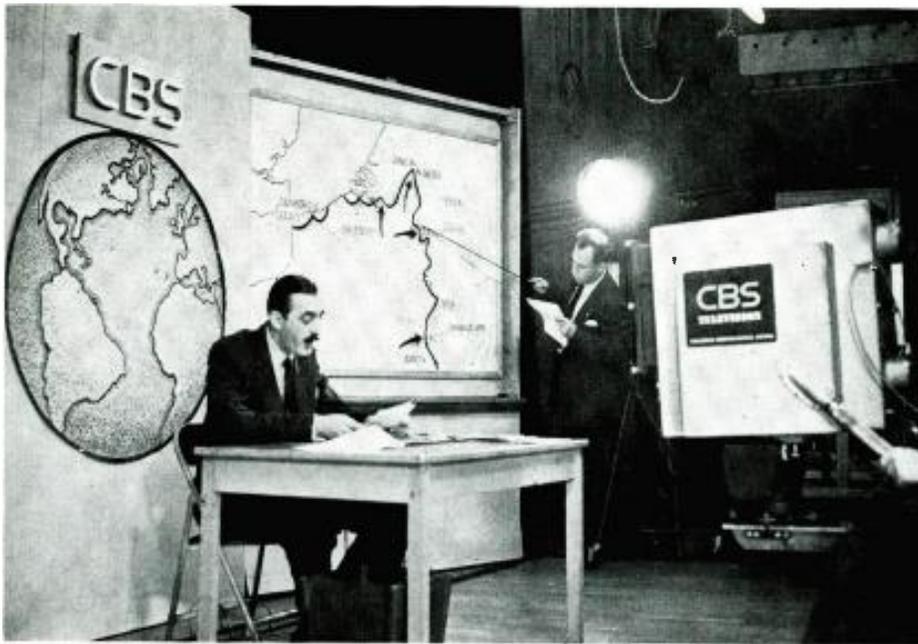
The evening hours from 7 to 11 P. M., will be programmed with newscasts, variety shows, travelogues, sports pickups, super-duper fashion shows, quiz programs, musical programs, and end with an hour of dramatic programs.

The evening programs will all probably be "live" productions, emanating from the main studios of the television stations,

many of them being network shows, although some of the programs (news, fashions, travelogue) might be a combination of "live" and film.

A typical day's programming might be as follows:

<i>TIME</i>	<i>PROGRAM</i>
10:00—10:10	Shopping News
10:00—10:20	Menus for Today
10:20—10:30	Baking a Cake
10:30—10:40	Care of Infants
10:40—10:50	Dietetics
10:50—11:00	Preparing Meats
11:00—11:10	Morning Newscast
11:10—11:20	How to Serve
11:20—11:30	Quilt Making
11:30—11:40	Interior Decoration
11:40—11:50	How to Knit
11:50—12:00	Musicale
Sign off until 2 P. M.	
2:00— 2:10	Newscast
2:10— 2:20	Shopping Tour
2:20— 2:30	Film Featurette
2:30— 3:00	How to Make Drapes
3:00— 3:30	Film Featurette
3:30— 3:45	Book Review
3:45— 4:00	Art Appreciation
4:00— 4:20	Musical Quiz
4:20— 4:30	Film Featurette
4:30— 5:00	Cavalcade of History
5:00— 5:10	Newscast
5:10— 5:30	Hobbies
5:30— 6:00	Playlet
Sign off until 7 P. M.	
7:00— 7:10	Newscast
7:10— 7:30	Travelogue
7:30— 8:00	Variety
8:00— 8:30	Quiz Program
8:30— 9:00	Feature Film
9:00— 9:45	Sports Pick-Up
9:45—10:00	Musicale
10:00—10:30	Drama
10:30—11:00	Favorite Bands
Sign off until 10 A. M.	



Everett Holles, shown during WCBW televised newscast. At the map, Dr. Henry Cassirer.

## TELECASTING the NEWS

By DR. HENRY CASSIRER

REPORTING the news is reporting life in action. And Television more than any other medium enables us to make the news, the latest events and their background, truly alive to the audience. Television news reporting is an outgrowth of radio newscasting, of the Newsreel, the newspaper and the magazine. But because Television presents the news simultaneously through voice and picture, it creates a completely new form of news presentation, which is as different from older forms as the talkie from the silent film or the radio newscast from the newspaper.

In Television the newscaster emerges from the cloak of invisibility and his three dimensional personality as it appears on the screen helps to impress the spoken word upon the listener. Yet Television also uses the motion picture and the news reel. Animated maps and Newsreel photography enable the audience to see events in motion, to follow the development of military strategy, to watch the political campaign or to participate in the action of soldiers on the battlefield. However, Television does more than the Newsreel. It brings events up to the latest bulletin on the news ticker, and it gives an all round report of the situation of the moment. Events as they are reported by Newsreels are at best several days old

when they come on the screen and a Newsreel can only report certain phases of the entire news picture; it has to await the arrival of films from the far flung battlefields of the world.

Television instead can also use the latest news pictures, the radio photos as they are published in the newspapers. And like the newspapers it can present maps with up-to-date information on military campaigns and territorial problems. Only in Television do these maps become an integral part of the story as it is told by word and picture.

And Television also uses the feature story method of the illustrated magazines. The campaign of General MacArthur or the achievements of Russian medical science, the way a robot bomb works, or the political career of a statesman, become more vivid on the screen than any magazine page can ever be. And here again Television has the advantage of bringing its feature material up to the moment and tying it in with the political and military events which are uppermost in the mind of the audience.

In addition to weaving a new and vivid picture of life in action out of the elements of other forms of news presentation, Television adds an element of its own: the outdoor television camera, the camera in the political meeting hall, or at the boxing match enables the audience to

see as well as hear events while they happen.

The human eye, particularly when supported by the ear, absorbs events faster than the ear by itself, but also tires quicker on one and the same subject. For the viewer not to get bored the screen must present a constant change, not only a minor change, such as an arrow moving across a map, but a change in character, a change from map to picture, to newscaster, to cartoon and to film. A Television news show, like any motion picture, must be fast and fluid. That is why it is not only possible but necessary that all the above mentioned elements of news presentation be utilized in the course of one show and be interwoven in quick yet logical alternation.

### **Basic Technique Achieved**

Because of the limitations of the moment, CBS Television News does not use some of the elements which eventually will go into a news show. As yet, we do not use Newsreels, nor have we outdoor cameras. Nevertheless, we have already achieved the basic technique of television news presentation in the programs as they go on the air on WCBW.

Because of the many elements that go into a news program, careful preparation, in advance, is essential. Excessive use of any particular method, for instance of pictures or still maps, tends to become boring. If possible, various elements should be woven into one and the same story. A report on the Russian fighting can begin with the latest newscasters. While the newscaster sums up the general situation, it is valuable to have him appear on the screen in order to increase the human liveliness of the program. The details of the campaign can then be shown on a still map.

### **Alternate Pictures and Story**

Another way which we found helpful to increase the liveliness of the program is to alternate pictures and the story of the campaign as shown on the animator. When the tank symbol on the map moves for instance, to Debrecen in Hungary and clashes there with a German tank, a dissolve brings the picture of Russian tanks in action on the screen. When covering the advance of General MacArthur, the animator shows how he invaded one island after another. Each time a dissolve shows pictures of the actual fighting, after which the screen dissolves again into the animator.

How often does a radio newscaster wish he were able to show his audience the point on the map where the fighting is taking place, or to take the listener along on a trip through the jungle of Burma and the steppes of Russia while he explains the difficulty of campaigning in such terrain. In a Television show this is at last possible. Here the audience can listen to the news and simultaneously watch the campaign in action, on maps, still photos or films.

### Use of an Animated Map

The difficulty of planning a news show is that it covers last minute events and uses last minute material. That is why it is necessary to develop a technique which permits the rapid construction of props and the utmost flexibility of the program as a whole. A supply of still maps covering all the likely areas of operations is the most valuable stand-by. These maps have the advantage of covering a maximum area which can be fully utilized with the alternate use of long shots—which give an outline of the front as a whole and the names of the key cities involved—and closeups which reveal the details of the frontline sector under discussion. Moreover it is easy to change still maps, to alter the names and battlelines, and even to paint on features to be emphasized in any particular situation, such as mountains and rivers. Symbols such as tanks, ships, soldiers can easily be mounted on a still map to increase its liveliness. A pointer indicates particular sections or movements. Nevertheless there is something dead, something reminding of the school room in the still map, at least in the present stage of its development. The animated map, on the other hand, offers the possibility of bringing about constant changes on the air. Battlelines move, areas expand, arrows and planes shift across the face of the map, names appear or disappear, railroads are broken, etc. To give a maximum scope to these animations on the present limited screen, an animated map can show only a minimum of names and other features liable to obscure the movement of objects across the map.

The still pictures, reproduced on 11 x 14" paper, are pulled like slides in front of the camera. The box slides also offer many other opportunities. Diagrams, caricatures, and close-up maps can easily be shown and quickly produced.

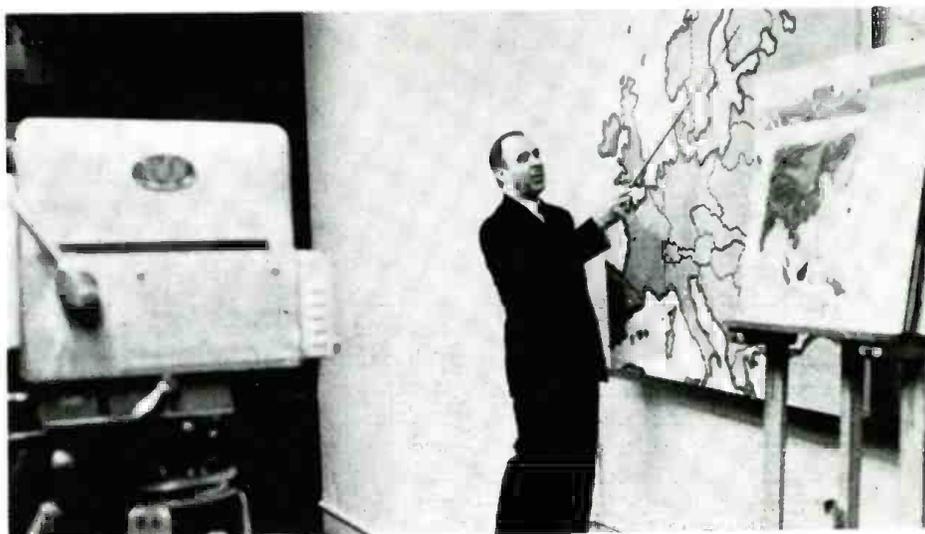
The experienced newscaster and strategist is actually able to draw the maps on

the air. Major George Fielding Eliot, standing in front of an outline map on a sheet of paper mounted on an easel, produces a startling effect with his quickly drawn arrows and circles. The very movement of his hands is fascinating to watch and increases the liveliness of the newscast.

Television in its present stage is experimentation. That is true of the news program as much as of any other. Although we can envisage many technical advances, I venture to say that the essential character of the news program will not change. A television news program will always be fluid, manifold, with emphasis

upon the visual aspects of all news events, without however, becoming a mere visual show piece. The essential task of conveying the news information in a succinct, impressive way will always remain the principal objective. No mere visual approach to the news program will make it a valuable source of information. All participants in the program must be familiar with the news to be presented and must aim at the clarification and illustration of the latest press reports, rather than sacrifice the true and accurate drama of the news for the sake of arbitrary showmanship.

## NEWSCASTERS . . .



Samuel H. Cuff, discusses the war's latest developments on WABD for Lever Brothers programs.



At Station WRGB, Ralph Turner of the Schenectady Gazette is shown before news map.

TELEVISER

# Experience of a Broadway Director in Television

By SANFORD MEISNER

*Associate Producer, Television Workshop*

**M**Y first acquaintance with Television gave me the feeling that I was greeting a fascinating thing of the future which seemed closely related to Moving Pictures, yet also to what I had always known as Theater. The microphone was there, but it didn't suggest Radio. On the other hand, the actors were playing pretty much as they do on the stage; and the differences between television and the stage seemed fewer than the similarities. (In fact, it seemed refreshingly different from Radio, where the interminable voice consciousness and absence of any real physical life produces such hollow results). However, from the point of view of vividness and impact, it seemed that the television camera wasn't giving me as much as I could have wished for, except in close-ups, nor was the light helping the play very much either. It was always the same, didn't go along with the dramatic requirements of the script and, like the camera shots, didn't give much in the way of a sock reaction. Nevertheless, there it was: Television . . . still technically deficient, but alive and challenging—as humanly alive as the stage can be, but with new and intriguing problems. The camera, sound, lights, different handling of a script, all to be coordinated into a dramatic work. A new kind of entertainment; like the stage, like the moving pictures, yet different. Certainly something to be studied carefully and, it is to be hoped, mastered.

## **First Practical Experience**

My first practical experience was in adapting a one-act stage play and directing it up to the point of taking control before the cameras. We had five rehearsals, the first two being pretty much as they would be in the theater. The actors sat around, read the script, discussed the characters and situations, and I explained to them what it was I wanted as we went along. Then I began staging the piece according to what I imagined would make interesting camera shots. I arranged the furniture "artistically," placed the actors at unusual angles, didn't let them project vocally beyond an almost conversational



Scene from Betty Smith's "Manana Bandits," featuring Elaine Barrie, presented by WOR.

level, so as not to make them projection-conscious, and in general conducted the proceedings in order to achieve what I hoped would be a dramatically interesting and humanly alive play.

We came to the first rehearsal before the cameras. My artistically arranged furniture screened like something out of a surrealist dream. The angles I had devised for the actors were just all wrong. I had them at different levels, with the result that what appeared in the picture not only was not what I expected, but was not even remotely related to it. One particularly dramatic moment consisted of the top of one head and the neck and chin of another moving to the accompaniment of disembodied dialogue. The explanation of my predicament was simple. The performance would have been fine on the stage, but it just wasn't television. I had no conception of the camera—wasn't even thinking in terms of the camera. That easy, natural playing which I demanded of my actors in rehearsal produced tepid and inconclusive results on the screen.

## **Problem of Over-Acting**

The problem was how to get vivid acting without over-acting, mugging, or, as in radio, swooping up and down the vocal elevators, and to achieve the maximum

effectiveness within the limitations of present-day cameras and studio-lighting. The answer was easy to find. Television demands real actors! Not merely vocal instruments or photogenic faces, but human beings. . . . and the stage was the place to find them. So far, something had been learned for next time. The points about the camera were elemental but important to me. The actors must play pretty much on the same level with each other, and the pacing of movement must correspond to the ability of the camera to move with them. Stage movement which corresponds to natural impulses was not good. The script had to be divided up into a series of dramatically progressing "shots"—literally moving pictures. In motion pictures, of course, they stop between shots, even between lines. We couldn't do that. The actors had to keep on acting . . . living their parts, as it were. Again the obvious necessity for real actors was apparent.

When the performance was over I said to myself, "No more thinking in stage terms. Now I have to learn television." I found myself fascinated with what the camera was doing . . . lap-dissolve, dolly in and out, panning. I looked forward to developing a new theatrical seeing-eye. The concentrated eye of the

camera. Now that I knew the phrases, I wanted to turn them into television practice.

### **Radio Play Is Adapted**

For material for our next production, it was necessary to search in other fields, since television plays are scarce at present. We considered adaptation of a one-act stage play, then decided to experiment with a radio play. The one we chose was inherently very effective, but also a headache, for having been originally written for radio, it was verbally all over the place. One character was killing chickens, while another was alternately looking out of the window into a rain storm or tending "a roaring fire." Characters conversed over wide spaces and, since the dialogue was the chief means of building the story, it was full of graphic phrases, literal descriptions of the action, and comments on the sound effects. After simplifying the obvious space and time defects, the next step was to cut some of the dialogue, as the camera was there to show very well what the radio script was obliged to talk about. The fact that the author blanched at the necessity of hurting the "literary quality" of the words was another headache in itself, but one that needn't be gone into now. It's always present anyway. We re-adapted the script so that the dialogue sprang from the actions instead of describing them and confined the playing area to a window, a kitchen stove, and a door to the outside. Without these three stages the story couldn't unfold. More was not essential.

### **Use of a Papier-Mache Model**

The mood, which was originally conveyed by a narrator describing a bleak countryside in an autumnal fog, a boulder-strewn hillside leading to a mountain shack, and a stream in which a corpse was lying, was solved by means of a process shot. We built a model about four feet long and two feet high. The shack, the steps leading down the hill to the stream where the body lay, a gaunt tree with a vulture perched on it were all there in excellent perspective. The rocky hill, made out of crushed newspaper painted a dark gray made a very credible impression. An attempt to place the model over a large basin of dried ice to produce the fog didn't work, for the intense studio heat prevented the fumes from properly rising . . . although this too is a purely temporary limitation.

The performance was good, especially

to me. I had tried to work entirely in television requirements — that is, in camera terms. The shots were simply conceived, and they worked out in the doing. I hadn't got to the varied uses of the camera such as the appropriate and most effective dollies, the close-ups, the lap-dissolves, since these were in the extremely efficient hands of Television Workshop's producer, Irwin Shane. But

I was participating at the controls. I had eased up and wised up. My eyes were no longer rotating bewilderingly between three screens and a script. I could call the shots for preparation on the monitors, cue them when they were ready, and when they appeared I saw what I had worked for. It was the end of the beginning, I thought to myself, and that's not at all a bad place to be.

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## FACTORS IN GOOD DIRECTION

**I**N the hands of the television director rests the responsibility of bringing the best out of every performer, of getting the utmost out of every piece of studio equipment and personnel under his command, of putting the best possible show on the air.

The television director, as Tom Riley points out, is the "connecting link between the world of make-believe, which is show business, and the world of reality, which is engineering," it being up to the director to integrate the two in a manner satisfactory to televiewer and sponsor alike . . . a not always easy task.

### **No Lapse of Attention Possible**

From his place in the control room, he "assembles" the "bits and pieces" of the program he is directing, the "bits and pieces" being the sequences into which the show is broken down for purposes of camera changes. In Hollywood, each sequence would take a day to shoot. In the television studio it is done in a matter of seconds . . . with no retakes either. Each switch, each movement from one camera to another, is charted in advance, and is virtually memorized by the director.

With the program on the air, the director must coordinate every activity in the studio, using every camera movement to convey meanings, motives, and shades of emotion, converting dramatic values to equivalent electrical values. He must compose pictures that conjure up a state of mind, that help emphasize traits of character, that impart to the televiewer a feeling of intimacy with what he is watching.

Through skillful direction and com-

posing of pictures the director can convey meanings without the aid of spoken words.

Carelessness in camera work results in poorly composed "frames," wrong emphasis, uninteresting and non-dynamic pictures — all of which may be avoided by a director who understands his cameras and is alert to the slightest variance from the highest professional norms of production excellence.

### **Assembles "Bits and Pieces"**

From the moment the director enters the control room, the studio lights are switched on, and the show goes on the air, the director can ill afford even the slightest lapse of attention from the constantly moving pictures he sees before him on the battery of monitor screens. A lapse of even a few moments—the time taken to light a cigaret—may result in failure to cue a camera at just the right time, to correct a poorly composed picture until it is too late!

If the script is long or involved, it is best that the director have an assistant at his side to "throw" cues, such as: "Get ready for entrance of husband on right." "Pistol shot . . . cue soundman for pistol shot." "Pickup detective at door on right."

What makes a good director? There are many elements. Foremost is a fanatical attention to details, the ability to concentrate on the action taking place in the studio to the absolute exclusion of everything else, a sensitivity to aesthetic qualities, a passionate desire to make a program the best possible one that budget and talent will allow, a desire to serve television through better programming.



Patricia Murray, attractive "MC" on the Lever Brothers show (Ruthrauff & Ryan), shown during 6th War Loan telecast.

# THE TELEVISION PERFORMER

By PATRICIA MURRAY

FROM the standpoint of the television performer, there never has, and I don't suppose there ever will be, a form of entertainment so very difficult in which to work. With only one exception of which I can think, it seems that television combines the unhappy features of every other kind of theatrical work.

Without doubt the legitimate theatre presents the most pleasant working conditions for the entertainer. In the first place, there is a set approximating reality. Lighting is glamorous for the most part. There is no need for split-second timing for the play as a whole. Split-second timing *is* essential for certain lines occasionally, and sometimes for an entire scene. For the overall production, however, it is not a prime requisite. I have seen (and I am sure this is true for most of you readers) a particular play several times. In one of these instances, I found that the running time of the performance differed considerably from one night to another. It should be noted, however, that the differences in the play's running time were indicated to me solely by my wrist watch. Moods of performers might dictate a much slower tempo for line-delivery one night, a much quicker tempo another night. And upon retrospective

examination of the production, it is often impossible to realize a preference for one speed against another. One of the great joys of the stage is that lasting opportunity for further development of a role, no matter how many performances a play may check up for itself.

On the stage, if an actor forgets a line, he has plenty of opportunity to "cover up." He is not so close to his audience that his every expression is visible constantly. And, as a last resort, he can turn to the prompter, always in the wing. Another asset, from the performer's viewpoint, is the fact that the play proceeds in orderly and proper sequence. This is extremely important from the "mood-creating" angle.

## **Value of an Audience**

Lastly, but most important of all, the audience is present. Anyone, who has ever worked in the entertainment field, knows what an audience can do for the performer's morale. I had an experience myself, a few years ago, which pointed up this fact to me most vividly. I was working in Hedgerow Theatre, outside Philadelphia. Winter had descended upon us unexpectedly. Time for performance arrived one night together with a wild storm

of sleet and snow. As a result, about twelve people appeared to make up our audience. The show had to go on . . . and it did. During the first act the audience was scattered throughout the theatre. Its response was negligible. From the stage, it seemed as though we were working for an empty house. Completing that first act was the most difficult thing I ever remember doing. It was hard work, every inch of the way. Following that act, fortunately, the audience decided to congregate in a particular area. When the second act started, the audience was grouped up front, in full view of the performers. Despite the smallness of the group, in unity the individuals had gained strength. As individuals they were as church mice. As a group, however, the response became a tangible thing . . . a thing that made the remainder of the play sheer enjoyment for the performers. For comedy, the audience is obviously indispensable. It is equally so for tragedy, though perhaps not so obviously. The breathless quiet of an audience means just as much to the tragedian as do hearty guffaws to a comedian.

In motion picture work the main disadvantage, of course, is the fact that the performer loses all feeling for the pro-

duction as a whole. There's no telling in what sequence a movie may be filmed. It is not unusual for final scenes of a production to be filmed during the first day's schedule. In the event of illness on part of one of the performers, it might happen that scenes involving the absent person could actually be filmed. For example, if Miss Star is ill for the day, Mr. Star might have his day devoted to close-up shots of himself in scenes that moviegoers will eventually see with both Miss Star and Mr. Star acting together. Such procedure would avoid delay in the overall production schedule. It, however, certainly does not assist an actor in getting the feel of his role. The moving picture actor, furthermore, has no audience to spur him on to greater heights. Then, too, cameras and lights destroy any possible illusion of reality. The main advantage of motion picture work is the retake. It is a very comfortable feeling to know that, if your first attempt doesn't make the grade, you will have plenty of opportunity to try again. You always know that only your best work will be seen by the public. Knowing that you can always "try again" eliminates considerable strain and worry.

### **One Chance to Make Good**

Now in radio there *is* need for perfect timing. Furthermore, the first "take" must be perfect. You have one chance, only one, so you must be right the first time. You have no set to put you in "the mood." Sometimes you have an audience present, and sometimes not. Whether it is present or absent, however, the microphone is your chief interest. It is to that piece of mechanism that you direct your charm and personality. If the on-the-spot-audience comes in for a share, so much the better. The visible audience, however, is not your main concern.

The happiest advantage of radio is the fact that you have a script from which to *read*. That compares rather favorably to the retake in the movies. That little old script in your hand gives you a mighty comfortable feeling. Sometimes, prior to a broadcast, you may devote a thought or two to the possibility of coughing or stammering fits that might occur during performance. But never do you worry about remembering lines. That is a decided asset.

And now . . . Television! I said be-

fore that there was one exception that prevents television from combining *all* the bad features of every other kind of theatrical work. That exception is the fact that the program proceeds in proper sequence, as it would on stage or radio. The performer is able to get the feel of the work as a whole, that is, if he can feel anything by the time he has overcome all the handicaps.

### **The Problem of Lights**

In the first place, the lights are nothing short of gruesome. In some studios, the horror lies in the amount of heat generated. The heatless lights, also in use at the present time, create a bluish white light which makes everyone and everything in a studio appear ghastly. The latter, I must admit, is preferable to extreme heat but, from the performer's standpoint, it is infinitely less pleasant than stage lighting.

Secondly, in television there will be need for timing, such as we know in radio today. I say "will be" because at the present time, although different programs work on a comparatively tight schedule, it really isn't too serious if one finishes five minutes early, or five minutes late. (If one finishes ahead of schedule, it is mighty fortunate if the following program is all set to go on! But, other than that, it doesn't make too much difference one way or the other.) So, the television actor must know his lines letter-perfect. First, because of timing . . . and secondly, because he cannot get any help from a prompter. Any help that is given to an actor on television is invariably heard by the entire listening audience . . . and it doesn't sound especially pretty.

### **Career of "Opening Nights"**

Thirdly, the television actor must spend his career going through the torture of "opening nights." Of course, there is something about an opening night that is never quite duplicated in any following performance of a play. There's a certain excitement-in-the-air that only happens the first night. So, there will surely be many "exciting" nights on television. Still, it is unfortunate that television audiences will never be able to view performances such as can be seen on the stage after a play has been performed many times . . . and after the roles have become second-nature to the actors.

And now, we're down to the fourth

"bad" feature, the cameras. The television performer is constantly disconcerted by advancing and retracting cameras. Furthermore, it is not easy to keep one's mind on lines, action and, at the same time, worry about which camera is taking the picture.

### **Television's "Intimacy"**

Another torment in television for the performer is the "intimacy" of the medium. The audience can see the faintest expressions that come to the actor's face. The performer must guard against permitting any signs of annoyance, forgetfulness, or bewilderment to cross his features, because the unseen audience will be aware of his feeling even before people in the studio itself. And, as the television performer well knows, it is very difficult, upon occasion, to keep one or even all of those expressions from becoming visible.

Lastly, (since space is running short) the on-the-spot audience will never be able to play a very important part in aiding and abetting the actors towards getting full benefit of audience reaction.

All in all, the life of the television actor is not an easy one. Yet, for the television actor, it is not the work itself that ages him prematurely. It is only, as is true in every other kind of theatrical work strangely enough, the lack of it!

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## **Richard W. Hubbell Joins Crosley Corp.**

**O**NE of the foremost authorities on television, Richard W. Hubbell, began work Oct. 23 as broadcasting production manager for the Crosley Corporation.

Appointment of Hubbell is a step in Crosley plans to resume experimental television broadcasts which were interrupted by the war.

Crosley, which may erect a huge television tower in Kentucky that would provide television coverage for metropolitan Cincinnati, is revamping television apparatus in the Carew Tower for possible resumption of broadcasts about January 1, Shouse said.

Hubbell, a 29-year-old native of Mt. Vernon, N. Y., is the author of several books on television. Best known of these is "4,000 Years of Television."

TELEVISER



Conover "Cover Girls" Eileen McClory and Janice Carter are Videogenic.

## ARE YOU VIDEOGENIC?

By HARRY CONOVER

**E**XPECT IT. Your friends will soon be furtively studying their profiles and full-face in mirrors. Men will be practicing their nicest faces while shaving. Women will use extra pains in applying their make-up. And casting departments of television studios and advertising agencies are becoming increasingly crowded by people interested in whether or not they are "videogenic."

"Photogenic" has become commonly accepted as meaning that the subject is attractive in photographs. Since "video" is one of the terms used to represent "television," "videogenic" has been similarly adopted as meaning the subject is attractive on television.

### **Reshuffling of Careers**

Many careers of famous entertainers will be re-evaluated when television becomes more prevalent. Many a long defeated person who had been unable to connect with radio, movies, or the theater will find television eager to receive his talents. And the basis for this re-shuffling will be dependent on whether or not people are videogenic. But, people ask, *who is videogenic?*

TELEVISER

And anyone who tries to reply to that question in terse, unqualified terms, is bluffing.

Skin color, hair color, strength of features, facial mannerisms, posture, style, studio cameras and lights, height, weight, ability to wear clothes attractively—these are just a few of the factors which must be taken into consideration in answering the question.

Certain facts have been unearthed in the experiments that have been conducted before television cameras to date. Some are rather alarming. Natural red-heads seem to televise better than most others with present-day iconoscopes and incandescent lighting. Girls with black hair that has been dyed another color televise with black hair under this same lights-and-camera combination. Glossy black hair well-drenched with lights does not go into the inky, flat blacks that used to make black hair the anathema of the cameramen it used to be. Dark blonde hair appears darker on most television screens and light blonde or white hair is apt to lose detail.

In fairness to television, we must remember that these circumstances are temporary conditions. More plastic lights with reliable color characteristics have

been developed and more sensitive cameras, capable of showing far more detail and gradation without requiring nearly as much light as does today's television, have been perfected. These advances await only the release of materials, manpower and wartime restrictions before they can be generally adopted by our television studios.

### **How Do You Televise?**

But until that day comes, we must become acquainted with the facilities now available. Under incandescent lights, blue or dark brown make-up is needed to strengthen lips and eyes. Less extreme color control is called for under fluorescent lighting.

It is necessary today to strengthen features of many a milky-complected girl appearing before the television camera. We may have to darken the sides of her nose with the control shading to light from the cheek toward the bridge. We may have to retain our highlight at the peak of the cheekbone and shade away from that spot. Girls with long, dark, thick lashes, heavy, well-shaped brows and strong, even features televise much more impressively than do the pale, daintily-featured subjects.

## Facial Mannerisms Important

Facial mannerisms are also of extreme importance on television. Many a girl who is a knockout with her face in repose goes feminine and giddy when she takes over a speaking role. She may open her mouth too widely in speaking, wrinkle her forehead as a nervous habit, or relax her face so that the lines from the sides of her nostrils to the sides of her mouth become pronounced. These unconscious facial mannerisms have to be discovered and discouraged or else promising careers will be nipped in the bud by some casting director or sponsor or studio executive shaking his head sadly and saying, "Nope. Not videogenic."

Poise, the ability to look queenly, is a priceless asset to the girl who would have a television career. Chin high, posture both graceful and erect, assurance in

carrying hands pleasingly, complete confidence in her own ability to make a pleasing appearance—these are the almost indefinable factors that help brand a subject as "videogenic."

It is difficult to conceive of any medium more challenging than television to the potential subjects who would stand before its cameras. Television is an intimate medium. It moves in close and explores the subject's features from various angles. It catches subjects unawares even when they are expecting the cameras to train on them. Confronted with the problems of memorizing scripts, of acting naturally, of keeping the voice at a pleasant and genuine level, of being subject to the appraisal—and criticism—of an audience in hundreds of homes throughout the broadcast area of the television station, the actors and announcers and models and commen-

tators of television must have self-assurance to a degree that is extremely rare.

That rarity isn't a barrier to the talented aspirant to roles before the television camera. It is an asset, because it means that there is little formidable competition already developed.

Who is videogenic?

Go to your mirror.

Are your features strong? Are they mobile without seeming affected? Is your posture pleasant? Are you well built? If the answers to these questions is yes, chances are excellent that *you* are videogenic and there is a good possibility that congratulations are due you.

Now all you need to worry about is ability to memorize lines, to act, to speak in a pleasing, controlled tone, to know action and to learn the intricacies of a new art.

# MAKE-UP...HELENA RUBINSTEIN

**W**HEN you face the problem of make-up for television, you must take into consideration that you are dealing with an entirely new medium which is still in the experimental stage. A television show, which we recently produced at Du Mont, gave us valuable experience in the art of make-up for this type of work.

You are working with powerful lights which give out intense heat and this causes the make-up to melt and often run. Even if it doesn't melt, it becomes shiny, and this makes a reflection which is detracting and undesirable. One of the products we have learned to rely upon is a sponge-on cake make-up which has proven to be ideal for the purpose of television.

## No Red Lipsticks for Video

You must forget red lipsticks in television production. The combination of lights and the in-conoscope causes ordinary red lipstick to fade and disappear. For the best registering purposes, we have found a certain shade of blue-green lipstick to be correct. We spent long months of research and experimentation, producing a great variety of blues and greens before we finally evolved the shade that is

now being used by some of the leading television studios.

A word of caution about the application of lipstick for television—one should take the greatest care not to apply it too thickly, as this produces an unsightly smudge. Our blue-green lipstick has been made of special consistency, to make it more resistant to the terrific heat of the lights under which the actors work.

Eyes present still another problem in make-up for this medium. The tendency is for eyes to give an unusually deep-set appearance. Sometimes they seem to fade out. Your objective in making up the eyes is to do everything possible to emphasize the eyes by bringing them into prominence, and giving them brilliance and expression. The eye-shadow which we created in our laboratories is iridescent and also has a high sheen. This gives a brilliant gleam to the lids, which is immediately reflected in the eyes, making them appear larger and more expressive.

## Waterproof Mascara a Necessity

Just like a magician's touch in television make-up is a good waterproof mascara. The mascara which we have made is really proof against dampness of all kinds—heat, perspiration, tears, salt

water. This is proven daily in action, and women have grown to rely implicitly on this type of eye make-up. It seems to be impervious to the longest siege of rehearsal. Of course, another essential in making up the eyes is eyebrow pencil, and one uses this exactly as on the stage.

## Need to Sharpen Features

In working with television make-up, one must remember to think in terms directly opposite to the procedure for films and still photography. Instead of working for a soft effect, your objective is the reverse. You must do everything to sharpen the features, even to the point of exaggeration. This process helps to prevent the tendency of television to flatten all surfaces. By pointing up the features artificially, through skillful make-up, you ward off that total lack of expression which would be the result if unaided by make-up. Nothing is more vital to your final pleasing result.

Now in sharpening the features, we rely upon the skillful creation of shadows. This is achieved through accents of mascara and face powder in a deep, warm tone. The make-up foundation or base also serve this purpose.



Nathan M. Rudich coaching his students in directing.



Students being taught how to apply make-up for television

## “THE ROAD TO TELEVISION”

By NATHAN M. RUDICH

*Dramatic Workshop, New School*

THE Dramatic Workshop of the New School has been exploring television in experimental productions presented over DuMont's television station, WABD, in New York. We wanted to learn why training for stage, radio and motion pictures had to be modified for television, how they should be modified, in what directions, and to what extent.

We learned that, generally, the best training for the television actor is the theater. It is the only field which requires that he present a comparably sustained, chronological, visual and oral performance. Yet, to the theater he must add the intimate, thoroughly convincing and character-painting voice of radio, and the dynamic, intense visual characterization of the movies. He must suppress any "hammy" temptation to make broad, sweeping gestures and to let his voice

boom out with oratorical affectations. I might add parenthetically, the radio actor first assaying television often has difficulty memorizing scripts. And he has a new type of acting to learn from the very beginning—that of presenting a characterization with his entire body—if he hopes to make full use of television's power over the audience. In short, television must bring the art of the *disneur* and the *disense* to its finest and most sensitive degree of development.

### Home vs. Theater Audience

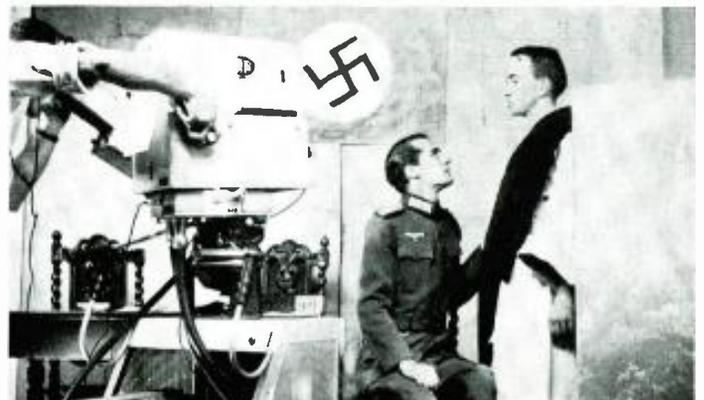
One other factor, which has evidenced itself but has not yet been thoroughly explored, is the contrasting effect of mass psychology in the theater and in the home. In the home the audience seldom exceeds six in number. In the theater it is more likely to be around 1,600. The skit that starts the crowd roaring in the movie or theater may fall comparatively flat in the home. The anecdote that makes a family laugh might bring forth a few faint titters

or a stony hush in the show emporium. The actor must learn to perform not for the large throng, but for a few people if he is to match his dramatics to his television audience.

There's little question but that the best basic training for television is the theater. Superimposed on this training is restraint and increased sensitivity in voice, facial expression, gesture and body movement. Good material and good showmanship remain the same in both dramatic forms. In our experiments over WABD, we have tried to avoid the mistake commonly encountered in television productions of today: using television's youth and the limitation of its available special material as excuses for poor or mediocre performances.

From the tremendous treasure trove of the theater, a source which has been ravenously collecting dramatic material for centuries, can be gleaned rich stores of television program material: comedy, drama, drawing room sophistication, fast-

"Miracle on the Danube" (Sherwood Anderson), presented by television class of New School.



action Westerns, mystery and melodrama, classics and contemporaries. The veteran who has produced a good-sized cross-section of this material for the theater can, with comparatively little training, produce it for television.

### **Theater Is Good Training**

The trained theatrical producer can draw on a background of some 2,000 years of usable dramatic material for the base on which can be plated the technical limitations, advances and modifications afforded him through television. This wealthy heritage must not be overlooked. The beginner aspiring to posts in television should first drink in great, deep draughts of the theater and learn how its practitioners have solved difficulties which arose from the days of the Greeks and Shakespeare and carried on through Rheinhardt and Piscator, in stage machinery, action, dialogue and sets. A good background in Stock, where expertness at whipping a show into good shape in just a week is the ordinary rather than the phenomenal, helps equip the producer for the job of satisfying television's ravenous appetite. He must be able to work out a good show in a short time. In this, radio craftsmen have an advantage over the more leisurely theatrical and movie producers. They know how to work rapidly, to organize their time efficiently, to produce in a solid, business-like manner.

### **Contributions of Other Arts**

The radio director has a sense of timing and voice control which must be acquired by the television man. But he must add to this the visual sense which has been neglected during the period of his training. At best, this is an extremely difficult task.

The film producer's training stands him in good stead in that he thinks in terms of pictures. His knowledge of musical backgrounds, like that of the radio expert, can well be brought over into television intact. But the film man is spoiled. He can edit in the cutting room. The television producer isn't given this advantage of hindsight; he must edit on the air during well-timed rehearsals. And then there's the necessity of film producers being channeled so they will think in terms of sustained production.

Theater, movies and radio—together they can contribute much to the producers of television programs as well as the actors.

There is need for such a contribution. Dire need.

Technical research is wasted unless comparable research is done on productions. Engineers must work with these production men helping them know the format and formula of television as they see it. Standards would inevitably be elevated were such a program introduced. A production that is technically good but artistically bad may please the esoteric groups of engineers who sit, sheltered from the necessity of pleasing a demanding public, in their electronic towers. It will not sell television to the public,

though, and keeps a potentially promising art from progressing.

A healthy contribution to their own interests would be served were television organizations to bring in apprentices or fellowship students from among men and women with solid backgrounds in theater. It will help these organizations when that future date comes when a shortage of programming material and program producers threatens television's very life. And it will help an art of immeasurable promise to grow, healthily and unhampered, into this era's greatest cultural contribution to civilization.

## **“GI's” IN TELEVISION**

By SGT. GEORGE MEYERS

*Yank Magazine*

**T**ELEVISION is wide open for returning veterans of this war. It is almost impossible to name a trade or craft that cannot be tied in directly or indirectly with the employment needs which will result from a fully commercialized television industry.

In some instances, a service man's military experience will give him a jump over civilians who have remained in standard radio pursuits and hope to move into post-war television. This is specifically true of soldiers, sailors and marines whose assignments have associated them with the latest advances of electronics. These include many instruments and devices which are helping us to win the war—radar, electrical fire control mechanisms, high frequency communications and other genuine weapons of combat.

### **Trained GI's Wanted for Tele**

R. L. Smith, superintendent of technical operation at the General Electric television station, WRGB, in Schenectady, N. Y., told me: "If you know any soldiers who know the theory and operation of multivibrators, clipers, pulse circuits, and sweep circuits, send them around. We're especially looking for the kind of guy who can put some patches on a shot-up radar and make it work."

Offhand I can name maybe 20 GIs who answer that description, but they are not at liberty at the moment. Some day they will be, and there are thousands more like them—men trained and tested in

engineering phases which are not merely akin to television but are actually the tools and functions of television drafted for battle.

For such as these the doors of the industry will swing wide. Others with technical skills will be sought by factories turning out television transmitters, cameras, and the thousand-odd other pieces of operating equipment. Still others may open repair and service shops of their own, keeping the receiving sets of their communities in sharp tune.

### **New Jobs for Army Trained Men**

The engineering end of television is only one area of absorption of returnees with Army-learned and Army-practiced skills. Camouflage men—many of whom were artists or stage designers before the war—will be needed to create sets and backdrops for the television camera. The combat engineer who spans the Moselle today with a Bailey bridge may come back to erect a steel antenna for a television station in his own home town. The Special Service noncom whose job it is to whip up soldier entertainment on a two-by-four coconut island may be a natural for television programming. Even the headquarters payroll clerk, joshed as a pencil-pusher or chairborne infantryman, may find a place in the business or advertising staffs of television.

This does not even touch the thousands of writers, actors and photographers now in the service who can become the script

*(Continued on page 30)*

# NOTES ON CAMERA USE . . .

FOR a script writer to competently write for television, he must have an understanding of the television camera. If he previously wrote for radio or the stage, he must now realize that he is writing for television, a visual medium which utilizes the camera to interpret the action. Therefore, all his dialogue and action, yes, even his direction notes, must be written with full consciousness of the iconoscope.

Television and movies both differ from the stage in that through the use of the camera the picture image is bordered within the camera frame. The action within the camera frame is left to the discretion of the director, and to him is also left the decision as to how this action shall be composed. This is just as important a task as the direction of the action and the dialogue.

In television, as in motion pictures, the director must also be fully acquainted with camera, lighting, composition, scene-cutting and many other allied branches if satisfactory results are to be achieved. Without a clear "camera" understanding, it is impossible to produce a pleasing, let alone a fine television program. Regardless of how brilliantly the actors may perform, how unique the script, or how superb its interpretation, without a full comprehension of television techniques and their exploitation, a show will definitely suffer.

## Television "Scene Cutting"

Because television cameramen apparently have not as fine an understanding of composition and lighting as their Hollywood counterpart, it is therefore of great importance that the television director fully acquaint himself with camera technique.

Without camera mastery an excellent script and a fine job of acting are worthless, for if camera direction is haphazard, a potential four-star production disintegrates into a miserable mess. A competent director should be able to answer the following questions with ease once he has set his camera for a particular scene:

1. Why did you choose this angle of view?
2. Why have you placed the camera at the present distance?

3. What "prop" might aid in further enhancing the foreground and background composition?

4. When should I "dolly" the camera? In what direction? Why? Unless a director can full answer these questions the program and the effort which went into its creation are headed for oblivion, an unfavorable review and its subsequent eventualities.

## Director Must Know Cameras

In television "scene cutting" we have the fade-in, fade-out, the scene change-lap dissolve, the dissolve from one scene into another, and possibly in the future, the multi-picture scene or montage consisting of two or more pictures super-imposed. The various techniques of "scene cutting" are fashioned from the long shot, medium shot and close-up. It is only through the proper handling of these tools in the hands of the creator that interesting, educational and entertaining programs can be moulded. This is as true of a soap-box race as it is of the presentation of a play of great magnitude and emotion.

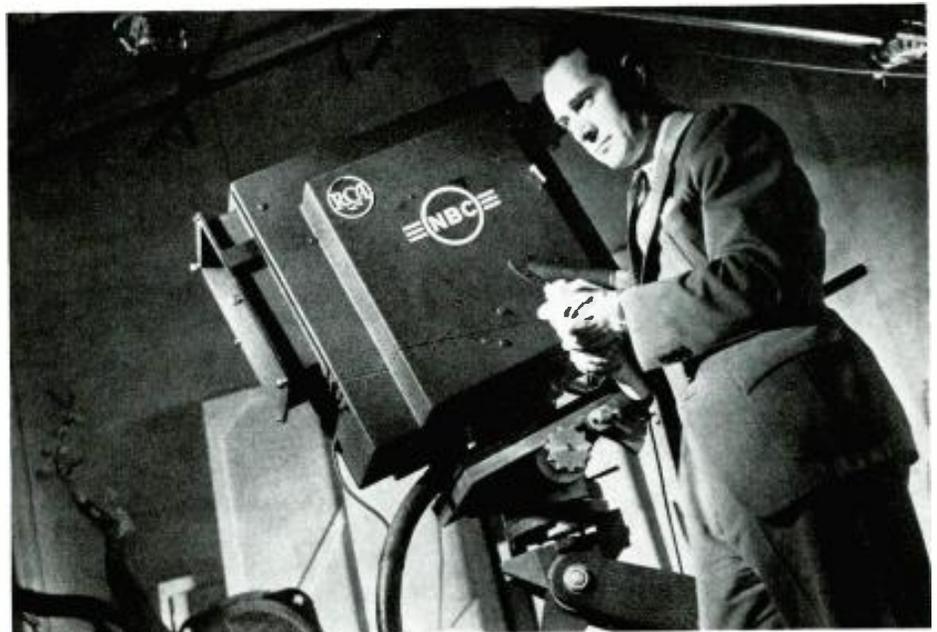
There are a few formulas and time-tested artificial techniques for handling the above mentioned, but only through a director who instinctively feels their proper use can their ultimate value be fully derived. There is a right and wrong way to inter-cut a scene, "pan," "tilt," or

"dolly" the camera, change a camera angle as the subject is brought into closer view and last but not least, the mastery of cutting technicalities. It is obvious that without the proper cutting of scenes a program will lose its interest, value and this is not the direction in which we desire to move. Rather, we desire to telecast programs fully utilizing all the artifices at our disposal in order that television might quickly take its proper place in the field of entertainment and education.

## Motion Pictures Set Precedent

Motion pictures are a competitive precedent that must be reckoned with, and unless this is clearly understood and proper significance and attention given it, television programs will lag. The public will undoubtedly compare results of their television receivers with those of the motion picture screen. Unless we strive to match the standards of Hollywood there is no doubt that television will be given the "cold shoulder" after the novelty of a television set will have worn itself thin. This is a tremendous challenge and unless this high plane in television is reached, television programs will receive the same reaction as a poor film, a bad stage play, or a mediocre radio program. This is something we certainly do not want to happen.

—Norman Rosen



# STORY OF VIDEO'S 2-HR MUSICAL- "BOYS FROM BOISE"

By RAYMOND E. NELSON  
Vice President, Charles M. Storm Co.

WITH reasonable obeisance to Clarence Day, it is quite necessary to point out that life with *my* father has had its interesting facts, too, not the least of which is the fact that Dad is quite a hand with the saucepan. I remember his remarking one day, "There isn't any secret to baking a cake. You just get good ingredients, mix 'em, and then heat the proper length of time." My reason for mentioning Father's culinary proclivities is that the Charles M. Storm Company approached the production of Esquire Magazine's "The Boys from Boise," television's first full-length original musical comedy, in much the same spirit. We didn't have any recipe, or precedent, to go by, but we were *sure* of our ingredients and our ability to mix them, and we had baked in a television studio—literally and figuratively—a hundred times.

The project started off early in July with a series of staff conferences in which everyone's experience was called into play.

Casting was started towards the end of July, when the first draft of the book and most of the musical score had been completed. I might mention that, true to the Broadway tradition, the book was revised several times, the last corrections being penciled-in at final dress rehearsal.

## Conover Models Selected

The dancing chorus presented a knotty casting problem, at first. Due to the necessity for closeup shots on television shows, it goes without saying that the dancers had to be lovelier than the usual variety, who are usually viewed from a distance of twenty to five hundred feet. After auditioning some seventy-five Broadway's best chorines, without finding the combination of grace and beauty we were after, we reversed the usual procedure. We got a bevy of Conover models, which gave us a head start on the beauty aspect, and turned them over to Bobbie Jean Bernhardt, who rehearsed them into a dancing combination that was both luscious and nimble.



Marie, the troupe manager, outlines to her "chicks" their new job as cowpunchers.



Start of the floorshow at "Sloppy Lill's Bar" with Lill, herself, in the background.



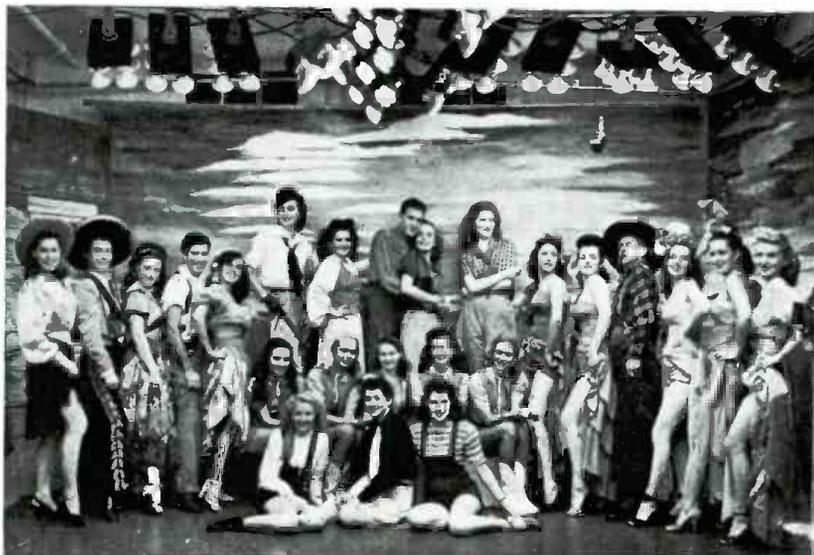
Jose is appreciative of the beautiful senioritas. Chiquita arrives, drags him off.



Amused by misunderstanding, Lawson plots to acquire ranch and Mike as well.



Mike assigns respective roles to Pete, Bill and Jose in trap to round up the rustlers.



Finale, showing full cast of "Boys from Boise." (Settings by Edna Gamble)

The plot of "The Boys from Boise," in case you didn't see the show, revolves around the fact that there aren't (for plot purposes, you understand) any boys in Boise. As one reviewer put it, "The Boys from Boise were mostly girls from Conover"—and so they were. All of the feminine supporting players were Cover girls, too, most of them doing their first dramatic parts.

Our early rehearsals were frequent but irregular, due to the difficulties attendant on coordinating the activities of a busy advertising agency with the complications of what was, to all intents and purposes, a full-length Broadway show. Our department at the Charles M. Storm Company handles a heavy commercial radio schedule, and television, at this stage of the game, is primarily an avocation. In any event, during this same three-month period we continued our regular weekly television shows, with the two-hour "Television Follies of 1944" thrown in for good measure.

### Required Lots of Rehearsal

There isn't any way of estimating with even reasonable approximation the man-hours or rehearsal time put in on "The Boys from Boise." As I've tried to point out, the show was only one of the Charles M. Storm Company's many activities, and it would be impossible to chart its time-course with any degree of accuracy. I can say (and this, again, draws a Broadway parallel) that the concentrated drive, that pulled together the stray ends and breathed life into the show, occurred during the final two weeks. To be more definite, the big push took place between the Labor Day weekend and the date of production, September 28.

The first rehearsal at WABD studios was devoted primarily to looking at costumes and scenery and to working out the sheerly physical problem of space. Our complications included entrances and exits for the cast which, due to the construction of the studio, had to be worked out by the use of a closeup camera, enabling the rest of the players to exit unobserved; storage space for the sets and props; dressing rooms for forty-five girls and five men most of whom had at least three costume changes; the co-ordination of two studios, forty floors apart; and the actual physical space necessary to accommodate a cast of fifty, an eleven-piece orchestra, and a dozen assorted technicians, complete with cameras, mike boom, spot lights, placards, etc. I won't soon forget that first rehearsal, incidentally, because it proved that the best traditions of show-business are safe in the hands of the troupers of television. That rehearsal was held the night of New York's epic hurricane. The "Boys from Boise" performers were there—every single one of them—even though they had to buck sixty miles of winds and flooded streets to get there!

(Continued on Page 54)

# VISUAL EFFECTS

By COMDR. WILLIAM C. EDDY, USNR

(ED. NOTE: THE TELEVISER is grateful to Prentice-Hall for the series of articles by Commander William C. Eddy. They will appear in the book "TELEVISION," by Comdr. Eddy, to be published in the Spring by Prentice-Hall.)

## I. TITLING

THE most commonly used of all visual effects is the title card. In television, as in motion pictures, it is necessary that a certain amount of wordage be used to explain or announce the picture material that is to follow. Judicious use of the printed word will often save many minutes of extraneous pictures and dialog, and will add to the complete understanding of the program.

The simplest type of title card is, of course, the static announcement of the act or play which is to follow. Logically, the title card should be constructed in the aspect ratio of 4 to 3 which has been adopted as the frame proportions of all television pictures. For all practical purposes, a standard size card of 11 x 14 inches is considered to be most satisfactory for normal use and it is economical to use since it is a standard commercial size.

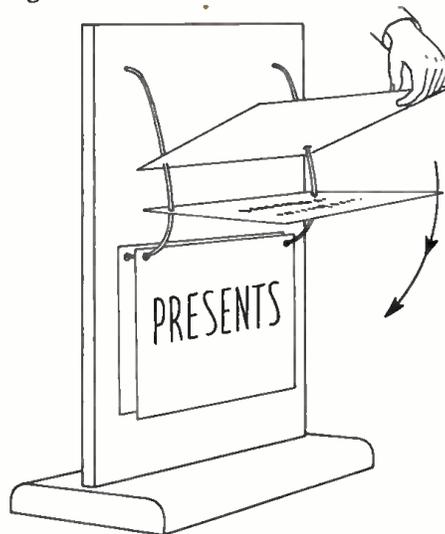
### Neutral Gray Card Best

It has been found that a neutral, flat grey card is eminently more satisfactory than one with a white surface. A white card will tend to reflect hot spots of light and, in addition, will provide a high contrast between the black lettering and the white background and cause undesirable streaking. By employing a neutral grey background we circumvent this fault and thus increase the range of monochromatic tones available to the artist. If a white card is used, the art work must be limited to tones of neutral grey so that the overall contrast will not be too marked. If a grey card is used, the artist can range from black to white through the various shades of grey, and he has a much wider latitude in creating his design. Therefore the grey card is widely used by television artists. It might be added that another reason that the use of standard white on black for titles, as commonly found in motion picture work, is to be avoided in television is because of the present inability of the medium to reproduce black satisfactory.

The secret of all successful title work lies in its legibility. No matter how intricate the art work, if it cannot be resolved into legibility by the television receiver, it fails as a title. Although composition, copy and arrangement are as important in television as in any other media, we may sometimes be forced to modify our usage of these principles for the sake of legibility.

### Allow for Overshooting

Even though the standard title card is 11 x 14 inches, the vagaries of television demand that we use only a portion of this area for our copy, leaving at least a one inch margin on all sides of the usable rectangle. This area is generally indicated by thin pen lines called set or limit lines which can be used in lining up the cameras. We allow this border in case of any overshooting which may occur when the camera position is set up hurriedly. Even with allowance for camera discrepancies, we still should not use the total remaining area within the limit lines for copy because there remains the possibility that some home receivers will be so adjusted that a condition of undershooting exists. In addition, we should remember that in many receivers there is some optical aberration which reduces the clarity of the television picture at the extreme edges. On an 11 x 14 inch card we must, therefore, restrict our material to an area not larger than 7 x 10 inches if we are to insure against the ever present problem of overshooting and undershooting.



Because of the heat generated by close-up incandescent lighting, the material used in the title cards should be of a multiply cardboard which will resist curling. Ordinary Bristol board is generally unsatisfactory because it has a tendency to curl when used under the hot television lights. The most satisfactory title board is one having a non-reflecting pearl grey coating and which can be used for illustration with either pen and ink or brush.

Intelligent use of the airbrush with positive tints (light greys and white) has been found to be a desirable method of brightening the edges of the card to provide a more perfect television production.

### Evaluation of Art Work

Art work for television should always be evaluated for its effectiveness over the air rather than for its qualities as a visual display card. We have often seen title cards which were outstanding examples of intricate art work but which failed miserably when seen through the eye of the television camera. Because of television's compressed black-to-white spectrum, a characteristic of our present reproductive devices, many of the fine gradations of half tones are lost in the reproduced picture because they are grouped into a closer spectrum subdivision that can be registered by the camera and the receiver. For this reason, it is wise to limit the half tones in title work to contrasting blacks or greys rather than leave the interpretation of these blended values to the vagaries of the equipment. The reproduction of intricate pen work is still not sufficiently satisfactory to make this technique worth the time required in preparation. The bold, heavy line is still considered the most reliable by all television effect artists.

### Shades of Gray

The black-to-white interpretation of the chromatic scale of visual colors will provide satisfactory half tones. These tones can be obtained by using color of the proper tint and opacity. After some study the artist will be able to evaluate greens, reds and other spectral colors in their equivalent shades of grey, and can effectively use this knowledge in his rendition of half tone title work.

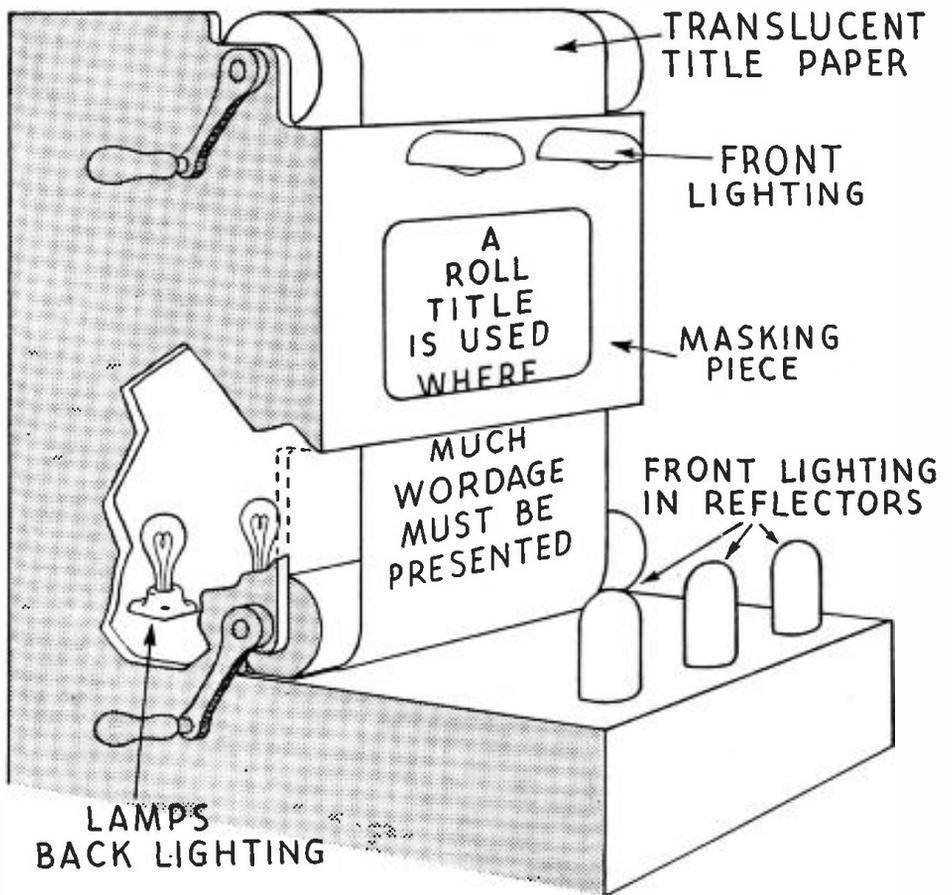
Type faces adaptable to television will vary in accordance with the character of

the title. Caslon bold has been found to be an excellent type font because of its readability. The more complex the letters the less use we find for it in television. Where necessity requires the selection of Old English or Spencerian script, the letters should be simplified so that ornateness does not tend to reduce overall legibility. All printed titles should provide a spacing between the lines equivalent to half the height of the letter used. Best results are obtained by grouping the copy into a series of parallel lines, rather than presenting a curved or angular layout. This is to limit or counteract the streaking effects which are sometimes apparent in television. There is little that can be done by the artists to counter-balance this all too common electronic fault of the inconnoscope system. It is an engineering problem of amplifier distortion which causes the black or white letters to carry over either a positive or negative trace in the direction of scanning. If the spacing of the letters is too close and the mass of contrasting letters too great, streaking can reduce legibility to zero. The only safeguard, in this case, is to reduce the "card to letter" contrast as far as possible and to be sure that sufficient spacing is used between letters and words so that the "streak" will not obliterate each successive letter.

### THE DROP CARD

A variation of the simple title card is the drop card which is used where more than one title must be displayed in sequence. The illustration shows the simplicity of this title board. Since the punch holes must not appear in the picture, the width of the top margin must be increased by a sufficient amount to insure that the mounting holes do not appear in the televised picture. The arrangement of guide wires shown in this drawing has been designed to maintain accurate focus of the title pickup. Due to the closeup shot required to cover the title card, the actual depth of focus with high speed lenses remains a matter of inches. If these cards were allowed to build up, one on another, each title would be successively further out of focus. With the illustrated equipment, the weight of the card is sufficient to move the preceding title back on the hanger as the new card falls into position.

### TELEVISER



### ROLL TITLES

When extensive copy is required in a title, in a synopsis, for instance, we use some variation of the roll title. This method is often employed in motion pictures. Because we read from the top of the page down it is always necessary that our copy move upward. The speed of the roll is extremely important. We must insure that each observer, under varying conditions of reception and concentration, has an opportunity to read the material.

It has been determined by field experiments that a speed of title movement based on a triple reading in the studio will produce the best legibility at the receiver. Roll titles, as a general rule, should not contain art work, such as background illustrations and half tone overlays, as such material tends to confuse and reduce the legibility of the copy. In roll title work, parallel lines are advised in preference to curved or other possible layouts. It will be noted from the above illustration that either front or back illumination can be used.

### THE "WIPE"

A novel variation in exhibiting two or more titles is to have the second title

slowly obliterate the first title as the second display slides into place. This method of sequential exhibition is called a "wipe." The half silvered mirror dissolve system can be used for "wipes" by the addition of opposed or complementary shutters in the plane of the title exhibition positions.

In order that one picture will not be visible through the other it is necessary that the shutter system be opaque. To produce true opacity in the "wipe," independent of the material from which the slide is made, it is necessary to use back lighting entirely requiring that each title be a transparency. The operation is fairly simple—the two opposed and complementary shutters are operated by one control which obliterates one picture as the second is disclosed. This "wipe" can, of course, be reversed for the following title. If the material being "wiped" is reading matter, it has been found to be preferable to have the wipe move downward. If both displays are copy, the title should be left in view for three readings and briskly wiped with the second title to prevent confusion. Special shaped wipes can be developed around this type.

(Next Issue: Special Effects)

# PUPPETS ON TELEVISION

MODERN television is expected to make wide use of the ancient art of puppetry. Reports from program directors of television stations and advertising agencies indicate keen interest in the use of puppets in programs and commercials. Marionettes have already been utilized on numerous programs, notably on the Chicago Mail Order series (televised on WABD-DuMont, September 3) by Kirk Flakes, Sun Oil, etc.

Puppetry, once associated with the entertainment of children, has made such vast strides in recent years as to offer entertainment to adults as well as juveniles. Its use in night clubs and world's fairs is well known. Its use on television is expected to reach impressive proportions in the postwar period.

They offer the telecaster a wide and varied field of program material at little expense. Everything done with live actors can, for the sake of novelty, be done by marionettes. The list includes drama, opera, ballet and variety—to cite only a few.

With puppets the telecasts can transmit ideas of an abstract or imaginative char-

acter, which otherwise could not be produced in the studio, except at great expense.

Grand opera, for example, can be brought to a television audience by means of puppets, with movements deftly synchronized to recordings of the world's best voices.

With marionettes, ballet fantasies can be brought into the studio, which for aesthetic and entertainment values equal that of live ballet.

Plays, especially children's works, offer a rich field for the program director and the puppeteer.

Variety programs, built around the use of puppets, will give a lift to any evening's entertainment. Visitors to the New York World's Fair will, no doubt, remember the crowds that watched the comical antics of Sue Hasting's Marionettes in the General Foods Exhibit.

Lenox Lohr, writing of puppets in his book, *Television Broadcasting* (McGraw-Hill, 1940), makes this observation:

"The universal popularity of comic strips and comic strip personalities leads to the belief that characters can be created

that will be as endearing and as human as Tillie the Toiler, Popeye, and Little Orphan Annie. In juvenile entertainment the serialized puppet show could be made to follow the daily monkeyshines of newspaper comic strips.

"Television may not only adopt current comic strip characters; it can invent and establish personalities whose popularity may compare with even Mickey Mouse or Donald Duck. Such fantasies as "Gulliver's Travels," "Alice in Wonderland," and the "Arabian Nights" can be visualized, etc.

"In many respects the broadcast puppet show may turn out to be the television equivalent of the animated cartoon. We can scarcely hope to obtain the exhibition rights to Hollywood's film cartoons, since they involve enormous outlays.

"Approximately 100 people work two weeks to produce an 8-minute film cartoon and the cost amounts to about \$2,000 per minute of projection time. The puppet show should prove capable of adaptation and elaboration in the new medium at comparatively modest expense."

## Give Life to "Commercials"

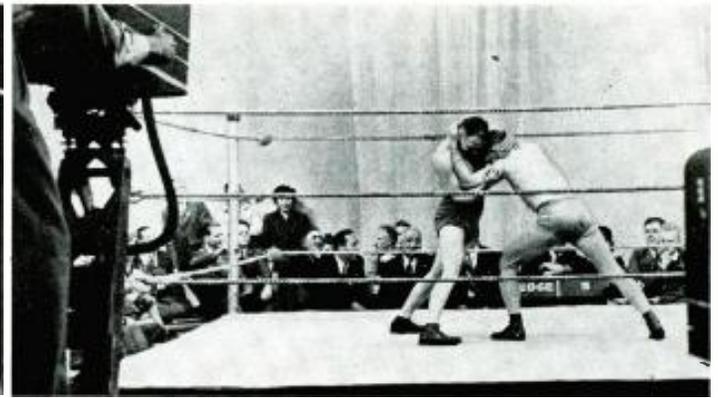
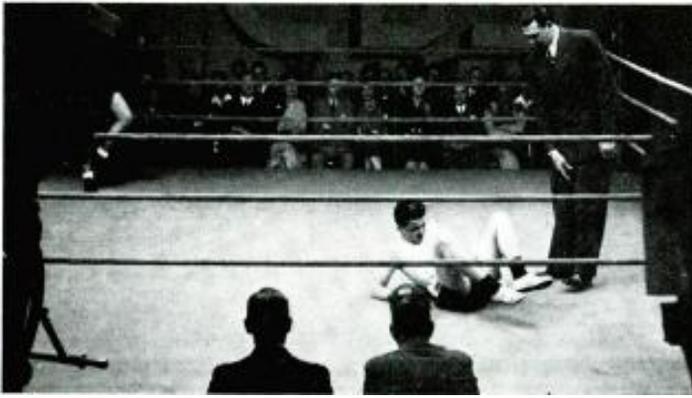
In the field of televised commercials, puppets will find steady employment and development. Otherwise prosaic "commercials" will be given life by projection of the stringed marionettes. One can easily visualize how they may be used to demonstrate the usefulness of an advertised product.

Press-On Mending Tape, for example, used a marionette magician to bring to the American housewife tidings of the magical mending properties of Press-On Mending Tape. He became so popular that he was used to open and close the program and became a symbol of the "Hobby Hall of Fame" program sponsored by Press-On, Inc.

Recently puppets were effectively used by McCreery's Department Store to dramatize its 107-years history, accomplishing at little expense and an economy of air time, a graphic and humorous cavalcade of the store's history. To have used live talent to depict the 10 decades of the emporium's span would have entailed numerous actors, expensive costumes, and costly settings. By use of puppets, the ten scenes—each representing a decade in the store's age—were achieved through use of painted oil-cloths. A commentator broke the sequence of the scenes, allowing a

(Continued on page 52)





## Will Sports Events Become Video Monopolies?

By BERNARD B. SMITH

NOT since the first successful "talkie" electrified motion-picture audiences has anything in the entertainment world so captured the imagination of the American people as the prospect of post-war television. So intriguing has been the publicity which the television industry feeds to the press that a great number of otherwise untechnical-minded people can today talk intelligently on the relative possibilities of the 525-line black and white television picture (which will doubtless be its immediate marketable form), Columbia's 725-line image, and even the recently heralded 1,000-line picture credited to a French inventor.

When the average American, however, thinks of television entertainment, he thinks primarily of sitting comfortably in his home with his family or friends watching Joe Louis fighting the post-war white hope in Madison Square Garden, or "tele-witnessing" the World Series, or the sale of television sets for the *homes* of America will have approached something like the saturation point, will the vital second stage of television be achieved: national advertiser support for the production of expensive television-features for *home-consumption* comparable with those of the motion-picture.

### **Sports on Home Receivers Expected**

Certainly the pictures which television is going to provide in its early stages are not calculated of themselves to induce Mr. John Q. Public to spend a couple of hundred dollars for a television receiver. But the compensating fact that over this

receiver he will be able both to see and hear the baseball games, the football games, the horse races, the boxing matches that thrill his deepest sporting instincts, and this while they are actually happening, will make him overlook the more primitive aspects of television production of other classes of pictures.

But there's the rub! It looks now as though the homes of America may be drinking in the sight and sound of his college team locked in battle in some cold and distant stadium while he reclines in a soft chair in his cozy living-room sipping a scotch and soda out of a glass instead of guzzling whiskey off a hip pocket. And if he is a devotee of the turf, he already pictures the excitement of watching his favorite in the Kentucky Derby skip across the television screen in his own home, deciding before his very own eyes the fate of his stake on the favored filly.

### **Sports Events to Be Monopolies?**

This is a pretty picture indeed but *unless the home television receiver is going to have the opportunity to record these events*, television broadcasting to the fire-sides of America is going to have a halting growth. For it will doubtless be years before the medium will be able to compete with the motion picture in performance. True, the broadcasting of these instantaneous news events in the entertainment world will stimulate the purchase of private television receivers. But not until deprived of the right to "sit in" on these exciting sporting events. It is rumored that the motion-picture companies propose to enter into contracts under which they

will enjoy the sole rights to televise the very games, races and bouts in which the public has the keenest interest. Under such arrangements the public's sole opportunity to see these classics in actual progress will be exclusively through the motion-picture theatres of America.

Now the infant television broadcasting industry just isn't going to be able to compete with the gigantic motion-picture industry for the right to televise these events. And yet, as has been pointed out, if the public isn't going to be able to witness these events on *home* television receivers, enough people aren't going to be induced to buy them soon enough to give post-war television the fast start we have all hoped for.

### **Legal Restraint Needed**

The television industry should therefore take prompt steps to prevent the threatened monopoly by the motion-picture interests, an eventuality that would slow up the growth of television to an alarming degree. To this purpose the industry must appeal to the Federal Communications Commission to establish the restraining rules and to the Congress to enact the empowering laws which would prescribe any agreement preventing the homes of America from receiving on their television screens the great American pastimes so closely interwoven with the American way of life. Such regulatory action is not only essential to the maintenance of radio as a fundamental *public service*, but is equally essential to the growth of an industry upon which so much of our post-war re-employment depends.

Opinion is held in some quarters that a legal basis already exists under which the FCC, through its control over telephone lines, can likewise establish rules with respect to this latter method of television transmission. However, there is too strong a body of legal opinion on the other side of this question not to prevent an issue, so vitally related to the immediate future litigation. Wisdom would therefore dictate that the industry propose to Congress the enactment of a bill prescribing any agreement with respect to the televising of public events that will prevent the people of America from watching the events from the comfort of their own firesides.

### **Says Time to Act Is Now!**

It is true that the trend of Supreme Court opinion since the time of the first Associated Press case has been directed toward granting all persons the right on equal terms to disseminate the public news events of the day. Nevertheless, the evolution of such opinion is not likely to move swiftly enough to serve as a basis for the solution of this problem.

Finally, with regard to the race between television in the home or television at the movies, this word of warning cannot too soon be uttered: we must not wait to decide this issue until the public has become accustomed to seeing news and sporting events tele-screened principally in the motion-picture theatres of our land. For once vested interests have been created in the hands of the motion-picture exhibitors of America, any attempt to put through either rules by the FCC, or legislation by Congress, is bound to be rendered insuperably more difficult. The time to act on this vital problem is now!

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## A "GI" Looks At Television

*(Continued from page 22)*

men, the players and the cameramen in television's studios.

Nor does it mention the thrifty service people who will cash their war bonds and be looking for sound investments for a future of their own in tomorrow's commerce. There will be television owners and share-holders in the discharged ranks.

If the television industry has to this point observed no overwhelming demon-

stration of enthusiastic expectancy from overseas, there is no cause for perplexity. For, of television as it affects them personally, most GIs are only distantly aware. It is no wonder, and no ominous sign. Many troops can count in years their time away from home and the United States—and those were the years when television, ready to hit full stride when war broke, has been performing some of its most interesting and promising events in the studio. Unfortunately, soldiers and sailors as mass audience have not been able to witness these programs.

I had the good luck to draw some domestic duty after two years overseas duty in Alaska and the Aleutians. Before the war I worked in radio—producing programs and broadcasting news for America's farthest north commercial station, KFAR in Fairbanks, Alaska—and so had a natural interest in television. One of the first things I did after arriving in New York was arrange to visit the CBS, NBC and DuMont television studios. Later I traveled to Schenectady to see the G-E station.

What I saw was a long shout from the shadowy shapes I used to watch in a clapboard cubicle in Bakersfield, Calif., back in 1928. That small experimental station, one of the few in operation at that date, goaded my interest, and I have had at least one eye on television's progress ever since.

### **Video's More Personal Appeal**

In New York I have seen musical shows, straight dramas, football games, educational features and variety programs on the television screen. The pictures are good, and engineers promise that as soon as material restrictions are relaxed they will be better.

I have watched television transmissions from the studio floor and from the control room, and I could not escape being impressed by the intricacy of the procedure and the proficiency with which today's producers put a program on the air.

I have appeared as guest performer on a television show, and I came away struck by the sense of freedom and more personal appeal to the audience that come with working without script and without being chained to a stationary microphone, as in radio.

Television has come to mean progress and vast promise to me—in entertainment, public service, education and employment.

## The Use Of Close-Ups

**I**T IS commonly agreed among television directors that the small size of today's television screen, the largest of which is only 12" x 17" requires a maximum of close-ups. Long shots, which are useful in establishing locale, size of room, number of persons, should be used sparingly.

Until large screens become current (screens approximating in size those used in home movies) the close-up should be utilized to establish characters and to capture facial expressions, especially when important to interpretation of a part.

Close-ups can be effectively used to build and develop interest by focusing the attention of the listener to a dramatic sequence—to a significant speech, to a dramatic detail (a gun or dagger being drawn from a pocket or scabbard), to a clock on the mantelpiece striking midnight when important to the plot.

The close-up can be utilized even more effectively by a dolly action, especially at the conclusion of a program, to give added dramatic impact.

For commercials the close-up can be used with telling effect to show trademarks at close range, to show products to their best advantage—to show details of a woman's hat or a suit of clothes, or a package of Spam.

The next time you watch a television program see how effectively close-ups are used!

*Don't Miss a Single  
Issue of the*  
**TELEVISER**

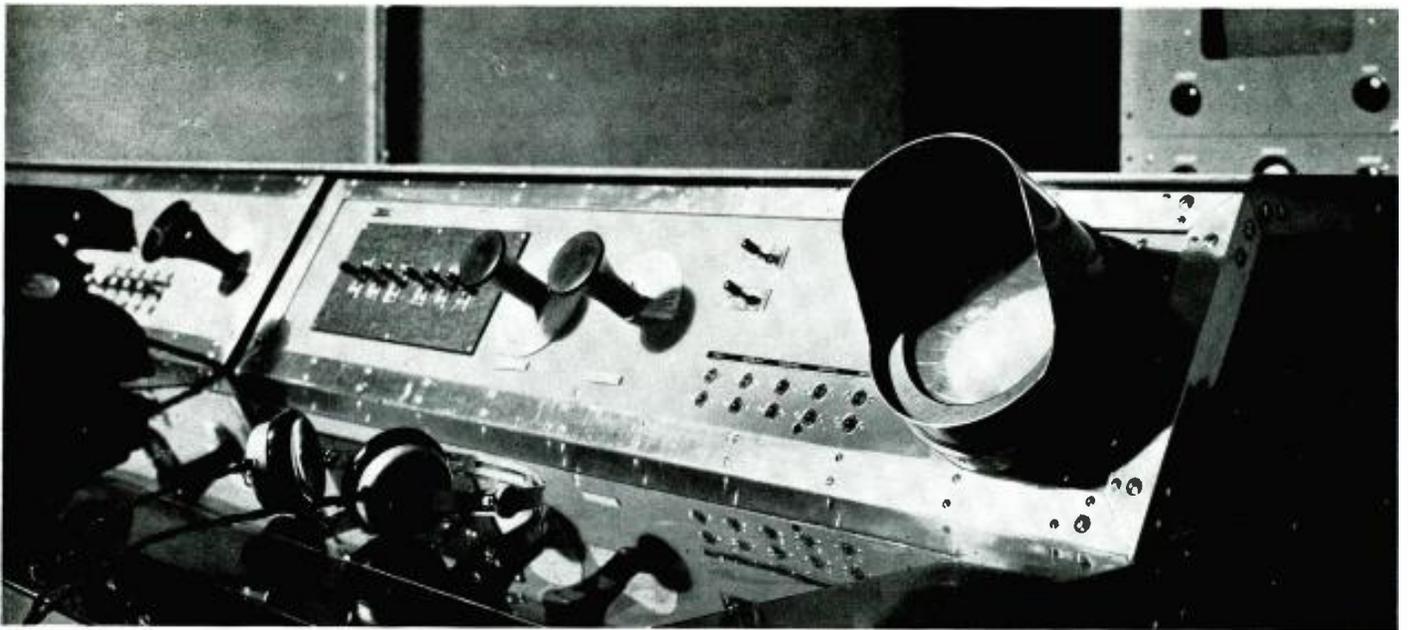
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TELEVISER



View of Baird audeo-and-video control desk, Alexandria Palace, London.

## “A REPORT FROM BRITAIN”

By E. CHISTOLM THOMSON, *British Broadcasting Corporation*

(By Cable from London)

**V**IEWERS in and around London and the big tracts of southeast England are peeping into the lumberroom these days, wondering whether to haul out and dust off the old television set.

Five and a quarter years ago, from being among the luckiest people on earth, they joined the ranks of the most frustrated and disappointed. Their fall was greater because, until B.B.C.'s television station clamped down at ten minutes' notice for national defense reasons 47 hours before the war started with Germany, these 20,000-odd viewers were enjoying the first, and up till then the most advanced high definition television service in the world.

Screens went blank just when they were clamoring for longer transmission time. The excellence and variety of the program fare had made them greedy. Presentation had become so slick, so "professional," so apparently easy, that armchair viewers had no inkling of the feverish exertions which went into keeping receiver screens "live" for three hours or more daily. They forgot, if they ever knew, that the average film studio counts itself fortunate to turn out three minutes of actual "screen time"

in a day's shooting—and this sweet oblivion on their part was in reality the best testimony the B.B.C. television people could have had.

Program builders had, strictly speaking, 2½ hours of screen time to play with daily, but the tendency was to run over and no one complained. This was in addition to the hours of film transmission in the mornings for dealers to demonstrate sets. Afternoon programs ran from 3:00-4:15 or thereabouts, and the evening show beginning at 9:00 often went on until 10:45 or even 11:00. Studio programs formed the backbone of the service, supplemented with transmissions from the world outside—sporting events, plays direct from theatres, circuses, processions, motor shows, fashion parades, in fact, the whole London pageant. In the last year before the close-down, no big happening in and around the British capital was missed by the ubiquitous green television vans, and their batteries of cameras.

Television's home was at Alexandra Palace, the big nineteenth century amusement pavilion standing in its own park in the northern suburbs. A tower and one two-storied corner of the Palace had been taken over, completely modernized and fitted with control rooms, ultra-shortwave

vision and sound transmitters, and two studios. It still stands there, crowned by a steel lattice mast 300 feet high. This carried two separate aerial systems, the upper for vision and the other for sound.

### Studio Plays Were Favorites

Studio plays and variety shows direct from theatres were 90 per cent favorites. This was revealed by a viewers' questionnaire in the summer of 1939. Plays ran through the whole gamut of London stage successes, many of which were televised in the studio with the original casts; players rehearsed in town before dummy cameras for ten days or so and were then whisked out to the suburbs in saloon coaches for a studio dress rehearsal a few hours before the actual performance. Studio space was precious, as three or four plays were given each week—sometimes slightly abridged, but always specially adapted for the television medium. Notable successes in the last few weeks were Edna Ferber's and George Kaufman's sparkling "The Royal Family of Broadway," and a ten-scene, non-stop edition of Shakespeare's, "The Tempest."

Another winner was "The Picture Page"—a weekly topical melange of people in the headlines facing the cameras

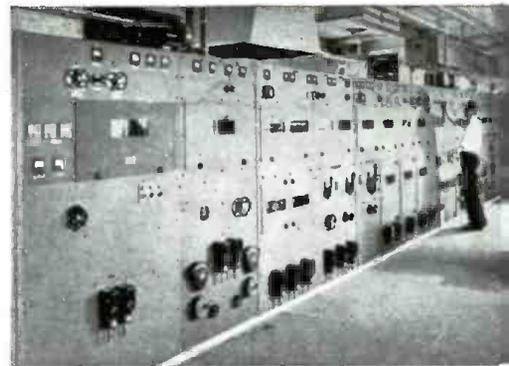
(Continued on page 34)



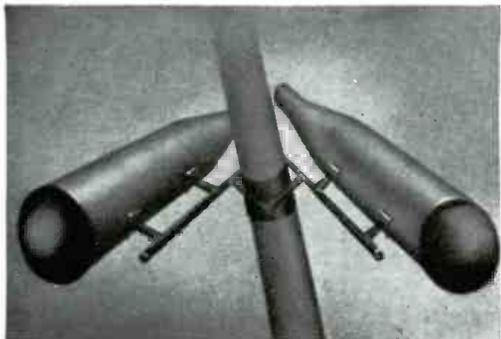
G-E control and monitoring consoles.



G-E transmitter monitor control board.



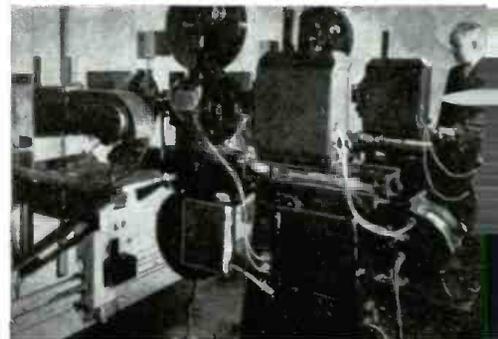
G-E transmitter (picture and sound units).



G-E "V" television broadcast antenna.



G-E S-T transmitters to relay signals from studio to transmitter.



G-E television projector for motion pictures.



G-E television studio cameras.



# Everything

To you—the future television broadcaster—General Electric offers two important services:

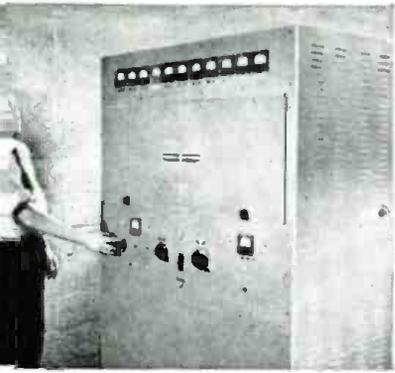
1. The complete television system—consisting of apparatus and accessories of coordinated design—to simplify the job of setting up your station.
2. The opportunity to see and study television equipment in action at the country's most powerful and best-equipped television station—WRGB in Schenectady.

At WRGB you can see the equipment required for a complete television station—the equipment shown on these pages. Here is the world's most powerful television

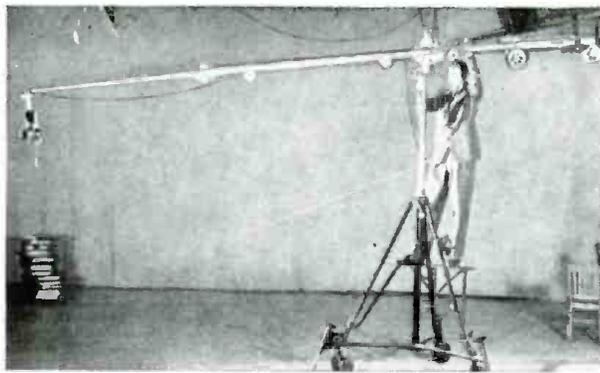
transmitter. Here you can study the programming methods used in over 600 separate programs of all types, from Grand Opera to wrestling matches. Here you can see your future television station *in action*. Come to Schenectady . . . we invite you to see for yourself the work that is setting the pattern for tomorrow's television broadcasting. Thursdays and Fridays are "open-house" days at WRGB.

As shown on these pages, General Electric can provide all of the components you will need for a *complete television system for your station*. We welcome your inquiries. Write Electronics Department, General Electric, Schenectady, N. Y.

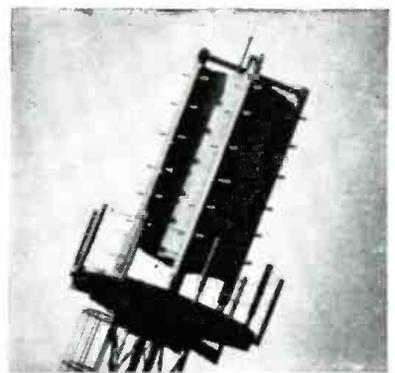
**GENERAL**  **ELECTRIC**



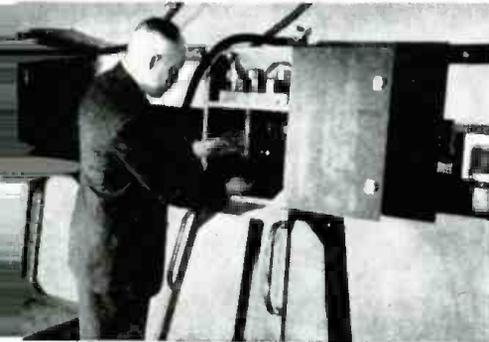
G-E visual relay receiver-converter.



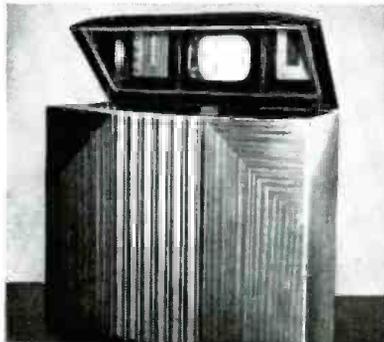
G-E motion-picture type studio microphone boom.



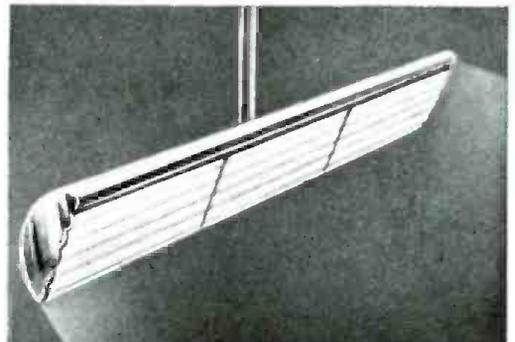
G-E ultra-high-frequency four-bay S-T antenna.



G-E film pick-up cameras.



G-E television home receiver.



G-E water-cooled mercury-vapor ceiling lamp (operated by remote control).

# or Television...

Other equipment (not illustrated):  
Transmitter tubes, studio spot  
lamps, heating and air-condition-  
ing units, point-to-point relay  
equipment, portable pick-up units.

Tune in General Electric's "The World Today" and hear the news from the men who see it happen, every evening except Sunday at 6:45 E.W.T. over CBS network. On Sunday evening listen to the G-E "All Girl Orchestra" at 10 E.W.T. over NBC.

THE G-E EQUIPMENT RESERVATION PLAN and the brochure "Television Broadcasting Post-War" will be sent to anyone interested in television broadcasting. Write for this information. Electronics Department, General Electric, Schenectady, New York.

STUDIO AND STATION EQUIPMENT • TRANSMITTERS • ANTENNAS  
ELECTRONIC TUBES • RECEIVERS



# FM • Television • AM *See G.E. for all three!*

(Continued from page 31)

in a quickfire interview. Camera ingenuity reached a peak in ballet productions, often transferred "en bloc" from West End theatres and "cut to measure" to come within the sweep of three or four cameras. Music and nearly all other accompanied performances came from a singularly versatile 22-piece television orchestra which came into the picture sometimes, but more often—as in opera, ballet, and variety shows—played modestly in a shady corner or even in another studio.

### No Advertising Permitted

Television programs conformed to the rules of the B.B.C.'s charter, which forbids sale of time on the air to advertisers. Merchandise was not excluded, however, if it had news or "interest" value; weekly mannequin parades were an established feature and mobile cameras toured exhibitions and car shows.

It was the exploits of these \$200,000 mobile units that captured the public fancy. Two of them were in action before the service closed down. The first unit leaped into the headlines at King George VI's Coronation Day—May 12th, 1937. The day was dull and rainy but emitron cameras, making their first appearance in London streets, pierced through the haze and gave 10,000 viewers, some of them 50 miles away, better glimpses of the King and Queen in the Royal Coach than were had by most sightseers along the route. Sales on television sets soon began to soar and the mobile fleet was doubled.

### Linked to Alexandra Palace

In Central London units were linked up to the Alexandra Palace control-room by high-frequency underground cables installed by the Post Office, but in their roamings outside—to film studios, suburban boxing stadiums, airfields, and the like—their signals were radioed to a receiver on high ground about a mile from the main station, and relayed from there by cable.

The happiest technical surprise in the early days was the discovery that a 48-megacycle signal carried a good deal further than optical range, which was all that had been expected. By 1939, many receivers were functioning 70 and 80 miles away and even, in exceptional cases, over 100. There were hints then that new relay stations were to be installed in different parts of the country, but the war intervened.

Transmission standards gave a picture of 405 lines, interlaced with a frequency of 50 frames a second. The result on an average cathode ray receiver, costing anything between \$200 and \$350, was a brilliant picture of about ten inches by eight inches, absolutely flickerless. Smaller "post-card" sizes became popular in cheaper sets priced down to about \$100, and there were a few outsize tubes with a frame size of twelve inches by ten inches.

The service was intended for home entertainment only. Big screen reproduction coarsened the 405-line picture, but the cinemas were keen to get ahead of the newsreels and would put up with indifferent television reproduction of a particularly exciting sporting event. One of these was the Boon-Danahar prize fight in Harringay Stadium in February, 1939, which the B.B.C. allowed the cinemas to screen. Several West End cinema audiences got a somewhat myopic ringside view of the fight, but whether the hugely enlarged picture did much to sell home receivers was never finally decided.

Back in 1936 when the service began, about 2,000 receivers were in use, owned in about equal proportion by rich ama-

teurs and technical radio fans who bought sets for their novelty value. In three years the audience grew tenfold, but was expected to be suddenly quadrupled after the big Olympia radio show of 1939. It was obvious then that the television boom had started and that the new audience would include high and middle-brows, as well as "gadgeteers" and the merely opulent.

### Continuous Improvement Noted

Technical progress was continuous from within two months of the opening of the station when, after a series of comparative tests between mechanical and electronic was chosen and the Marconi EMI-system, using the emitron camera, became standard. The cameras themselves underwent steady improvement; so did operating technique with the introduction of better studio control methods and the growing proficiency of the whole television team—producers, cameramen, scenic artists, script writers, and make-up assistants.

Television had arrived or, as the trade slogan had it, "Television is here—you can't shut your eyes to it." We in Britain are listening for that slogan again.

## Use of Video in Transportation

**I**NDUSTRIAL television will be as essential to the transportation companies handling national or international business as the telephone is to the modern business man. Television will have a definite place in transportation, particularly when speed and coordination are important factors.

Shortly after this war, some woman will tune in her television set and see a fashion show from New York. A new gown will intrigue her and set aflame the desire to be first with it in her community. Then will start the race against time. The woman telephones the manufacturer who, alive to air transportation, has the gown flown to her at a speed of 300 miles an hour.

With no time to be lost on ground operations, there will be complete coordination of all transportation elements through use of television!

Large manufacturers will place industrial television iconoscopes in shipping and receiving rooms so that, at a given signal,

the office of a carrier will "tune in." No longer will it be necessary to guess the number of men or the amount of equipment needed to handle the shipments. A scale rule will be applied to the receiving set to measure the amount of shipments ready, making it possible to know immediately the size and amount of equipment necessary, and thus eliminating many hours previously lost in waiting. Television will give the carrier a description of the articles, including weight, destination, etc.

A dispatcher, having full and complete details, will go to his radio and receiving set to tune in on outside employees equipped with walkie-talkies. To be able to instruct an employee to come within range of an industrial television iconoscope will make it possible to have complete supervision of employees and shipments at all times.

HENRIETTA SHUMM  
*Railway Express Agency  
New York City*

TELEVISER



## “Search For A New Art Form”

By PAUL KNIGHT  
*Director, Station WPTZ*

THERE is a definite need for a new style of entertainment—a new “art form”—for television. It is not enough that television producers bring plays, movies, athletic contests and exhibitions to the homes of the viewing public; some fresh technique is demanded for this entirely new method of communication.

Just as stage-craft, down through the ages, developed its own highly effective mode of entertainment; as motion pictures began years ago to evolve into their present day style, and as sound broadcasting sought from its inception to perfect its highly individualized technique, so today we of television should strive to attain the highest standards of presentation for this magic form of expression.

There is no doubt, of course, that television program techniques will partake in some degree of stage-craft, motion pictures and radio, but it must add something all its own—that unknown “certain something” unique to television and television alone.

With this idea in mind, we at Philco started a television program research project several years ago. We set out to find what technical equipment and what production style was necessary to give television audiences a visual form of entertainment not accessible through any other medium.

Before Pearl Harbor, Philco's program producers had at their disposal a fully equipped studio for “live” shows, a studio for film projection; a mobile unit for remote pickups, and a relay unit used as a link between New York WNBT and Philadelphia WPTZ.

Every week we endeavored to have at least five hours of programs originating from each of these facilities, making a total of twenty or more hours of programs a week.

Our studio shows came under the general headings of public service programs, educational programs, and outright entertainment. Public service programs, of course, included up-to-the-minute discussions and demonstrations of wartime home-front defense measures, morale

building and community projects. As a direct result of a weekly series sponsored by the Blood Donors Service of the American Red Cross, many hundreds of additional donors were secured for their Blood Plasma Bank. Shows by the Department of Physical Fitness, presented twice weekly, demonstrated the proper technique for many sports, including fencing, badminton, skiing, swimming and diving, lacrosse, basketball, hockey, squash, tennis, skating, boxing, archery, flycasting, and other activities. The Philco News Analyst, also presented twice weekly, was popular. The analyst's informal discussions, illustrated with maps and charts which he drew as he spoke, proved to have definite audience appeal.

### **Educational Features Popular**

Among the educational features televised was a weekly series of model airplane building and flying. Its audience rating was high, especially among teenage boys. Well liked by adults was another weekly show entitled “See the Skies Tonight” conducted by a member of Franklin Institute — an informal and amusing lecture on astronomy illustrated with charts, models, and pictures. Other educational shows for children and adults included instructions and demonstrations on sculpture, pottery-making, camouflage, criminology,—and television itself!

WPTZ's entertainment programs had such features as a weekly half-hour show bringing to our studio well known musicians, instrumental groups and singers. Short plays and short operas in English were televised. In addition, there were such diverse features as personal appearances of contestants for the title of “Miss Philadelphia,” ballet dancers, a hypnotist, and a series called “Meet the Artists.” Fashion shows, play reviews, and variety features from local night clubs received excellent audience ratings. A weekly Philco Junior Hour was devoted to the children.

### **Many Experiments Conducted**

Many experiments were conducted in the course of all of the studio shows as to the proper placement of cameras, lights and microphones, in order to produce an interesting and entertaining television picture. Progress was also made in designing and painting scenery. Considerable study was given to the fullest possible use of the facilities at our disposal and the development of new camera and production techniques.

Of the remote shows televised, the football games from Philadelphia's Franklin Field led in popularity in the realm of sports. These games have been telecast each year since 1940. Wrestling from the Philadelphia Arena was a close second in preference ratings, with boxing and ice hockey as near popular choices. Non-sporting events which attracted special attention were the Ice Follies from the Arena; the Lions' Club Super Show of Shows from Convention Hall; the "Taming of the Shrew" from the stage of the Germantown Theatre Guild, and a USO show from the Navy branch of the YMCA.

### **Department Store Telecasts**

An indication of the tremendous potentialities of department store advertising was dramatically demonstrated over WPTZ when two fashion shows were televised in our studios. The first one, produced in cooperation with Bonwit Teller of Philadelphia, consisted of several short scenes which depicted the dawn to dusk activities of women in war times. Offstage narration and fashion comments were made by the fashion editor of one of Philadelphia's morning papers. Another type of fashion show televised from our studios was in the form of a three act play written and produced especially for television in cooperation with Strawbridge and Clothier Stores of Philadelphia. This play, "Home on Leave," showed a typical American family preparing for the furlough of its son from the fighting fronts. The clothes worn during the various daylight and after-dark activities were thus introduced in their proper sequence. On another occasion we took our remote pick-up cameras to the auditorium of Strawbridge and Clothier and televised a straight fashion show from the stage. Television receivers were placed at strategic spots around the store so that shoppers could view the proceedings in whatever department they happened to be, without the necessity of making a trip to the auditorium.

### **Film Shorts Approved**

Televised motion pictures were in keeping with our desire to please all groups in our audience. Film shorts met with popular approval, and at least one feature film was presented each week.

Our re-broadcasts of WNBT's programs included air warden lectures; wrestling; boxing; the Town Hall Meet-

ing of the Air; movie shorts and studio shows. Generally, these programs came in well and invariably elicited favorable comment from our audiences.

When Philco went all-out for war production it was necessary, temporarily, to discontinue live talent studio programs. WPTZ's program schedule of six hours or more a week is now devoted to all film programs, remote pick-ups, and relay telecasts from WNBT, New York.

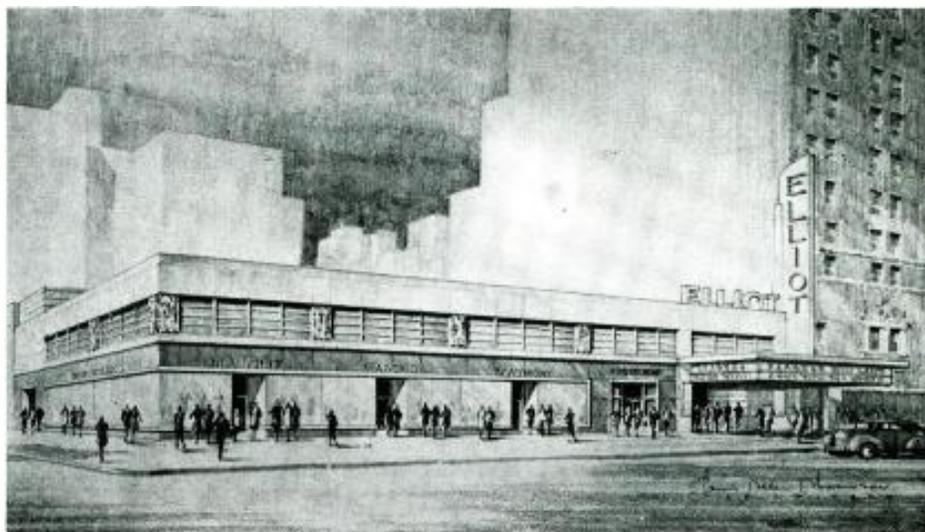
For the fifth consecutive year WPTZ is televising all of the University of Pennsylvania football games direct from Franklin Field in cooperation with the Atlantic Refining Company. This year four football games from Shibe Park in Philadelphia will be added to our football schedule. Sight and sound commercials especially produced for television on film intersperse the program at stated intervals.

Philco has always believed that the success of television lies in network oper-

ation. We have developed and built a television relay station at Mt. Rose, New Jersey—midway between New York and Philadelphia. This is the first line-of-sight television relay station capable of commercial service. Since its inception, WPTZ has been re-broadcasting the WNBT program every Monday night, adding from time to time special events of world-wide importance. This relay station, it has been demonstrated, is also capable of relaying programs from Philadelphia to New York.

### **Producers Have Learned Much**

Program producers at WPTZ have learned through personal experience the techniques so far developed, but there remains much to learn about this exacting new medium; therefore, it should be the duty of every television program producer to try to develop a television "art form," for television promises to become the greatest entertainment and advertising medium the world has ever known.



## **AMERICA'S FIRST VIDEO THEATRE**

The first theatre in America to be built and equipped for television will be constructed in New York City on 55th Street and 6th Avenue, it was recently announced.

The stage will be increased from 7 to 12 feet to provide adequate space for televising equipment, including a special projection screen, and a completely insulated and grounded apparatus and electrical equipment room. The televising itself will be projected from the rear of the screen, thus necessitating cutting down the seating capacity of the theatre from 598 to 570 seats.

The equipment including a 300 foot directional antenna will be especially constructed for the theatre and will be the first of its type ever ordered.

# A Psychologist Views Television

By L. N. CHALFIN

## I. The Television Audience

THE composition of any audience, where the program can be broadcast widely, is a cross-section of the population of the area. Vital statisticians and market researchers have this information pretty well-covered. For obvious reasons the lowest-income groups will not be among the television audiences for some time to come. They will not comprise a large group as with the sound broadcasting audience where \$25, and sometimes under, brought a reasonably good radio, and sets were available to almost everyone.

The moderate income groups will no doubt comprise the larger part of the television audience. In general, the audience is likely to be similar to the legitimate stage, first-run cinema, and concert-goer groups. Audience analysis of viewers has not progressed very far to date because there is very little audience. Moreover, the present audience does not represent a true cross-section of the population in view of the fact that television now is only available in and around large population centers. Programs, too, are mostly experimental in character. Largely, they are films, although more and more live shows are on the air. It, therefore, becomes a matter of speculation on the part of the psychologist as to what the television audience will want and respond to most favorably.

### **Full Attention Required**

Speculating thus, one can consider the demands upon the viewer in observing a television program. Unlike radio, it demands full attention of the observer. The observer is not likely to be viewing the show in a specially-prepared environment such as the theatre with its darkened auditorium and few likely distractions, strong enough to divert attention from the screen.

Attention is the state of readiness to receive stimulation. For full enjoyment of a television show, more or less im-

mobility of the viewer is certainly required. Whereas one can be otherwise occupied and still lend an ear to a radio program, television programs will not exist under such circumstances. The natural tendency for attention to shift is satisfied in radio because only one sense is being stimulated, and one can hear without immobility. The efforts of the screen editor have provided attention-shifting devices in the motion picture. Television has many limitations (at present), which will make necessary the development of special techniques designed to avoid fatigue in attention.

### **Selectivity a Factor**

A fundamental factor in the psychology of attention is its selectivity. Assuming two equal stimuli demanding visual attention in two directions, the individual generally chooses one. Radio telegraph operators can select one very faint desired signal from a maze of simultaneous code messages on the air because of this selectivity of attention. Other signals may be louder, but the desired one has advantage of prepotency. Intensity of the stimulus is another fundamental factor in attracting attention, but this can be breached by any number of prepotent factors as in the radio operators illustration above. Most of these factors are part of the individual's own make-up, his background, preconceptions, prejudices. Since televiewing will be done at home, the factors are not present which would make an individual self-conscious in differing with a group of which he might be a part. His preferences and peevishness would then be more violent and, since it requires practically no effort and is no economic loss to him, a flick of the switch and a competitor has a crack at his attention. This would not be true of a movie-goer who has paid for his seat at a cinema theatre and who will sit it out to the bitter end, hoping something on the program will give him his "money's worth."

It is this writer's belief that, other than newsreels of current events having the appeal of immediate recency, motion pic-

tures via television will not carry as much favor as live television shows. It is unlikely in the economics of television or motion pictures that films will be presented free on the air which could provide good box-office at the cinema, so that film fare via television can be expected to be mediocre. The film has a decided place on television as an educational device. More than likely, television advertising blurbs via film will prove far more entertaining than the radio transcriptions.

Television in the schoolroom can find many advantages where historical films and technical subjects or demonstrations are useful in the curriculum. The possibilities of regularly-attended television programs specifically designed as parts of the curriculum are manifold. Specialists in many fields can lecture to a tremendous audience via television, especially when demonstrations of the material are required. One can visualize possibilities of a Television University of the Air, without, of course, the usual questions and answers possibilities of live university courses.

### **Serving Special Groups**

There are a number of special groups which television can serve in valuable ways. Shut-ins and invalids are one such group, and the programs directed for their special benefit might be designated to ease their discomfort. Children of pre-school age comprise another special group whose social development and learning processes could be helped along by programs designed for them.

Among the sociological possibilities, television can be envisioned keeping down the delinquency potential by attracting young people to sports telecasts, thus keeping them off the streets at night.

The psychologist's interest in life is human behavior. Television has many elements involving study of human behavior and reactions. In subsequent issues we will consider some of these in relation to production and staging and in relation to advertising via television.

*(Next Issue: Production Factors)*

# PROGRAMMING—Some Basic Considerations

By LENNOX LOHR\*

*Former President, National Broadcasting Co.*

**I**N CHOOSING material during the early stages of television, it must be remembered that a prime function of the service is to promote distribution of receivers. When programs become so inviting and arresting as to attract and hold an audience, more and more people will have the desire to own television receivers. The television-program service available, or in immediate prospect, must be good enough to justify the increased cost of a television set as compared with the cost of a sound receiver.

A survey of program sources has disclosed that more diverse and interesting material can be placed before the television audience than that of the stage or sound-radio. Not only can broadcasters originate their own programs; they can adapt much material from literature and other entertainment mediums and draw on science, the arts, news—in short, any manifestation of nature or human activity adaptable to pictorial and sound presentation.

## Hot News Wanted

The most utilitarian feature of television lies in broadcastig events exactly when and as they happen. What the current television audience craves from television is "hot" news—the "hotter" the better. This preference is natural, for it is predicated on the understanding that television is ideally fitted to relay news events.

Those who anticipate that television will bring any sudden revolution in popular information and entertainment are deluding themselves; for expansion and popular acceptance will be gradual. The prevailing structure of popular entertainment and culture will accommodate itself to television without major displacements.

Although in the beginning television will lean for its program technique on the stage, the motion picture, and sound-

broadcasting, it will in time acquire an individual tone, a pace, an approach—a style with qualities all its own and unlike anything that has gone before. Already, those working day-by-day with programs see definite hints of the character and spontaneity heralding the arrival of a truly new type of programming.

From written reports and from actual observation of viewers seated around receivers, it has been proved that the eye is more critical and less patient than the ear. In sound radio, any person with a fairly pleasing voice and an interesting story can hold an audience from 15 min. to an hour. The appeal in this case is directly to the ear and the imagination. But with the sight and sound appeal of television, a great demand is made for the whole attention of the viewer, and only a strong personality will command in-

terest and attention. To some extent, in television, interest can be heightened by switching from one camera to another to add interest. But even this artifice has limitations that make it necessary to abbreviate a speech or to turn from the speaker to pictures of people or things that he is discussing and thus use the voice as background-narration to the images televised.

## Entertainment Preferred

Many concrete observations have been made from time to time in the course of experiments with television. To the previous statement, that individual speakers soon tire the eye, might be added the significant fact that it is difficult to build an interesting program from the performance of single musicians or small ensembles. Such a program soon becomes dull and monotonous. It is apropos to recall that, from 1927 to 1930, Hollywood produced numerous film shorts made around orchestras, virtuosos, and scenes from standard operas. Such films did not capture the eye or the imagination and were soon abandoned.

A program type of very great potential value is the educational or, more properly, "factual" form. It is no secret that

## BLIND PERFORMERS



The Lighthouse Players, consisting of a cast of blind performers, as they appeared on Bud Gamble's "Sketch Book" over Station WABD.

(ED. NOTE: The above is reprinted from "Television Broadcasting," with permission of The McGraw-Hill Book Co., New York.)

the public appears very much to prefer being entertained to being instructed. In television, the wider flexibility of the medium, and the fact that the programs are introduced directly into the home, make it possible to offer factual material in a thoroughly vital way and hence to command audience attention to subjects that would not be offered except in schools.

### **Good Showmanship Needed**

The presentation of factual programs must of course be based on good showmanship. This means that the emotional basis for the program must be appropriate. But appropriate emotional bases for factual television programs are not hard to find. The urge to self-improvement; the urge to keep up with the rest of the crowd; the urge to be in fashion, intellectually as well as sartorially; the urge to protect one's self and one's dependents—all these are among our most trustworthy emotional stimuli. Television programs built around them can (and in fact already do) command the highest degree of audience attention. The popular magazines have found that it is worth while to devote space to achievements in medicine and community health, to the human aspects of economics, even to a new species of fish thought extinct several million years ago. Television will do well to take advantage of the similar, in fact broader, opportunity open to it. All that is required is a proper analysis of the emotional basis of the program and some imagination in presenting it in thoughtful, convincing and sympathetic terms.

### **10 Min. Time Unit**

The time unit around which sound-radio programs are built is the 15-min. period and multiples thereof. Many of the sound-network programs last 30 min., or two periods. Single programs very seldom exceed an hour. For television, there is reason for reducing the 15-min. unit to a 10-min. unit of multiples thereof. One determining factor is the motion-picture tenet that the normal interest period for a motion-picture short is about 10 min. A second reason lies in the fact that since much more literary and dramatic material can be packed into a television show than into a sound-radio show, 10 min. is enough to express one idea.



"Miracle at Blaise," starring Clare Luce, presented by WOR via WABD.

Again, more frequent shifts are desirable in the aspect of the television picture than on screen or stage. This is due to the fact that the eye, while observing a stage-set (or a wide-angle motion picture), makes its own changes to various parts of the scene to maintain interest, whereas in television the camera must take the eye to the various points of interest in the scene.

It appears to be inadvisable to broadcast most programs more than once. On the second broadcast, the audience is like to become hypercritical and to lose interest. However, from what has been learned to date, it appears that with a careful choice of hours and dates, a program of unusual quality and interest can be broadcast twice without taxing the public patience.

### **Acting Is Confined**

At present, television actors are drawn mainly from the legitimate stage and sound radio. Although the television art may be regarded just now as a composite of the various dramatic arts, actors must accommodate themselves to certain new conditions and limitations prescribed by the new medium. A theater actor may move about a large stage with few restrictions on his movements upstage or downstage or from left to right.

The television artist's range of action is more confined than on the stage, largely because the camera's depth of focus is limited. The actor may move freely from left

to right, or vice versa; but if he advances or retreats too rapidly, he risks the hazard of suddenly appearing fuzzy. This restriction of movement may force him into unnatural positions, and it also creates difficulties in the way of producing dramatic effects. Improvements in camera pickup-tubes can be expected to improve the depth of focus in the future.

### **Coordination Important**

Where more than one camera is used, it may be a factor for the actor to know to which camera he is playing; this may further hinder his freedom of action. The camera operators, of course, have the responsibility of capturing the motion, but they must have a high degree of coordination with the actors.

In first-class theater productions, at least several weeks are allowed for rehearsals before the opening night, but the cost of television obliges producers and actors to prepare a 30- or 60-min. performance for broadcasting in 5 to 20 hours of rehearsal.

Another requirement of television production makes it difficult for sound-radio actors to appear on programs. Television actors must learn lines by heart; and although radio actors are skilled in the subtle shading of words, they have not learned to coordinate words with action. By no rational process can we adapt the usual microphone technique to television, because in television, as on the stage, we

must follow Shakespeare's prescription and "suit the action to the word." Even actors trained for motion pictures find it necessary to adapt themselves to television.

In television, the actor must know his lines verbatim before he steps up to the camera. There are no interruptions or pauses in a television performance. There are no retakes, such as may occur in motion pictures to achieve an improved performance. In television, if a mistake is made it must be "covered up" quickly and naturally. When the show is under way, the player is on his own, for better or worse; and if he forgets his lines, he must improvise. The actor must shoulder the responsibility of making a scene continuous.

### **No Studio Audience**

Sound-radio artists, especially comedians, find it helpful to play to a studio audience, and it has become customary for spectators to be present at many sound broadcasts. But in television it will apparently be difficult and expensive to construct a plant so that an audience may be accommodated in full view of studio operations.

Essentially, what the radio artist does is to divide himself into two components: one, the visual component acts especially for the studio audience, while the other, the vocal component, addresses itself mainly to the unseen audience.

It cannot be denied that with entertainment such as vaudeville, comedy, or monologue, it may be desirable to give performers the benefit of audience reaction. Laughter and applause are contagious, and they spread rapidly when the proper cue is given. With certain types of shows, it is necessary that entertainers time their lines to the audience's recreation. Without precision timing, the best of humor may go flat.

A counterpart of a studio audience in television might be a group sitting in a viewing room before a receiver. In certain instances, the group's reaction could be "piped" into the television system to give the distant audience a feeling of theatrical atmosphere and to stimulate their interest. It might also be desirable to introduce the laughter and applause into the studio by means of a loudspeaker and thus help the performers in timing.

# **"Television Pioneers Are The Funniest People..."**

By GLORIANNE LEHR

**T**HERE is a definite look to a "Television Pioneer." He has a fanatic's gleam in his good eye, a slight stoop to his shoulders, and a hoarse voice from too much shouting above the studio din.

One type of the Television Pioneer is the engineer who is hepped on frequencies, channels, lines and graphs, and squiggly images in the camera and screen. Any distortion of pictures sends him into a minor fit. Instead of foaming at the mouth, he sends out static interferences and bumbles iconoscopes and light refractions.

### **The Dramatic Director**

The dramatic director is the next "T. P." on our list. Condensing a complete living-room set into a chair and a table, a two-hour mystery into a fifteen-minute digest, sets him completely whirling. He has been known to go over a play, cutting out almost every speech, suggesting fifteen minutes of silence and mood music to get the effect. That is of course rare. Mostly they go about with a far-away look, seeing a splendid castle completely appointed to the last guest towel, where in reality all that is before them is a chair and a table and a piece of dust-cloth. The other type of pioneer is the producer of packaged shows in wholesale lots. This man eats, sleeps and works in the heat-ridden television jungle. He monitors every show in hopes he'll find one to get a "new" idea, all the while having the radio going full blast so as not to miss anything that could be "converted" to television. An army of "leg men" are sent out who report to him regarding new faces, new talent, new writers, new dancers, etc.

The wives of directors are hereby advised to learn how to set up housekeeping in a control room, since this type of existence is guaranteed to keep him from

home-cooked meals, junior's bright smile, the fireplace and good books, but is perfect if he hates people anyway.

### **The Fashion Expert**

Another common garden-variety of "Television Pioneer" is the female fashion expert. She haunts the openings, shows, and stores. She scans the magazines, lines up models, and argues with the model agencies for "rates." She's immune to models undressing in studios, is impervious to noise, haste, bustle, and is most frequently seen in the television studio frantically going over lines and cueing Powers models on and off lighted areas.

### **The Cameraman**

Still another type of "Television Pioneer" is the cameraman. He plays nursemaid to a stubborn, sickly camera that goes on the fritz at the least provocation. It is capricious, willful, naughty and oh, so temperamental. It must be coaxed, babied, fed, trundled to its appointed place, and guided through its paces with loving care. Running around after a camera is one thing—focusing the little dear is an art in itself—and getting it on the right object in a split second is truly an achievement. While the cameraman sleeps, he wheels the camera around in his dreams. He, too, never sees home and family. Rehearsals, repairs, new shows, new techniques, take up all his hours—morning, noon and night.

Another type of pioneer is the sponsor. But since he was already discussed in the last issue, we'll let him rest in peace for now.

The final type of Television Pioneer is the television journalist, but since paper is scarce, as he will readily attest, perhaps the less said the better.

## 2: ADVERTISING AND MERCHANDISING

Norman D. Waters is here directing one of his agency telecasts. Right is Adrian Sickle, Waters' assistant.



### “My Agency’s Getting Video Experience Now”

By NORMAN D. WATERS

*Pres., Norman D. Waters & Associates*

THEY say the best way for anyone to learn to swim is to jump overboard. That’s exactly what our agency did in television, in the recent series of programs telecast over the past few months on DuMont Station WABD in New York.

Bearing in mind the lessons learned back in 1941, when we were proud to be among the very first to experiment commercially in this powerful new medium, our agency staff decided that not only would we gain the widest possible experience with television shows that did not follow a series pattern, but we could also make more vital contributions to the fund of knowledge that is being compiled on the subject of commercial television, if each program was made a separate project.

In other words, each type of production presents a new set of problems; very little air time is at the disposal of agencies who wish to experiment. If we were to

repeat the same type of program each week, we would neither learn much ourselves nor aid television’s development as much as we would by maintaining an exploring mind, by trying *everything* we believed feasible and worthy.

We were fortunate, indeed, to have been given the honor and privilege of working with the DuMont organization. Everyone from Sam Cuff, the general manager himself, down the line to the humblest property man, took an avid interest in the work we were doing, with an enthusiasm that would be rare in other fields, but fortunately common in television. We are grateful, too, to the Television Workshop for their valuable assistance not only in casting, rehearsing and auditioning the programs, but also for their help in production and direction. We foresee a great future for such organizations who are in a position to cooperate with advertising agencies in this type of work, for television is so vastly much more involved than radio production.

Because our experiences may serve some

useful purpose to others who are interested in commercial television, we are including in this article facts of some of our recent shows, together with pertinent details that may prove helpful. Although the audience rating accorded these programs was flattering and encouraging indeed, we certainly do not present them as the ultimate, as far as television is concerned. We are not satisfied ourselves, for we feel that our agency staff can do far better programs as time passes.

#### **Astrology Program First**

We were very much gratified at the reaction to our first show this year. For “Stardust,” put on for the Industrial Undergarment Corporation in behalf of Stardust Slips and Blouses, was intended as an educational program in astrology; yet it was viewed by many as strictly entertainment. This, of course, confirmed our belief that educational features need *not* be dull!

Tieing-in with the sponsor’s brand name, “Stardust,” we had an actor serve as astrologer, with twelve pretty girls rep-



Dove-Skin panties shown in "commercial" following ballet program by Waters Agency.

resenting each sign of the zodiac. Then, as a special treat, lovely Rita Daigle, winner of the 1944 Stardust beauty contest, was introduced in the commercial.

Specially prepared photographs of the garments were effectively utilized not only in the interests of modesty, but also to bring out the features of the merchandise itself.

#### Quiz Program Followed

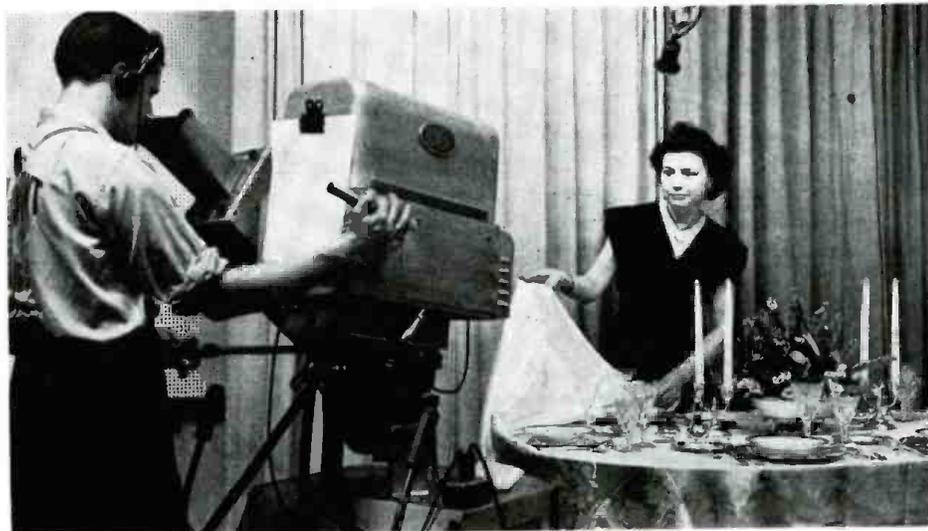
Our next show was really something to handle! The sponsor, Daly Brothers Shoe Company, makers of Air-O-Magic Shoes for Men, was about to put on a series of radio programs entitled "The Magic Answer Box," and this was to be a television preview. With this in mind, we went to work and were fortunate to obtain the services of such personages as Dr. Sigmund Spaeth, "tune detective extraordinaire," Elizabeth Janeway, well-known author and frequent guest of "Information, Please," Clare Luce, star of stage and screen, Edwin McArthur, symphony guest conductor, and Jerome Meyer, "the grand-daddy of the quiz."

Old newspaper headlines, military uniforms of yesteryear, charades, "tune detecting," and theme songs of various peoples were all part of the amusing brainteasers hurled at our guests.

The commercial for Air-O-Magic Shoes was a natural for a magician—and he included such feats as pouring milk into one of the shoes, then turning it upside down, to find that nothing came out! We spent considerable time after the performance inspecting the shoe carefully, but we still don't know how it was done. Other magical effects were used to bring out

the advantages of the "hand-moulded innersoles." Audience reaction proved this program to be both highly entertaining effectively shoe-selling, as well.

We looked forward to a showing of Gilbert & Sullivan's "Trial by Jury" for Felix Tausend & Sons, makers of Cel-o-sheen tablecloths and napkins. This program had us hopping from start to finish—and what a finish! First, the sponsor became enthusiastic beyond our wildest dreams and, before we quite realized it, the presentation had grown to almost unwieldy proportions. The Celanese Corporation of America sent over Miss Kay Daniels to serve as commentator, for Cel-o-sheen cloths are an all-Celanese product. Then Black, Starr and Gorham graciously agreed to provide silver, china and crystalware for the commercial.



"Cel-o-Sheen" table cloths get the camera's once-over following "Blackout Mystery."

A large cast from the Savoy Opera Guild helped to complicate production, for the \$64 question became "where to put who, when and how."

Finally, we were all set. But we were totally unprepared for the sight of the tall, graceful table candles slowly drooping forward, shrinking, then disappearing from sight! In case you didn't know it, the studio lights are a bit warm. A brain-storm resulted in the idea of wooden candles, and the commercial was saved!

#### The Show Must Go On!

Once again everything was fine, until just twenty minutes before air time, when a camera cable breakdown gave us all the jitters. Frantically, we revised script, shouted directions, tore our hair and rehearsed new parts. After all, the show *must* go on!

At the last minute the good news came that the cable was temporarily fixed, but we would not be able to dolly one camera from its position. We decided to stop worrying and do our best. Imagine how delighted we were to learn that our "Trial by Jury" received one of the highest audience ratings of any live program yet!

Then came a show that was so smooth-running and easy to handle that it seemed almost a reward for all previous difficulties. Huffman Full Fashioned Mills sponsored a program for their Flatternit Hosiery. Thinking in terms of beautiful legs somehow associated itself with dancing feet. "Arthur Murray!", we shouted gleefully to one another. Next thing we knew, Mr. and Mrs. Arthur Murray were personally doing the show in their first

television appearance. Sailors and Waves added to the hilarity by taking instructions from the Murrays, then doing their own peculiar brands of jitterbug, on a geographic basis. Then lovely Sally Snowden, Walter Thornton pin-up girl "with the most beautiful legs," was swinging her lovely Flatternit-clad limbs from the top of the DuMont fireplace prop. Dick Bradley, as announcer, interviewed her in an amusing commercial.

### Dance Booklet Offered

At the finale, the Arthur Murray Dance Book was offered to the television audience after an interesting presentation over the screen. This particular item aroused our interest, because it taught us still another fact about today's television . . . that printed matter and illustrations *could* come across beautifully, and be perfectly legible. Substantial proof lies in the fact that more requests were received by DuMont than for any other booklet offer on a half hour program.

With this sort of encouragement, we hitched our belts and tackled our next program. Augusta Knitting Corporation wished to sponsor a television show for their Jones Quality Health Underwear for Men.

Having decided to do a play, our choice was "The Blackout Mystery." In rehearsal, everything went well, and the players were all letter-perfect. Then came the vital blackout! Immediately after, everyone was wandering around shaking heads sadly. The studio engineer removed his pipe from his mouth and said very quietly, "You can't *have* a blackout on television . . . if the studio lights go off—the transmission goes off . . . so does the show." We decided to experiment, make last-minute script changes, and with special lighting achieved a weird, dim-out effect which satisfied everyone . . . and the show went on. But our hearts were still palpitating more than a bit!

The dramatized commercial portion was skillfully handled by Mr. Harry Bourgeois, vice-president of Augusta, and two of our own staff. Also, as a special effect, a small model figure clothed in the underwear was blown up by the television cameras to life size . . . a simple and effective solution of a difficult problem!

By this time, it was just nothing at all for us to take the New York Ballet Company and throw a group of leaping Nijinskys all over the somewhat limited stage. Somehow the grace and beauty of the bal-



"Girls of Other Wars" parade before the iconoscopes during telecast for Herbert fabrics.

let made us think in terms of softness, and velvety touches . . . that led us to another of our accounts, Luxuray, makers of Dove Skin Undies. Soon we had two ballets, especially adapted to television, with difficult costume and scenery changes. By then it was mere bagatelle to make last-minute revisions, and we went on the air with complete nonchalance.

The commercial was presented as a back-stage extension of the program itself, with lovely Anita Carroll, dancing star, and Sally Gracie, of Broadway, doing a conversation piece about Dove Skins while Miss Carroll dressed behind a screen. This program was particularly well received.

Recently, Herbert Manufacturing Company, rayon fabric converters, decided to put on a show featuring the history of fashions, directly tying-in with their advertising theme. Helen Virginia Meyer, noted fashion historian, was engaged as commentator, and Ruth Jacobs, associate fashion editor of Women's Wear, was briefly interviewed by Miss Meyer on current fashion trends, both here and abroad.

Fashions of the times of 1776, 1785, 1812, 1829, 1845, 1865, 1880, 1895, 1900, 1914 and 1918 were charmingly portrayed by extremely pretty models, against a background accompaniment of harp and piano, using effective camera dissolves. Llushyana, New York City Center concert singer, rendered several favorite ballads of the various eras. A bang-up commercial finish was supplied by the use of a ouija board, spelling out the letters H-E-R-B-E-R-T, to show the "vital name in fabrics and linings of the future."

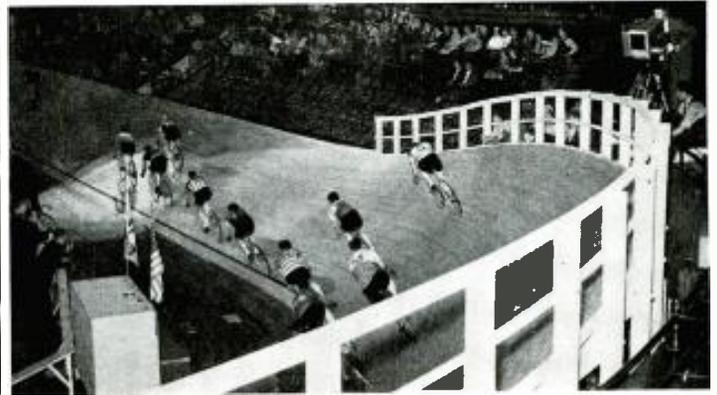
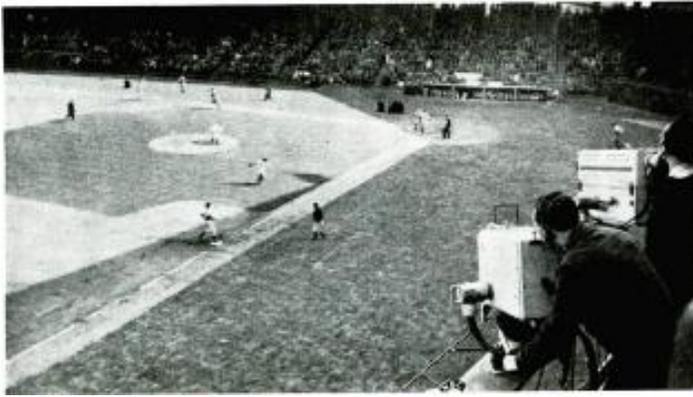
Because of our intense belief in the importance of television as an educational, as well as an advertising medium, we then experimented with a program entitled "Art and You," featuring Segy, well-known artist, critic and collector.

Paintings were selected with utmost care, for we now knew that certain colors would not "take" over the television screen. As a result, a really beautiful collection of naturalist, impressionist, cubist and pathological paintings were exhibited, with very little loss of detail.

### Entertaining and Instructive

To make the show entertaining as well as instructive, Ann Kushner, dramatic actress, and Lila Pollock, of our agency, portrayed two girls found in a museum by Mr. Segy, lustily disparaging all modern art. They were invited to visit his studio and an amusing repartee followed, interspersed with exhibits, quickly-drawn sketches, and movement to sustain audience interest.

In the future, it is the plan of our organization to continue its television experiments from time to time, so that our clients and ourselves will be well posted on the possibilities of television and be ready to play an active part in this medium, in the post-war area. In the interim, we are endeavoring to learn all we can, working on present limited budgets, until the day comes when the audience will be large enough to justify programming on a grand scale. It is even possible that we are all learning *more* with present limitations, than we will learn later when the sky is the limit!



## “SCREAM, SCREAM, SCREAM... Went the Sponsor!”

By GERALD O. KAYE

IT'S the old baseball situation . . . the corny one—championship game, last half of the ninth, score tied, two down, winning-run perched on third and the Joe Clout at bat. But this time something new has been added—Television. The whole world is *watching as well as hearing* because the game is being televised through the commercial courtesy of the Giblette Razor Company.

Zip. The ball is pitched. Clout swings. Foul ball. While the ball is out of play, opportunist Giblette announcer, Ted Chusing, injects a plug for his sponsor. “Giblette blades guarantee shaving pleasure . . . so kind to face and throat. The toughest beards strike out to Giblette . . . the world's finest razor blades—no need to try the rest, Giblette is best.”

The ball is back in play. The pitcher winds up. Zip. Clout clouts. The telescopic lens of the television camera closely follows the batted ball. Up, up, it climbs. Deep, deep, deep it goes into center field. His gloved hand hungrily stabs for the ball. The Giblette television camera sees it all—including the center-field painted sign which reads, “*Don't you believe it. There are no better blades at any price than GEMM.*”

Scream, scream, scream goes the sponsor!

T'aint funny, *McGee!* This is just one of the problems that face the sponsor and station operator. Obviously, the intelligent station owner will try to eliminate as many of these operational quirks as possible. In the case of the ball-park,

the signs should be tied in with television broadcasts. How—is a matter of simple business which is usually solved by an exchange of money.

But that aint all! The world is just chock-full of “advertising” pitfalls for the television station. The wide open eye of the television camera is going to have many things fly into it unannounced and in most cases unwanted. For example, Katherine Hepburn swoons on the villain's rug (it's in the script). Her coat opens. The label on the lining reads, I. J. Fox Fine Furs. Or Jimmy Stewart throws his jacket on the bed, (also in the script) and his suit label shouts, “Calling All Men To Barney's.” He then reaches for a pencil, and the camera closes up to make legible Eberhard Faber No. 2. He puts the pencil down and peeks at the typewriter keys. The machine has an unmistakable Royal on its face. The script calls for a cigarette at this point so the Camel logotype enters the picture. Stewart grabs his hat on the way out and pictorially it says Stetson.

### Unpaid Advertising

Put Miss Hepburn in the kitchen and things will really start to cook. The range has Estate on it; the electric iron says General Electric; the refrigerator medalion reads Kelvinator; the flourbag says Gold Medal; the saltbox sparkles Diamond; the matchbox flares Lion, and the oranges are stamped with Sunkist. Convinced? No, then look about your kitchen or glance about right now and see how many products have obvious labels on

them proclaiming their source.

Is there a means of preventing this unwanted, unpaid and unscheduled advertising? To a certain extent, yes. In many cases, no.

A control can be established for all studio shows that are rehearsed before going on the air. Hollywood had the same problem and partially solved it by assigning people to examine props, clothing and personal belongings that were scheduled to appear before the camera, for the purpose of removing or obliterating the manufacturer's identification markings. Of course there are many manufactured items which because of their size and shape can never be disguised of their maker's name concealed. An excellent example is the automobile or the Coca Cola bottle. When props of this type are needed, Hollywood shrugs its shoulders, says “Kismet,” and some lucky manufacturer gets the proverbial million dollars worth of publicity free.

### Anything Can Happen

Television will be able to do no better . . . in fact, if anything, it may well be worse. Hollywood has a cutting-room to take care of slip ups. Television cannot retract or cut. If television enjoys Hollywood's success in keeping unwanted plugs from reaching the public, it will be doing very well. No such success can be looked for, however, with unrehearsed events such as a baseball game or an audience participation program. With shows of this type, anything can happen and usually does.

It probably won't be long before the boys handling industrial publicity find television's vulnerable eye. They are shrewd space and time stealers and if, what they have accomplished in the way of getting plugs in the carefully policed magazine, newspaper and radio media is any indication . . . television better look out!

It is also to be anticipated that manufacturers will identify and package their products with television in mind. Colors that blend will be discarded for sharp contrasting colors . . . black easy-to-read lettering on a white background will come into its own.

And don't be surprised when the garment manufacturers begin using videogenic labels . . . big and legible. *Everybody is going to want to get into this act.*

Scream, scream, scream goes the sponsor! And, inasmuch as he's the guy who pays, who is there to blame him. On the other hand, he *has* harnessed the world's greatest selling force, so suppose he does scream a little until a control is established. When somebody invents a tank, it isn't long before somebody else invents an anti-tank gun.

## Washington Newsletter

(Continued from page 6)

transmitters at each relay point operating on a set of staggered frequencies. At the same time of transmission they'll be multiplexing sight or television services in each direction, along with 2 or 3 FM broadcast channels. Several Facsimile Channels (printed word or Picture Circuits) and a number of high speed circuits for remote control of business machines, electric typewriters and office devices. According to Mr. Landa, "they're rather hazy on the actual operations themselves right at this point." But in effect here's what it'll boil down to once it gets under way. And we must remember the FCC has already granted the CP for this experimental service. You can be sitting watching a GE telecast, while at the same time some girl may be punching holes in cards separated by hundreds of miles. She would be using the same frequency that your television broadcast would be coming over. Also at the same time a broadcast station might be receiving a static-less FM relay of a sound broadcast, and a tabloid newspaper might be printed.

# AGENCIES AND ADVERTISERS ON WABD-DUMONT, 1944

## Advertising Agencies

Abbott Kimball, Inc. . . . .  
Al Paul Lefton Adv. Co., Inc. . . . .  
Anderson, Davis & Platte Adv. Agency . . . . .  
Benton & Bowles, Inc. . . . .  
Biowe Adv. Agency . . . . .  
Buchanan & Co. . . . .  
Cecil & Presbrey, Inc. . . . .  
Charles M. Storm Co., Inc. . . . .  
Compton Advertising, Inc. . . . .  
Eleanor Lambert . . . . .  
Foote, Cone & Belding . . . . .  
Geyer, Cornell & Newell Adv. Agency . . . . .  
Helena Rubinstein . . . . .  
J. Walter Thompson . . . . .  
Keeler & Stites of Cincinnati, O. . . . .  
Kenyon & Eckhardt, Inc. . . . .  
Newell-Emmett Co. . . . .  
Norman D. Waters & Associates . . . . .  
Reiss Adv. Agency . . . . .  
Ruthrauff & Ryan, Inc. . . . .  
Charles M. Storm Agency . . . . .  
Television Workshop of N. Y. . . . .  
Tom Fizdale Agency . . . . .  
Wade Agency . . . . .  
Westheimer & Co. Adv., St. Louis, Mo. . . . .  
New School of Dramatic Art . . . . .  
WNEW Radio Station . . . . .  
WOR Radio Station . . . . .

## Products

Dobbs  
Harpers Bazaar  
Knox  
Rival Dog Food  
No-Mend Hosiery  
Alexander Smith Carpet Company  
Post Tens  
Kellogg Products  
Eversharp Pen and Pencil  
Alden's Chicago Mail Order House  
Boots Aircraft Nut Co.  
Tintex  
Hillman Publishing (Real Story)  
Click Magazine  
Ivory Flakes  
Mobile Oil  
Duz  
Saks Fifth Avenue  
Georg Jensen, Inc.  
Lanz of Salzberg  
Lille Dache  
Ester Dorothy Furs  
I. J. Fox  
John Fredericks  
Coty  
RKO Pictures  
Knox Hats  
Client Direct  
American Peanut Council  
Fashion Frocks of Cincinnati  
(Produced by RKO Television)  
Fashions & Richard Hudnut Cosmetics  
Mademoiselle  
Proctor Electric  
Chesterfield  
Stardust Under-Garments  
Aero Magic Shoes  
Dove Skin Knit Undies  
Jones Health Underway  
Flatternit Hosiery  
Herbert Fabrics  
Cello-Sheen Table Cloths  
Ben Pulitzer Creations, Inc.  
Press-On Mending Tape  
Lever Brothers (Spry, Lifebuoy, Finso)  
U. S. Treasury Department  
Esquire Magazine, Inc.  
Durez Plastics and Chemicals, Inc.  
Ben Pulitzer Creations  
Norman D. Waters & Associates  
Press-on Mending Tape  
Reiss Advertising Agency  
Spool Cotton Company  
Alka Seltzer  
International Shoe Mfg. Co.  
They are putting on experimental programs of all types, but are in no way sponsored  
Are experimenting with the medium.  
No sponsors.  
Are experimenting with the medium.  
No sponsors.



## “Fashions of the Times” on Television

By VIRGINIA POPE

*Fashion Editor, The New York Times*

“FASHIONS of the Times”; 3rd Edition, was approaching the excitement of the opening night on October 23, when the invitation from Gilbert Seldes, of C.B.S., came to put it into television. That was topping off excitement with a thrill.

Television has always fascinated me since, when many years ago I was doing special feature writing for *The Times*, I saw one of the early efforts to project the image of a man by telephone. As I watched spellbound, it seemed to me that this 20th Century miracle would some day assume a significant place in the everyday life of man. I did not, however, even remotely dream that I, as Fashion Editor of *The New York Times*, would at a not too remote date help to organize a fashion show for television and—more amazing than that—take part in it myself.

For television, “Fashion of the Times,” in which some 156 garments were seen and in which 59 models and actors took part, had to be condensed into capsule form. That was easy. The dramatic highlights of the theme were picked out with the able assistance of Mr. George Seldes and Mrs. Beulah Lewis, both of whom saw the performance at Times Hall.

In half an hour of air time we managed to keep the spirit of the production, which normally ran for one hour and three-quarters, intact.

When it came to the selection of the clothes, I found that we had to follow the same general principles that apply to photography. Clean-cut silhouettes and definite patterns and designs were required. We began by listing those costumes that told our story. The plot dealt with the three large fabric groups—wool, cotton, and man-made fabrics. The account of their economic and style importance, embodied in the script and illustrated with fashions covering a wide field, constituted the first act of our production. From that point it proceeded in the second act to the new resort styles and ended in the last act in fashions created by twenty-two topflight designers in a selected color, “limelight.” The production was based on the increasing collaboration of designer of fabrics with designer of fashions. To make our point we invited leading representatives in their lines to take part in the show. They were Vera Maxwell, Claire McCardell, and Omar Kiam. Hope Skillman represented the cotton and Marjory Holligan, the rayon industry.

How was all of this to be gotten over in television? Frankly, I was intrigued. We had only five days in which to work after the closing of the show. In expert hands it was managed with ease.

An outline of the television production was prepared. The models—professionals from Powers and Conover who had taken part in the original show—were engaged. Our designers eagerly joined the group. As an extra guest we had the honorable Grover Whalen, chairman of the Mayor’s Committee on World Fashion Center. Ben Finer of C.B.S. was the commentator—actually the catalyst or link who held the whole performance together. I too was in it—sort of a living caption to the fashions televised.

### **One and Only Rehearsal**

The thing was taking shape. The clothes had been selected and sent to the CBS studio. At four o’clock of the afternoon of the production we gathered for our one and only rehearsal.

To represent the workers of the apparel trades,—backbone of the billion dollar industry,—Miss Gertrude Ostrovsky and

TELEVISER

Mr. Nathan Levine of I.L.G.W.U. had been asked to take part. One corner of the set suggested a shop with cutting table and fabrics piled high. Opposite were comfortable chairs of us—the raconteurs; in center, a stand for models.

We had no scripts, merely an outline of the procedure. All of us, save Mr. Finer, rank amateurs in the art of television, took our place on the set. The technicians set to work with lights and mikes. Separate scenes were rehearsed over and over again. When we weren't actually performing we were permitted to go to the control room and watch the director as he composed the pictures. Then we could see the broadcast on sets stationed behind him. We were highly critical of each other. I remember being told by one of my confreres to keep my mouth shut when not talking, (I imagine it hung open with wonderment), and not to slump in my chair. Everybody did his stuff with amazing calm and ease. Even the heat of the tremendous lights did not seem to phase us once we got underway.

About two hours of rehearsing did the trick. We were dismissed at 6:30 and told to return before eight as we were going on the air at 8:15. We, the human props, wore no make-up. The models put

on the required dark lipstick and whatever else was needed.

When time came for us to go on the air, all of the available seats in the auditorium were occupied. I tell that because so intense was our concentration that not one of us was aware of the onlookers, nor yet of the unseen audience. All that existed for us during that one half hour, which in anticipation seemed so long and in actuality went by in a flash, was the brilliantly lit spot in which we sat and moved.

### **Drapes Living Model**

Vera Maxwell told of her designing and how she happened to create her new success—the coat that fastens at the back. Claire McCardell and Hope Skillman discussed their collaboration in the developing of cottons in fresh colors and patterns, and Omar Kiam illustrated how he designed his Grecian gown—one of the most beautiful in "Fashions of the Times," by actually cutting and draping "limelight" crepe on a living model. When he had finished a manikin wearing the actual gown appeared, as the draped figure faded out of the picture.

The show was over. I was at home mulling it all over in my mind when the

doorbell rang. A Western Union boy handed me a telegram. "You were stunning and your voice marvelous on television tonight. Would you like a contract?" I nearly swooned. So it really had gone over, and friends in Fairfield, Connecticut,—50 miles from the Grand Central Palace—had actually seen our show! That topped everything. Television was the miracle I had always dreamed it was.

Though completely inexperienced in the art of television, I am convinced of the importance of its future. It has unending potentialities in the field of entertainment. It can become a valuable sales medium. It offers a challenge to the artist-performing before its cameras and microphones. Here is a new opportunity for the writer to show his talents.

The day is not far away when color will be a part of television. Post-war developments will bring a degree of perfection not yet dreamed of by the layman.

Fashion can tell its story in a new way through the medium of television. I, for one, would like to dramatize fashion shows that will travel miles through the air taking with them the stimulation of color, action and voice. It's new and exciting!

(—CBS Photos)





## THE TELEVISION TOUR OF 88 DEPARTMENT STORES

By BUD GAMBLE

**T**HERE is much discussion these days among retail executives concerning intra-store television. In 1939, and the following year, both RCA and Farnsworth toured video equipment to many stores, giving the public—and retailers—their first glimpse of television.

I managed the Farnsworth tour, which visited a total of eighty-eight cities starting from Portland, Oregon. The tour opened in that city at Meier & Frank and moved across the country, city by city, to Manchester, N. H., where the television demonstration attracted overflow crowds at Leavitt's.

In most cases the stores underwrote the costs, bringing the Farnsworth television unit to their premises for the purpose of demonstrating the practicality and popular appeal of television, both as a retail advertising medium and as an instrument for entertainment. In several instances the costs were defrayed by local radio stations and newspaper publishers.

Many types of programs were tested, with hairstyling and fashions proving most popular with the stores. We also tried scores of merchandise demonstrations and a great many effective programs were developed as a result. In nearly

every case the local radio stations ran a line into the television "studio" at the store and put the store programs on the air while we were televising. This, of course, brought the store much publicity and free advertising.

An average attendance of 10,000 people per day was clocked by the stores. Each person attending the demonstration was invited to be televised by the store and a "Television Test Certificate" was

presented to him. This certificate carried the imprint of the store and was very popular. A booklet, entitled "The Story of Television," was also presented to the persons attending the demonstrations. Local newspapers gave us excellent support. Page one was not uncommon.

The tour started at Meier & Frank in Portland, Oregon, on September 25, 1939, where 45,000 people were clocked in three days. Other department stores visited were Frederick & Nelson in Seattle, Gimbel's in Philadelphia and Milwaukee, G. Fox in Hartford, Jordan Marsh in Boston, Edward's in Rochester and Buffalo, F. & R. Lazarus in Columbus, The Boston Store in Chicago and seventy-eight others.

The equipment was not of the so-called "jeep" variety, but was the standard studio-type and included a Farnsworth "dissector" camera with a specially designed dolly that made it easy for the cameraman to move to any position. Birdseye and various types of spotlights were brought long. An ample number of backgrounds and drops were carried, so many kinds of sets could be quickly installed. The studio control consisted of separate panels and was so designed it could be set up and operating in 45 minutes. Standard Farnsworth receivers, with 9" x 12" screens, furnished the video. Farnsworth radio receivers supplied the sound and by so doing, we were able to tie-in the radio department.

All in all, the tour was a huge success. More than 3,000,000 people got their first exciting glimpse of television as a result.



# Open Letter To B. Lewis Posen

By SAMUEL H. CUFF  
*Manager, Station WABD-DuMont*

**M**R. POSEN, there's a strong temptation to leap into the discussion you arouse in your article in the Fall issue of *The Televiser* with a lot of high-sounding arguments about why everyone in the department store business ought to start using television right away. But that would be unfair to both the department stores and television.

Instead, let's begin with the statement that nobody wants a store to go into a phase of advertising it can't afford.

There have been surprisingly low-cost programs on television. But these are experimental programs slanted toward a small audience of television fans. To put on a low-cost show, no matter how ingeniously contrived, in competition with very costly shows would be to invite a fiasco.

More than a year ago, a leading department store requested a long-time contract to present live talent shows on DuMont Television Station WABD. I asked how much the store planned to spend on its program. The

figure was not large, but it would have paid for a modest television effort. That contract would have been a pleasant and profitable thing to sign, but I had to unsell the store on its approach to television. It was wrong.

There are, however, several ways in which the store—or yours, Mr. Posen—might work out a satisfactory solution to its—or your—problem.

## **Use of Co-operative Programs**

One is a cooperative program with other department stores. The Sealtest radio show is an excellent example of how this might operate. Mutually acceptable material would make up the preponderance of the broadcast. Then there could be breaks in it for the insertion of local commercials by the various sponsors. This approach could assure attractive sets, quality scripts and superior talent at the same or less expense than each participating store would lay out for less luxurious programs produced independently.

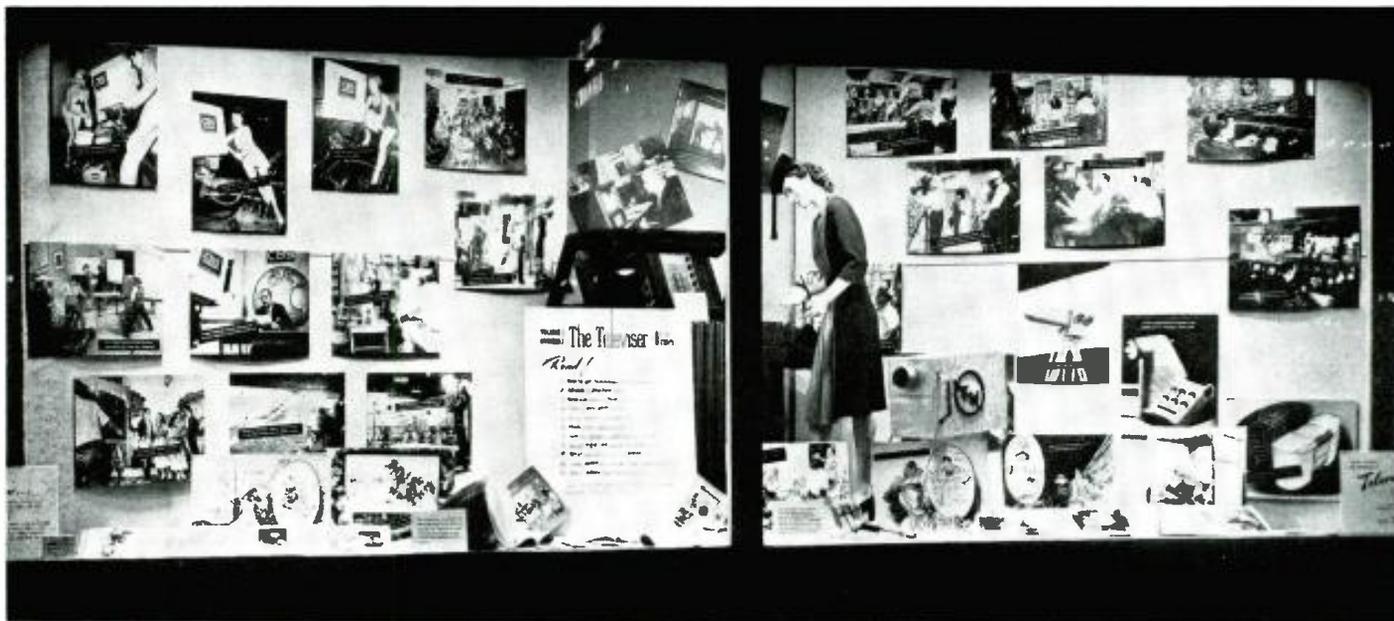
Another is a cooperative film show. This has the advantages of the foregoing approach *plus* more extensive participation, since the stations involved would not have to be linked together into networks, and program costs would be correspondingly lower or program quality correspondingly stepped up. The advertiser also has more choice in the time of presenting his film show, and film is often more flexible as a program medium than live talent production.

A third way in which department stores could profit from television is by the development of its private intra-store programs. These would permit maximum value from the store's already-developed traffic and would, in effect, place impulse purchases before customers without requiring that they pass the items themselves. Such a system presents and describes merchandise so that passers-by and customers in the store can be exposed to temptation emanating from receivers strategically situated around the store interior and in windows.

With one of these three approaches, Mr. Posen, department stores, even those which are very conservative with advertising appropriations, can afford to use television.

Indeed, they can't afford not to.

## TELEVISION WINDOW DISPLAY...



This TELEVISER window display was featured by The Fair, Chicago, and by leading department stores in St. Louis, Cincinnati, Philadelphia, Buffalo, Rochester, Detroit, and other principal cities during October and November. Other showings will include Hartford, New Haven, Boston, Milwaukee, Madison, St. Paul, Pittsburgh, etc. The display includes thirty photo-murals and actual television equipment.

TELEVISER

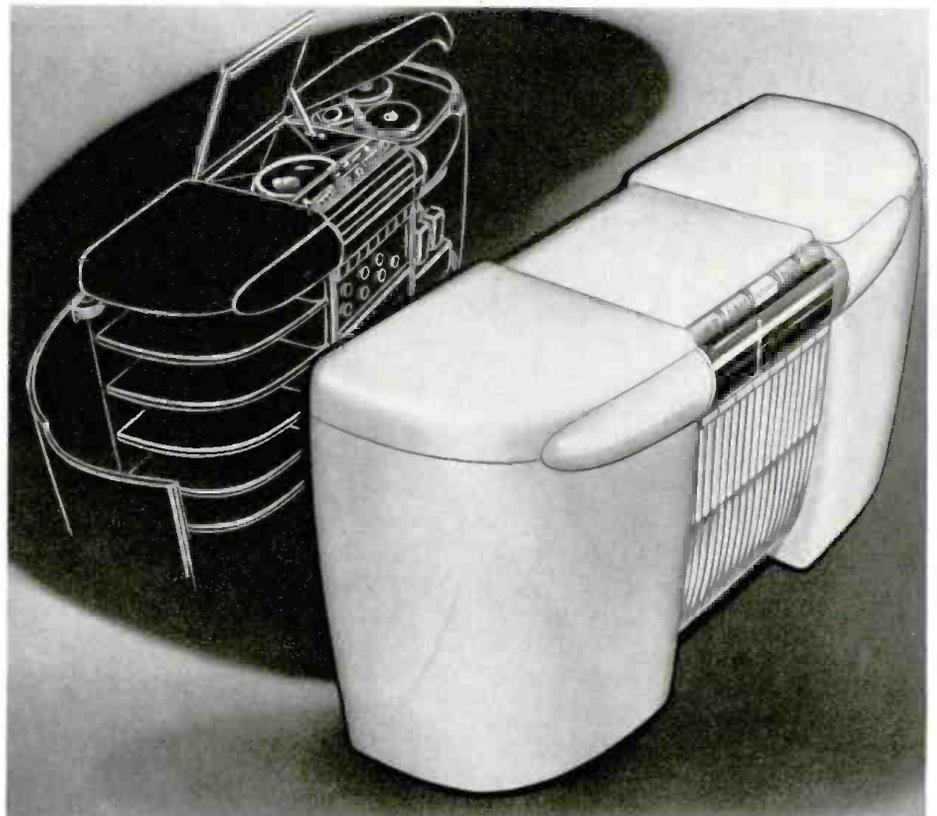


A postwar television receiver designed by Martial & Scull, New York industrial designers.

## DESIGNS FOR POST-WAR RECEIVERS

A survey of industrial designers indicates that immediate postwar models will adhere pretty much to the traditional pre-war type of cabinets, although colorful, lustrous plastics may be extensively used, as indicated by the design by Sundberg-Ferar, Detroit designers. Most of the higher-priced receivers, it was indicated, would combine automatic-phonograph attachments. Some may offer wire or film record-making and playing devices. It is now a foregone conclusion that most manufacturers will offer some form of projected television, with screens that measure 18" x 24". Prices, it was reported, will range from \$150 for a table model, to \$395 and more for a console with a record player.

ED. NOTE: In the Fall issue, we noted James Lawrence Fly's prediction of a 50,000,000 set television industry. We wish to credit G. P. Putnam's Sons, publishers of "4,000 YEARS OF TELEVISION," as the source.



# 3: OPERATION AND MANAGEMENT

## Television's Independent Stations

By WILLIAM B. McGRATH

Television Director, Station WNEW

AMERICA stands on the threshold of practical television:

Radio networks have made future plans and are following through with unlimited cash at their disposal. It's a field day for anyone with a video idea.

But the radio industry is not all network. There are many independent stations in the country who depend on their individual ingenuity to exist. Their budgets are small, their talent lists meager, and their competition tough. What will happen to these outlets when television hits its stride? It is a pertinent question, and one which has probably given many an independent broadcaster cause to pause—and think.

Television is no toy as radio was considered in the early twenties. It is an expensive hobby that will run into the millions. It takes five or six times as many people to operate a television show as it does to broadcast a radio program. While production time will eventually be cut, it requires ten to twenty times as much rehearsal for television as for radio. A recent two-hour show was *four months* in production. When the medium goes commercial and the unions set their scales, these two items alone will make a big dent in any budget.

### Staff Learns Video Art

Now you can't televise without a transmitter, and that means up to a quarter-of-a-million on the line. Add equipment, studios, controls, cameras, and you're already to go on the air; that is, after you've set up departments for programming, production, writing, casting, music, engineering, promotion, and sales, plus possible additional departments that will develop as the art progresses.

WNEW, which enjoys the largest audience of any independent station in the country, was interested recently in finding out just how tough this problem was going to be. It arranged with DuMont Television Station WABD for a half hour of time on Sunday evenings. WNEW put its own radio staff to work in its spare



An election night telecast by Station WNEW and New York Daily News, with Dick Bradley

time experimenting with programs. It assigned its own script writers to prepare the scenarios, its own engineers to study the new methods of monitoring and camera control, its own producers to handle all the details of pulling the shows together, and its own directors to apply the showmanship. WNEW was interested also in determining the problems in adapting to television what were already successful radio shows. This would give a base of program material that had proved itself audibly.

In its modest period of experimentation, WNEW has discovered many things. For one, you can do just about 10% of what you thought you could do when you first started. The camera in a small studio can only take four of that ten-line chorus you planned. You have only two cameras to play with and you don't cross them in a studio—or you soon find yourself off the air. So you make a plan of action and you stick to it. Facial expressions are pretty well diluted, small details are practically invisible, and sustained audience interest requires a lot more action than is generally being supplied at present. But certain radio programs can be successfully televised—and at not an unreasonable cost. With careful planning, *shows* can be produced within the budget of most independent stations.

It is obvious that, in its present stage

of development, television has many technical limitations. The wise producer is one who recognizes these limitations—and builds his program *around* them. More important, he doesn't try to compete with Hollywood. You just can't turn out in twenty-four hours, or even twenty-four weeks, the type of material motion pictures have spent years of experience and millions of dollars to develop. Hollywood will have its own place in television, and it will supply much of the entertainment material that will be seen in the future. But what Hollywood *cannot* supply is the timeliness of television—the on-the-spot access of a television camera to news while it is news—sports, historical occasions, new features, commentators, conventions, programs of which time is the essence, and a thousand other reportorial jobs. Here is where *radio* has the edge. Here is where *radio* has the past twenty-five years will prove invaluable in future television planning.

### Best Shows Are Simple Ones

What can the independent station do about it? Just about as much as its initiative dictates—and its pocketbook allows. Taking the knowledge gained in competing with the larger outlets in the broadcast field, and applying it to television plans may put the independent station operator on the right track. Clever

programs don't always require large casts and expensive props. Some of the best shows are the simple ones that are built around good ideas—and there's no doubt that the independent televiser will have to have plenty. He'll be supplied with film when the thinking gets thin—just as he has a transcription library now—but his own astuteness will have to carry him over the rough spots. It will take plenty of guts and a lot more capital to hold out until the sponsor's money starts coming in. But it's not impossible.

How soon will it come about? When peace releases materials, the operators of major broadcasting stations will take the first giant step forward . . . the construction of transmitters. The large number of requests for licenses already filed with Washington is sufficient indication that radio will lose no time in adding sight to sound. At the present writing it seems that the conflicting interests in frequency allocations will be met half way, with the FCC giving the go-ahead to the construction of receivers for present wave lengths—providing the manufacturers warn consumers their sets may be soon outmoded. C.B.S.'s recent order for an ultra-high frequency transmitter, indicates she will stick to her guns—a finer picture in color—but later.

So it seems that, for a few years after the war, we will have a fair sprinkling of television receivers clustered about the main transmitting centers of the country, bringing into the homes an acceptable picture in black and white.

Up to the present, the question of most importance to television has been slighted. Will Mr. John Q. be satisfied with the program he sees for the few hundred dollars spent for a receiver? If present-day programs are any standard, the answer is "no." Of course, they'll improve. But the potential set-owner has been so high-pressured about television and its being ready after the war, that he fully expects Hollywood to arrive in his front room. What he will see will be years of intense experiment in programming—with trial and error—and plenty of the latter.

Television is neither radio nor motion pictures, nor a combination of both. It is a separate art that contains some elements of the camera and microphone, and countless additional problems not common to either. Being a new art, it will take years to develop producers capable of turning out consistently good shows.

# USE OF EDUCATIONAL "SUSTAINERS"

By ALFRED G. WILSON

ONE of the primary purposes of radio, aside from its function as a transmitter of news and special events, is that of providing entertainment. It often does this, not as the center of attention of the audience, as does the stage, screen and concert hall, but rather as a background, and the radio audience thus gives only a divided attention while it continues other activities.

Television can solve this problem of divided attention in two ways. The first and more obvious is to so write and present a program that it can be followed by ear without continued watching of the images on tube or screen. This, however, is a compromise and a poor one at that for it is an inefficient use of the medium. Not only is the full attention of the audience lost while the sponsor or producer is paying for a service he does not receive, but bad "listening" or receiver habits are formed and encouraged. Instead of becoming a center of interest in the home the television receiver may become a sort of expensive "juke box," another gadget in a house full of push buttons.

The subway and surface car cards are a form of advertising that became a habit or fixture, and the daily traveller often regards them as a colorful display in an otherwise drab scene; as a sort of interior decoration rather than as a device for presenting a sales message. Now the "car-card" companies have recognized this danger and we find the ads being broken up with hints for housekeeping and cooking, oddities and other non-commercial or "sustaining" items of which not the least effective in getting attention is the "Miss Subways" for the month. Thus the eye is attracted by a changing pattern of ideas appealing to the mind as well as to the pocketbook.

It is possible for television to avoid the prospect of becoming a "background" and to develop into a focal point of interest

in the home. This alternative method is to recognize that mere entertainment, no matter how varied or well presented, soon becomes tiresome when taken as a steady diet, and another interest must be aroused. Other interests can be developed by an appeal to one of man's basic instincts—curiosity. Educators know that children have a natural desire to learn; they want to know about the world around them; they want to know how and why, when and where. A good teacher can take advantage of this instinct and increase the intellectual development and widen the areas of the pupil's knowledge.

Television, using the same curiosity and interest which is present in the adult, can by skillful and intelligent programming provide a program that includes not only entertainment but many and varied series of short (quarter or half-hour) courses of what for a better term is called "adult education." The "Chautauqua," the "Academy," the "Institute of Arts and Sciences," are not relics of another century, but instead furnish a fertile and practically untouched field excellently suited for such television programming. No stuffy, dry or pedantic discourse is suggested, but a series of travelogues, demonstrations, exhibitions and illustrated lectures on a regular schedule, with all the resources and the techniques of visual aids to enrich and vitalize the presentation. This would tend to form regular audiences whose attention would be directed to the television receiver and whose desires for more information and more knowledge would thus be satisfied.

Education, either formal or informal, by creating an ever greater demand for more of itself in its recipients can, if properly used, make the television audience a more attentive and a more regular group than the mere grinding out of music, variety and comedian's patter could accomplish by catering only to that audience's caprice for entertainment!



(Photo courtesy General Electric Company)

A family group around a postwar television set.

## “TELEVISION SETS, \$2 PER WEEK”

By LEE DE FOREST

TODAY, and for perhaps five years to come, television's problems are far more puzzling in the field of economics than in the technical realm. The Federal Communication Commission will very shortly again give the infant art the green light on frequency allotments identical or essentially the same as before the war, so that existing and "on order" teletransmitters may throw their power switches and pour forth their streams of visual entertainment to all and sundry fortunate enough to own or purchase suitable receiver instruments. Few important improvements over what the best pre-war sets had to offer will be immediately forthcoming, the 525 line picture and the moderate sized, cabinet-mounted projection screen, with F.M. audio and three or four station selectivity.

How rapidly the within-range public will equip themselves with such, or the smaller, cheaper, more ephemeral tele-receivers, will depend on two crucial items: (a) the cost of the instrument, and far more important in the long run (b) the sustained quality of the programs offered, including, of course, the technical

refinement of the picture as it is telecast. But these two factors (a) and (b) are inescapably interrelated. The wide sale of television receivers will be most certainly dependent on the quality of the entertainment regularly offered by the broadcasting studios. An occasional high spot, with many nights, or hours, of mediocre shows, will not serve to sell large quantities of television receivers. Not after the initial rush of enthusiasts and curious-minded has ebbed.

### **Sustaining Public Interest**

It will most emphatically be up to the telecasters to keep building up and sustaining the public interest so that the manufacturers will experience the encouraging demand to continue their efforts to reduce prices by production methods, to the levels where really large numbers of the potential audiences will become seriously intrigued. Heretofore it has been generally assumed that the television broadcasters alone must, and will assume, the main financial burden of program maintenance until such distant day when sponsor interest will suffice to sustain, and

improve the quality of the proffered visual fare. While the manufacturers, "sitting pretty," will build receivers only as these can be sold, thereby reducing their economic gamble to the vanishing point. Meantime the broadcasters must lift themselves by their boot-straps, so to speak.

Such an obviously unbalanced economic situation will most assuredly prolong for a discouragingly, and altogether unnecessary long time, the distant day when television will become self-supporting its unrivalled entertainment and educational values may attain their foreseen goal.

Becomes crystal clear, therefore, the necessity for adopting new methods which will result in the up-building of really large television audiences in and surrounding every metropolitan centre where will soon exist one or more top-class television transmitters and studios.

The time-honored, pre-war method of television receiver selling most certainly will not solve this problem.

Tens of thousands of prospective buyers, although keenly interested, nay, im-

patiently awaiting, will think twice, pause in long deliberation, before investing those sums in a television receiver, even if the question of possible obsolescence does not figure in the equation. And in the long interim the sponsor also will await the slowly growing audiences; and the television broadcasters, chain or individual, will be holding the bag.

A gloomy picture, without question; but there is an answer, a simple and, to many, a convincing solution:

England had solved the problem, before the war. America can do likewise, and in a far more satisfactory manner, for the public, the telecaster, and emphatically for the receiver manufacturers.

It is only fair and logical that the manufacturer of television receivers must himself be willing to take some of the financial risk he has heretofore been willing for the telecaster to assume alone. Instead of expecting the latter to support, for an indefinite period, the thankless burden of supplying entertainment, night after night, through the coming months and years, with small and slowly increasing revenues, so that the manufacturers may sell more and more receivers, always for cash on the line—these manufacturers should make and RENT television instruments. Rent them at sufficient weekly rates to earn back their basic costs within a year, or at most 18 months.

### **Sets, \$2 Per Week**

Let us assume that the rental rate at the beginning, is \$2.00 per week, or \$8.00 per month, for a receiver which would otherwise sell for \$200 or \$300. The more elaborate the receiver, the larger will be the rental charges. At the end of a year or more the manufacturer is in the clear for that instrument. And thereafter that instrument will continue to pay him dividends.

As to the public, who of these will not jump at the chance to begin to look in at the television programs for an initial payment of, say \$15, to cover installation, and thereafter a truly nominal rental, secure in the knowledge that his set will be serviced for any obvious defect and that if the television programs prove unentertaining to his family he may, at the end of the next quarter, turn in his receiver and terminate his rental contract?

By such rental methods the growth of

our television audiences will advance literally by leaps and bounds, instead of by the otherwise slow, tooth-pulling, pressure-selling methods. Audiences will grow up over night wherever a really good telecast transmitter and worth-while programs are established. No intolerably long delays then in building up a worth-while audience, lucrative to the sponsor, who already stands ready to buy television time just as soon as that worth-while audience exists. Thereby the period, when the telecaster must greatly strain his financial credit to broadcast entertainment attractive to the masses and attractive to the sponsor, will be much abbreviated. Thus will be amazingly shortened the period until continuously better programs, costing more and more to present, will be no longer a problem.

The answer then to television's great economic problem is RENTALS.

### **England Proved It**

This proposal is sound sense. England has abundantly proved it. Before the war the English television audiences were rapidly swelling—not because their television programs were of such marvelous entertainment value—far from it. Simply because the customer realized he was safe in renting, on a 10½ shilling per week basis, a televisor (usually of the projection type) with the knowledge that he could, after a reasonable time, terminate his rental contract, having enjoyed meanwhile, servicing of the instrument, plus a home entertainment which, if it proved disappointing, he was free to discontinue without the loss of a heavy initial investment.

This rental arrangement appealed overpoweringly to the managers of the "Pubs," the corner drug-store, and establishments where it pays to have the public gather and spend their cash. The English television manufacturers were unable to supply instruments as demanded. Their weekly rental revenues rose beyond all expectation. As months rolled on they found themselves in receipt of clear continuing revenues far above all servicing expenses, and with their initial instruments being continuously liquidated, a highly profitable inventory continuously expanding.

In addition to the weekly rental paid to the manufacturer who owned the televisor, the English householder paid annu-

ally to the Government the tax fee of 10½ shillings. In return for which the British Broadcasting Company prepared and broadcast the television programs.

It goes without saying that here in America our television programs will be as far superior to those of the B.B.C. in England as are the majority of our aural broadcasts more elaborate, more entertaining than the British. For here our televising interests, under the rapid spread of receivers made possible by the rental plan, will quickly be in receipt of those large sponsor revenues which alone will make continuously possible that type of television entertainment which the awaiting American millions have been led to expect. The answer therefore to the American television economic problem is: let the manufacturers of television assume the burden of rapid receiver distribution to the millions—calling only for investments to be repaid within two years at most — rather than to sit by, in awaital of slowly growing revenues, and to expect the broadcasting industry to shoulder the unconscionable burden of creating public-attracting entertainment over an indefinitely long period, until some millions of potential buyers have become convinced as to the wisdom of investing each his hundreds of dollars in an instrument which may conceivably soon become obsolete.

The clear answer to our problem therefore is: For the manufacturers, RENTAL, SERVICING, and when and if necessary, gradual REPLACEMENT — and ever-recurring revenues.

For the Telecaster: A quick attainment of enormous sponsor-winning audiences, after but a brief holding of the bag.

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## **Puppets on Television**

*(Continued from page 28)*

minute for scene changes.

Puppets will find much use in televising trade-marks. Thus, "Pepsi," the lovable Pepsi-Cola Cop, would appear on the television screen as a rotund marionette, whose antics will amuse the audience, build goodwill for his sponsor and, incidentally, sell Pepsi-Cola.

Yes, Puppets have a future in television!



"Blue Star Brigadiers" get instruction in war bond selling via television in series sponsored by the Treasury Department.

# TELEVISION'S PUBLIC SERVICES

By ALLEN B. DuMONT

MUCH has been written about the effectiveness of television as a sales medium. Magazine and newspaper articles have proclaimed television's ability to command the audience's complete attention, and they have repeated how much more effective is television in stimulating buying urges than are other media. It is appropriate that these benefits from television have been interpreted from the advertiser's standpoint. The advertiser will foot the early bills for television.

But those of us who have spent time and money in developing the medium from a rather vague group of experiments would feel only partial satisfaction from the success of our work were we to interpret its results as a strictly commercial instrument.

Television has already shown its great capacity to render public service. It can and will continue in this healthy direction.

Educational programs, patriotic shows, television presentations which make audiences more acutely aware of their responsibility to give blood, buy bonds, take defense jobs, participate in community service work—these are some of the television material which have already been

broadcast. There have been shows designed to aid the police in finding missing persons, movies helping to stimulate inter-American understanding, programs explaining the importance of vaccination to our national health, newscasts designed to keep the public intimately familiar with wartime, political and other major developments of immediate current interest. These television programs, too, have laid trails in the forest of potential television material, trails which will certainly develop into public service highways as television expands.

## **Audience Are Co-Experimenters**

Broadcasters fully realize that the handful of stations on the air today, and the few thousand receivers in the public's hands, restrict the utility of these public service television programs somewhat. This has been fortunate from one viewpoint: it has given stations an opportunity to develop the art of service programming without imposing on a large, critical audience in the process. Most of today's television audience is a group of patient, tolerant co-experimenters. These fellow pioneers in television have cooperated with broadcasters in outlining their preference in programming material and tech-

niques. They've thrilled with us when new experimental approaches proved successful, and they've shared our disappointment in those programs which have fallen below the already high standards present-day programming has reached. To this audience is due a large share of the credit for television's advances in service programming.

But television broadcasters haven't supinely accepted this limited audience as an excuse for not taking a full and substantial share of responsibility for contributing to the public welfare. They have been particularly useful in furthering our war efforts. On both Coasts, receivers have been installed in centrally established headquarters and used for instructing classes, key groups which play strong roles in building civilian morale.

In the early years of the war, even in the earliest months, television broadcasters offered their facilities for training Civilian Defense volunteers. And their facilities were accepted by wise OCD authorities. Thus the few skilled instructors, available in the metropolitan areas equipped with television facilities, could simultaneously teach classes scattered throughout the cities, speeding the training process, lessening its cost and utilizing visual demon-

stration material in many classrooms at once rather than having to secure many duplicates of this material. Volunteers participating in the Civilian Defense work were quickly and efficiently informed how to extinguish incendiary bombs, how to detect poison gas, what to do in case of an air raid, how to use Civilian Defense equipment. None of us will ever know how great a role this trained body of workers may have played in preventing token attacks or to what extent we owe the rallying of communities to complete war consciousness and valiant effort to these self-sacrificing patriots.

### **Used in 6th War Loan**

Again in the various bond-selling drives television stood our country in good stead. When Blue Star Brigadiers were needed for the Sixth War Loan, receivers were installed in key stations according to the technique that had proved so successful in the earlier Civilian Defense training work. The same efficient utilization of instructors and visual material and the same quick training of competent workers resulted.

Broadcasters have distributed receivers to hospitals where they have become eagerly-accepted parts of the recreational therapy offered injured service people. By placing receivers in these and other hand-picked spots, we have received far more benefit from the television facilities available today than is apparent from a superficial enumeration of the total number of receivers which have been sold.

Television broadcasters have been unsupported by revenue from the sale of air-time in these early efforts. That has imposed certain limitations, on their budgets, which will be lifted after the war. Wartime scarcity of personnel and facilities, too, have hampered them in their work. But, despite these handicaps, they have learned much about how to use television for the public good, how to present visual material so that it is welcomed and absorbed by the audiences.

Nobody knows how stupendous can be television's contribution to the American way of life after peace comes.

We do know, however, that it will be a rich source of fine cultural advancement contributing much to the welding of a people into a progressive, harmonious body, and we sincerely hope and expect that it will be an irresistible force for the creation of inter-religious, inter-racial and international harmony.

# Story of "BOYS FROM BOISE"

*(Continued from page 24)*

The second and third WABD rehearsals were used for run-throughs, to accustom the players to their surroundings and space limitations, and to give the technicians a chance to familiarize themselves with the show. And the last two rehearsals combined the same factors, with the addition of sound. The orchestra gave us our greatest problem—balancing the pickup of orchestra and singers. In a radio studio there isn't much difficulty in this respect because a two microphone setup, one for the orchestra and one for the soloist, is usually a good starting place. The television setup is complicated by the fact that, while you can put a microphone as close to the orchestra as you wish, the soloists' mike must be suspended out of sight and, due to its distance from the singer, it tends to pick up the orchestra, too. Theoretically, of course, it should be comparatively easy to move the singer farther from the orchestra; actually, the WABD studio isn't large enough to do this. We finally solved the sound problem by using two hanging and one boom microphone for the cast, and two for the orchestra, and placing the orchestra at right angles to the cast to minimize leakage into the stage mike. Our original idea, incidentally, was to use nothing but the cast microphone, depending on the orchestral volume to compensate for the lack of instrumental pickup. This didn't work out; the brasses and the rhythm came through without any trouble, but the reed, flute, and harp passages were entirely lost or out of balance.

We figured out the studio dimensions to the last square foot, too, because the orchestra occupied part of the space into which cameras would ordinarily back for long shots. And there was the problem of getting directions from the control room to cameramen who were working in the midst of an almost constant blast of sound. We solved the former by carefully spacing the musicians, and the latter by feeding extra hop into the earphones.

The night of the show was far from monotonous. In the first place, "The Boys from Boise" was the first television show in WABD history to use both second and forty-second floor studios. I

was very much relieved to find the cueing and switching system working without a hitch.

There were plenty of unannounced events to keep a director interested, too. In the middle of Act I, for example, I noticed Jose, played by Jules Racine, doing a slow walk across the back of the set when no such entrance was called for in the script. I made a fast switch to the closeup camera and yelled for details. I was informed that the set was smouldering from the intense heat, and that Jose was carrying a load of wet towels, doubling as unscheduled fireman. Again, in the second act, I noticed an extra bit of business involving the Conover girls, where they were carrying one of the feminine ranch hands off the set. Since the scene was Sloppy Lill's bar, I figured that they were ad-libbing a little inebriation. They weren't, though; one of the girls, said Charles, had gotten heat prostration, and they were taking her out to revive her. And I'll simply gloss over the hectic moment when, between the second and third acts, someone knocked the mike boom over, and the fact that the DuMont engineers got it back together exactly thirty seconds before it was time to put the studio on the air.

### **Nothing to Chance**

Aside from these minor, if slightly nerve-racking, incidents, "The Boys from Boise" moved ahead in its scheduled groove. The commercials, under the eye of A. E. Storm, were produced in the 42nd floor studio, the show itself on the second floor. The 42nd interludes, entirely aside from their commercial uses, gave us a chance to change sets, costumes, etc., downstairs and, incidentally, to cool off the studio. The complicated mechanical processes of assembling and disassembling the settings went off without a hitch because, as in the case of the rest of the show, those processes had been rehearsed and re-rehearsed. We tried to leave nothing to chance that could be planned and tried, and we felt that our efforts had been rewarded when none of the countless "bugs" we'd found at rehearsal showed up to plague us on the night of performance.



(Underwood & Underwood)  
Station opened 1926 by Dr. Jenkins televised 30-line "shadowgraphs."

## From Shadows to Light

By ALFRED N. GOLDSMITH

FROM the most remote days of the past, man has dreamed of viewing distant scenes. In ancient times the Greeks believed that from above Mount Olympus the world could be scanned—but the gods alone dwelt in that happy realm. Man continued to see clearly only that which was within his immediate neighborhood.

As the centuries went by, a first aid to the vision of man was developed. It was the telescope—that remarkable optical arrangement which enables man to see further and more sharply. With the modern telescope it has become possible to plumb the vast depth of the universe and to study stars and galaxies so remote that their distance is beyond human comprehension.

But the telescope is of no help to men in their homes who nevertheless wish to see beyond the four walls that encompass them, through night or fog if need be, and to points where many solid obstacles intervene in the line of sight. It has remained for television, that most amazing of modern scientific achievements, to enable man to realize his long-deferred dream and thus at long last to convert the whole world into his visual neighborhood.

### Like a Jig-Saw Puzzle

And yet television is accomplished by

perhaps the most difficult method one could imagine. Millions, or even tens of millions, of tiny points forming a moving picture are displayed every second, each point in just its correct position and with precisely its appropriate brightness! The task resembles incessantly solving jig-saw puzzles of the utmost complexity literally in the winking of an eye.

It is little wonder that the first television pictures were so crude as to be little more than a hint of what might later become the highly developed television art of today. Still the pioneers of television contributed substantially to the field. Not only did they show that their proposed television methods were correct in principle, but they attained results which, despite their crudity, were capable of stimulating and encouraging further effort.

Television pictures have been conveniently described from the beginning in terms of the number of scanning lines. If, for example, a picture has 100 scanning lines it may be considered as made up of 100 adjacent horizontal strips. Each of these strips consists of bright, medium, or dark portions, the so-called "scanning elements." Each such element is approximately square, at least in theory (though actually it is usually of a generally circular

shape). If a picture of usual shape consists of 100 scanning lines, and is four-thirds as wide as it is long, it would have four-thirds of 100, or 133 scanning elements to each line. Accordingly it would have about 13,300 scanning elements to each picture. And if there were 30 pictures per second, it would be necessary to send by television at least 30 times 13,300 or 400,000 picture elements each second! This was a task far beyond the capabilities of the early mechanical television systems.

And so modern television, when started by workers like MacFarlan Moore, used by lines for the picture. This was obviously inadequate although, as mentioned, it did encourage further work. Then came 30-line pictures. The rudimentary shadowgraphs produced in such studios as those of C. Francis Jenkins were examples of the technique of those early days. We have come a long way since then.

Still using mechanical scanning systems, the television workers went first to 45 lines and then to 60 lines. There was in fact quite a dispute between two schools of television workers as to whether 45 lines were sufficient, or whether 60 lines were required, for "adequate" television!

At around 90 lines, most of the mechanical television systems bogged down and were incapable of giving sufficiently bright and well-defined pictures to meet the requirements. Despite one exception, the mechanical systems in general began to disappear at this time. Then came the all-electronic systems. These utilized a practically weightless scanning beam of electrons that could be deflected and controlled with high accuracy and at amazing speeds. Soon pictures were produced with over 200 lines, then with 343 lines, and later with 441 lines. Finally came the standards of today, when 525-line pictures at length became practical.

Placing the pictures side by side, one would hardly recognize the modern 525-line pictures as being, in a sense, the direct descendant of the old 24-line pictures. With approximately twenty times the number of lines and hundreds of times the amount of detail, these modern pictures take their place beside 16-mm. film movies. And in place of being silhouette shadowgraphs the present pictures reproduce the gradations of light and shade with excellent fidelity. They are also free from the unsteadiness of flicker of the older television pictures.

# The Recent FCC Hearings

By EARL MINDERMAN

*Director of Information, Federal Communications Commission*

TELEVISION, the glamour girl of radio, had few if any secrets left after her day in court in the Frequency Allocation Hearings conducted by the Federal Communications Commission from September 28 to November 2.

An impressive parade of witnesses, including many of the most eminent radio scientists and executives in America, took the stand to bare their facts and opinions about this exciting, mysterious daughter of electronic magic.

When it was all over, the Commission had thousands of words of testimony down in black and white to ponder over while attempting to arrive at a decision as to where in the spectrum the debutante shall live and how much floor space she shall have.

At the outset of the hearings on television, C. M. Braum, chief of the Non-standard Broadcast Application Section of the FCC Engineering Department, reported that there are six commercial television stations providing program service and that three others are under construction. Three of the 30 experimental television stations authorized by the Commission are giving a limited program service.

Seventy applications to build commercial stations when materials become available are on file with the Commission.

With the consent of the Navy Department, George Adair, FCC Chief Engineer, revealed the status of transmitter tube development which up to that time had been a closely-guarded secret. Subsequent witnesses were able to take this information in consideration in their testimony.

Kenneth A. Norton, radio engineer in the Operations Analysis Division of the Army Air Forces, testifying by special permission of Secretary Stimson, presented the results of studies of wave propagation in connection with the location in the spectrum of FM and television.

Dr. L. P. Wheeler, head of the FCC Technical Information Section, gave a report on trophospheric, "burst" and sporadic "E" signals.

Television, of course, was only one of the many radio services on the agenda of the Allocation Hearings. In all, the Commission heard more than 200 witnesses from all parts of the nation and from all branches of radio. The record totaled nearly 5000 pages and there were 529 exhibits.

At the conclusion of the hearings, Chairman James Lawrence Fly, who resigned shortly thereafter, expressed the Commission's appreciation to the hundreds of engineers, executives and others who helped to make the inquiry "so outstanding a success."

"I venture to suggest," he said, "that seldom in the history of regulatory agencies has such full, frank and unstinting cooperation been offered by industry to government. We in the Commission, in turn, both at the staff levels and on the bench, have sought to reciprocate in some measure that spirit of cooperation.

"Through the years, at industry meetings and elsewhere, we have been heard to lament the fact that broadcasting in the past has, like Topsy, 'just growed'; and I have frequently expressed the hope that some day somehow, it would be possible for government and industry to sit down together, go over the entire spectrum, channel by channel, and come up with a plan which, even though it does not entirely *satisfy everybody* at least appeals to everybody as a fair and honest structure within the limits set by the spectrum itself.

"To realize such a plan, one essential condition had to be met—namely, generous and unselfish work on the part of all those, whether in government or in industry, who had contributions to make to the end result. That generosity has been displayed, not merely in the hearing room, but also in the sub-committee meetings, committee meetings, panel meetings, and Board meetings of the Radio Technical Planning Board.

"May I also thank those non-industry groups—the educators, amateurs, police, fire departments, industry and medical, the representatives of other government agencies, and many others—who have worked along with us on this undertaking. Their assistance has been most welcome.

"The Commission will now proceed to consider the various proposals with respect to postwar allocation of frequencies. Our consideration will be based upon a record which I feel sure is the fullest and most satisfactory in the history of radio broadcasting. Many of the decisions we will have to make will present a high order of difficulty; but I can assure you that we approach our task with only one objective in mind—to achieve an allocation pattern which will best serve all the vital interests concerned."



(Photo Courtesy RCA)

A postwar tele receiver with 13½" x 18" retractable screen.

# 4: REVIEWS, SCRIPTS AND VIEWS

## BOOKS:

**TELEVISION BROADCASTING: Production, Economics, Techniques**, by Lenox R. Lohr. McGraw Hill Book Co., Inc. 1940.

No more vivid proof could be asked of the retarding of television's development by the war than this book, written in late 1939, incorporating between its covers complete data on television production economics, techniques which is remarkably up-to-date even now. For the former president of NBC, Lenox R. Lohr, has presented a thorough-going television text-book which, except for a very few details resulting from wartime experimentation, presents the complete and authentic picture of television as it stands today. Unquestionably, with the war's end, much more significant information will be added; but the fact remains, that as we know it now, here is television—in Mr. Lohr's book. If you haven't read it yet, put it on your list of "musts"!

As must be expected, NBC's particular role in the development of video is stressed, and the detailed conclusions drawn as to audience reaction, development of television net-works, the role of motion pictures, post-war economic factors, programming techniques, etc. are a tribute to the thinking and experimenting of the National Broadcasting Company. The extent of the experiments conducted prior to 1940—especially in techniques of programming—was surprising to this reviewer.

### **Wealth of Program Ideas**

Indeed the wealth of program ideas,—unique sports-casts, ways of presenting educational film, use of modern projection microscope or the telescope to reveal scientific wonders invisible to the naked eye, many others—is well worth the study of television producers at this moment.

After depicting the wide social effects of the new industry and its effect on the public, on advertising, on the broadcasters, Mr. Lohr gives a brief history of television's scientific development which, since written five years ago, naturally does not include the latest word on color, picture definition, image projection. He then follows with a lucid, simple—yet thorough—explanation of just how television works. With the aid of simple diagrams and photographs, the details of iconoscope, kinescope and the connecting video system are presented understandably yet scientifically.

TELEVISER



Sydell Robbins is shown in "Parisienne Memories," a Du-Mont sustaining feature on Sunday nights.

Other aspects dealt with in equally thorough fashion are remote pick-ups, problems of developing television networks and the use of motion pictures in television. As for the latter, the author defends the value of live production over use of film, except for newscasts, special syndicated "shorts" or "fill" in live shows.

His points on television's economic role and the part the sponsor will play are generally accepted today, though more recent figures on cost of sets and transmitting equipment are now available to us.

In foreseeing some of video's future problems, Mr. Lohr lays particular stress on the legal difficulties which may be expected over rights to musical, script and film material. Anticipating a combination of headaches carried over from radio, movies and publishing, he paints this part of the picture rather gloomily.

Toward the end of the book, the author, evidently feeling that his earlier, simplified description of how television works might be unsatisfactory to the engineer, devotes considerable space to a highly technical exposition of optical and electronic principles involved in the video process—problems of color sensitivity, scanning, optimum viewing distance, depth of focus, synchronization, frequency modulation, and a host of other complex elements. All excellent material, though at times too scientific for the layman.

And finally in winding up his informative and stimulating book, Mr. Lohr discusses NBC's audience research—with results established as early as 1939 and still applicable today since few sets have been manufactured since. And *that* should be interesting to anyone!

E. B.

## MAGAZINES:

**TELEVISION: A NEW STAGE FOR TALENT**, by Burton Rascoe. *Pageant*, December, 1944.

So far as real, professional acting is concerned, television—like the theatre, but contrary to movies or radio—is going to require a lot of it when the war is over, writes the well-known dramatic critic, who sees television making a large contribution to the rehabilitation of the art of acting.

"... television's demand will be for live actors and actresses of tested talent and experience on the stage, or for youngsters trained in the best traditions of dramatic art," he states. "The radio 'personality' whose only asset is his voice is not going to be able to switch to television. The movie actor who can't memorize a part for more than one brief scene at a time and has to be 'shot' a dozen times in the same bit will not be fit for television."

Although the precise form video programs will take is still a problem for crystal gazers, it is generally agreed, and seconded by Mr. Rascoe, that "training for the stage rather than experience in radio or the movies will be the principal requirement of television artists."

TELEVISION, by Sgt. George N. Meyers. *Yank*, December 1, 1944.

Television as it stands today; television in a nut-shell! In fact, the *whole* story of video packed into two pages of mighty interesting reading for novice and television addict alike. Sgt. Meyers sets out to present the video picture to G.I. Joe, and he covers all the angles—television history, the current frequency struggle and movie-radio competition, effects on the future of standard broadcasting, post-war opportunities by way of jobs, many others. G.I. Joe should get a clear, concise idea of how television stands, and, in case any of you "old hands" are confused on some of the general issues, here is a quick way to get straightened out.

DEPARTMENT STORES WILL SELL TELEVISION, by T. R. Kennedy, Jr. *Department Store Economist*, November, 1944.

About the merchandising of television sets by department stores Mr. Kennedy has some very constructive and useful information to give us. Writes he: "Emphasis is placed on the *proper type of merchandising*. This means not only becoming an accredited representative of one or more television set makers, but setting up a complete system of initial selling, trade-in arrangements, financing for customers, installation and general maintenance, servicing—both in the store and in the home, and a lot of things never thought important or necessary where just sound radio apparatus is concerned . . . in other words, the store will have to *sell service* as well as the receiver."

Problems of "Master" television or all-way antenna systems atop large buildings, the training of service experts, registration of these experts and standardization of service costs are all discussed and worth noting by all prospective sellers of sets.

**Be Tele-wiser**  
Read the  
**TELEVISER**  
Only \$1 Yearly  
**Subscribe Today!**

## "Television to Cement Home-Ties"

THE American family will find new occasion for getting together and getting better acquainted again in the coming age of television. For the evening Television Hour will be a 'must' to every member of the household. Young and old will hurry home to be on hand when the cathode-screen lights up. Family autos will stand idle; gasoline and tires will be saved. Movies (which have taken the young out of the home for so many hours theretofore), best-selling novels, detective stories, prolonged telephone chatter,—all will be willingly sacrificed as the family group gathers in its own living-room to watch news, drama, athletic events and travel, unrolled by this new wonder,—all with effortless magic.

"Contrasted with the movies, greater freedom and relaxation can be enjoyed in the family living-room, viewing television. Those who wish can smoke, or sip coffee or drinks. Pertinent comments and conversation are there not out of order. And tight shoes and restrictive garments can

be eased, for the fullest enjoyment of the television program.

"Even home decorations will be affected. New furniture will, in the future, be chosen which can be readily rearranged to form a family audience group, facing the television screen. Living-room drapes will be selected with an eye to blocking out daylight during winter-afternoon football games, to give the family a better view of the pigskin tussle a hundred miles away! And, of course, family buying methods will be revolutionized when the household can see articles demonstrated over the air. This may have a significant effect on the cost of living.

"A revolution is ahead for American family life through television. And from personal experience in television, I know that television's impact will all be in the direction of a sounder, happier, and more closely-knit family circle."

DR. ORESTES H. CALDWELL  
*Editor, Electronic Industries*  
From Address Before the ATS

## Meet the Contributors

(Continued from page 1)

GLORIANNE LEHR ("*Television Pioneers Are the Funniest People*," Page 40), is daughter of Lew Lehr of Fox-Movietone News and a director-producer of fashion shows at WABD. Speaking of pioneers, she is among the first to have pioneered in the new medium.

\* \* \*

GERALD O. KAYE ("*Scream, Scream, Scream—Went the Sponsor*," Page 44), is advertising manager of Bruno-New York, Inc., and instructor of television at the City College of New York. His article may give pause to many a prospective sponsor of televised sports events.

\* \* \*

WILLIAM B. MCGRATH ("*Television's Independent Stations*," Page 49), is Sales Promotion Manager and Television Director of Station WNEW, New York's amazingly successful independent station. The station's television experiments via WABD are being watched with interest.

\* \* \*

RAYMOND E. NELSON ("*Video's First 2-Hour Show—Boys from Boise*," Page 23),

needs little introduction. But in case you're not yet familiar with Ray, he's Vice-President and Television Director of the Charles M. Storm Agency and a well-known director-producer.

\* \* \*

VIRGINIA POPE ("*Fashions of The Times on Television*," Page 46), is Fashion Editor of The New York Times and a new television enthusiast.

\* \* \*

HELENA RUBINSTEIN ("*Make-Up*," Page 20), is one of the country's leading cosmeticians. She has recently turned her attention to make-up for television, experimenting with different shades and hues.

\* \* \*

BERNARD B. SMITH ("*Shall Public Events Become Private Video Monopolies*," Page 29), American legal counsel to the British Broadcasting Corporation, is a well-known radio attorney and writer.

# "PVT. JOHNSON'S XMAS"

An Original Television Play

BY

DAVID KAPLAN

Staff Writer, The Television Workshop

(Presented over Station WABD-DuMont, New York City, December 10, by Geriz Department Store, Long Island City, New York. Produced by the Television Workshop. Staged by Sanford Meisner.)

## VIDEO

(Camera No. 2 on Titles:)

GERTZ, Long Island  
Presents  
"PVT. JOHNSON'S  
CHRISTMAS"

Written by David Kaplan  
Staged by Sanford Meisner

Produced by  
The Television Workshop

Camera No. 1 on Battlefield Miniature—Lap dissolve last title card.  
Camera No. 1 dollies in slowly on battlefield.

## AUDEO

RECORD: Christmas Music, UP.

RECORD: Fade music for Battlefield sounds.

RECORD: Battlefield sounds under.

NARRATOR: (Off Camera.) The newspapers can't tell us where this is, so they just name it, "A muddy battlefield." Muddy . . . yes, because it's been raining for three weeks. There are thousands of soldiers dug in all around here. Private Bill Johnson is one of them. His business is fighting, and although, it's a full-time job, he gets a breather now and then. Right now there's time enough for him to do a little job—not in the line of duty—let's call it, for friendship. . . .

BILL: (Enters left, shakes off mud and rain.) All that rain and no Sadie Thompson.

JOE: (Stirring himself.) Back so soon? Why, you just left.

BILL: Four hours ago. Ynu've been sleeping. Better get out there. Brand new corporal of the guard. Hey! Look alive! I brought you something.

JOE: Huh? What's that?

BILL: Some people get letters, and some people get packages, and some people get both, and some people—

JOE: Holy cow! Mail Call? All that for me? Well, what do you know . . . somebody loves me!

Camera No. 2 C. U. (Alternate with Camera No. 1 for med. shot).

BILL: Well, there's been a kind of mail call going on for the last three hours, about. The supply trucks finally got through the mud. They're dumping mail up at headquarters.

JOE: What?

BILL: I said, supply trucks finally got through the mud. They're carrying mail along with supplies. They . . .

Oh, go on and read your letter first.

JOE: Zat so? What? Oh, sorry. I'm reading this letter.

BILL: From your folks? Mmmm. Correction. From your girl.

JOE: No, from my girl. Through in a minute.

BILL: Better get out to post number seven if you don't want KP.

JOE: Aw, gee, she's some kid. Yeah, I'm on my way. Hey, what's all this?

BILL: Offhand I would say they are packages, and offhand, I would say they are packages for you.

JOE: For me? For little me? Hey, look! Christmas seals! Hey! What's the date?

BILL: You kidding? Merry Christmas.

JOE: Well, what do you know! Same to you. Hey, hey, hey! Look what I got from my Aunt Bessie!

BILL: A jar of peanut butter.

JOE: Just what I always wanted. Well, it's in one piece anyway. Wow! And cookies. Say, these are really swell. Home-made. Have one? Some?

BILL: Thanks . . .

JOE: And this is from my kid sister! I bet it's a book or something.

BILL: Three to one it's something to eat.

JOE: No bet. It smells like chocolates.

Aw, she's a honey. My favorite candy! Chocolate creams! Will you have one?

BILL: Thanks, don't mind if I do . . . dahhh . . . she should have sent a spoon with it.

VOICE: Post number seven!

JOE: Oh-oh! That's my neck. Oh, gee, I gotta open this one, though.

BILL: Here, I'll help. Get your stuff on. (Opens package.) It's from your folks. Gee . . . (Takes out watch.)

Camera No. 2 Close-up of Watch.

BILL & JOE: (Business of mutual admiration with noises)

JOE: Here, I'm gonna wear it.

BILL: Lemme help. (Does generally.)

Camera No. 1 Med. Shot.

JOE: Gee! Now I've got two watches. No! I know! Merry Christmas, Bill! From me to you. (Embarrassing pause as effect isn't good.) Nothing came for you at all. Did it?

BILL: So what. Thanks. Merry Christmas.  
VOICE: *Post number seven!*  
BILL: Get outa here! Will you?  
JOE: Ye . . . I mean . . . I wish . . .  
Help yourself to . . . Oh, fer— (*Exit running.*)  
BILL: (*Looks at watch.*) Merry Christmas . . . Mph . . . (*Sits, munching crumbs. Sets watch on table. Reads address from torn package cover.*) To Private Joseph Josephson. (*Imagines.*) To Private . . . Bill . . . Johnson . . . Ahh! (*Throws paper down.*)

Camera No. 1 dollies in for close-up.

BILL: Why didn't I answer Mom's last letter . . . ? Then maybe I'd . . . oh . . . (*Starts bawling.*) What kind of a soldier is a soldier that bawls? (*Pulls wallet from pocket, removes three photos.*) Hullo, Mom, hullo, Sis, hullo Sally. Yeah, hullo, hullo, hullo. . . . Merry Christmas . . . Merry Noel, Merry Noel . . . My first Noel. (*Hums, then sings, "The First Noel"*) (*Tune picked up by Mother, Sis and Sally. Two sing as one speaks.*)

Dissolve Camera No. 2 M. S. of family (slightly defocused as in a dream).

MOTHER: (*Montage Mother—Overlap Camera 1 and 2.*) Dear Son, it's been a long time since we've had any word. . . . But we know it takes a long time for the mail to go through. Wherever you are, whatever you are doing, at this very moment, we at home are thinking of you, Bill, my son. . . .

Camera No. 1 C. U.

BILL: (*Eyes closed—listening to the distant voice.*)

Montage Camera No. 2 C. U.

SALLY: Bill, my darling, Merry Christmas. I think of you always, my darling. You're here in my heart, always, my darling. You'll never leave me, Bill, no matter where you are. Oh, Bill. . . .

Camera No. 1 C. U.

BILL: (*Head on arm—sleep.*)

Montage Camera No. 2 C. U.

SIS: Dear Billy, I miss you very much. I wish you could come home. My dolly is sick and you could fix her like you did before when her head came off. Mommy is going to buy me a new dolly for Christmas. But I just wish you could come home and fix my other dolly.

Camera No. 1—C. U. and defocused.

SALLY: (*Appears bending over Bill—whispers "Merry Xmas."*)  
BILL: (*Reaches for Sally who moves away. He follows.*) Sally. . . ?

Camera No. 2 Medium

SALLY: You're right under the mistletoe. (*Kiss.*)

Camera No. 1—Stage 3 Med.

BILL: Whu . . . ? Sure . . . The mistletoe . . .  
SALLY: What's your mother going to think? And your sister?  
BILL: What? Where are they?

Camera No. 1

MOTHER: Hello, Bill. We hope you don't mind. We did so want to see you this Christmas . . . This is the

only way we could. Merry Christmas, Son.

Ready Camera No. 2 on Bill and Sis Med.

SIS: Me too! Me too!

Camera No. 2.

BILL: (*Kisses Her.*) Say you've been eating chocolates!  
SIS: So have you! So have you!

Ready Camera No. 1. Stage 2—Long Shot.

BILL: Now then, what's this about your dolly?  
SIS: Oh, she's all busted up just something fierce. Like cookies.

Camera No. 1.

MOTHER: Don't you want to see what Santa brought you?  
BILL: I don't believe in Santa Claus.

Ready Camera No. 2 (C.U.)

SALLY: Why, Bill, darling, you can believe in anything in a dream. . . .  
SIS: I believe in Santa Claus.  
MOTHER: All these gifts. They're for you, Son.  
SALLY: They're all for you, Bill, darling.  
SIS: Open mine first! Open mine first!  
BILL: O. K. Sis, which one is yours?  
SIS: This one.  
BILL: A jar of peanut butter! Just what I wanted.

Switch to Camera No. 2 close-up.

SIS: I'm so glad you like it!  
BILL: I'll keep it always . . . in one piece! Now, which is Sally's present?  
MOTHER: This big one.  
SALLY: It might spill. . . . Be careful.  
BILL: Well, . . . what could it be? (*Large box of crushed cookies and a spoon.*)  
SALLY: Will you serve, Mr. Johnson?

Switch to Camera No. 1 medium shot.

BILL: Wh'. Eggnog! It's hot, too! I'd be delighted.  
(*Serves.*) Well, what shall we drink to?  
MOTHER: I know . . . Peace on earth, to men of good will.  
SALLY: To . . . next Christmas, and our being together, like this . . . only in reality.  
BILL: And I drink to dreams, just dreams. I never want to wake up.  
MOTHER &  
SALLY: Oh, no, Bill.  
BILL: I'm sorry. It's that this is so beautiful, and so real, I don't want it to ever end.  
MOTHER: Bill, this is just a dream. Sally, Sis, you and I are together only as long as it lasts. When it's over, there won't be anything . . . anything.  
BILL: I understand. . . .  
SALLY: Dreams aren't anything, Bill. Drink to reality.

Camera No. 2 close-up.

BILL: I do. I do! I drink to reality. To peace on earth to men of good will! To our being together! *Really* together! To everybody's being together! Dear God, give us peace, and freedom and happiness! To the future!  
MOTHER: To what we want the future to mean: Peace, freedom and happiness.  
SIS: This sure is a wonderful dream!

TELEVISER

Camera No. 1 (long shot) MOTHER: We hope it is, Son.  
 BILL: I'm sure it is. Well, let's drink up.  
 Hey! That's the best eggnog I ever tasted.  
 MOTHER: It's the best toast you ever made.  
 SALLY: Your mother is right, Bill. It's the best toast anybody could make.  
 BILL: No wonder it tastes so good. Say, Sis! How did *you* like your first eggnog?  
 SIS: Momm! I sure wish I really drank it.  
 BILL: Oh boy! This is the best dream I've ever had. It's the best Christmas I've ever had. Gosh, I feel good. I feel like singing.

Camera No. 1 dollies in during song.

(*He sings "Jingle Bells," others join in.*)

SONG:  
 Jingle bells, jingle bells,  
 Jingle all the way.  
 Oh what fun it is to ride  
 in a one horse sleigh.  
 SIS: (*Jerking Bill's sleeve.*) Know what?  
 BILL: Huh? No, what?  
 SIS: You didn't open Mom's present yet?

Camera No. 2—medium.

MOTHER: So you haven't, Bill. Here it is, and Merry Christmas, my son.  
 BILL: Gosh, it's a watch.  
 MOTHER: Let me help you put it on.

Camera No. 2 dollies in for 2 shot

BILL: This is a fine watch. Let me see what time it is. Oh! I think it's getting late. I'd better be getting back.  
 MOTHER: Yes, I suppose.  
 BILL: Well, I guess this is all there is. Good bye.  
 SIS: G'bye Billy.

Camera No. 1 (long shot)

MOTHER: Well, goodbye Son.  
 SALLY: Oh, I love you darling.  
 SIS: Oh! Wait! You didn't fix my dolly!  
 MOTHER: Shhh! Bill must go now. Come again, Son. Soon. . . .  
 SALLY: Soon, Bill, darling. . . . Oh, soon. . . .  
 SIS: But . . . My dolly. . . .  
 MOTHER: Shhh . . . next time . . . next time we're together . . . it won't be a dream! Remember our toast.

Camera No. 2 medium shot dollies in on 3 women for close-up.

BILL: Oh . . . I've got to go. Now, now, don't say good bye . . . I hate goodbyes . . . I know, I know, sing me a Christmas song. A song for me far away. A song I know you're singing for me across the thousands of miles we're really apart. Sing "The First Noel" for me, and I'll go away and I won't look back.  
 (*The women sing as Bill leaves.*)  
 (*The scene fades as do the voices.*)  
 (*Bill back to sleeping at table, photos in hand.*)

Camera No. 1—Lap dissolves to sleeping soldier then dollies in for 2-shot

JOE: Hey! Look alive! Hey, character! Wake up, will you? You've got some mail!

BILL: Wh? Huh? What's the matter? Gosh.  
 JOE: Look! Letters! You got mail! Capital M-A-I-L  
 BILL: No kidding? For me? Gee. It's O.K. Boy, this is really OK! I dunno which one to open first.

Alternate Camera No. 1—medium with Camera No. 2, C.U. on Bill.

JOE: You take those, I'll take this. Don't worry, if it's private I won't listen to myself.

(*Tears open letter, reads.*) "Bill, my darling, Merry Christmas. . . . I think of you . . . always—"

BILL: Gimme that! "Think of you always, my darling. You're here in my heart . . . always, my darling. You'll never leave me, Bill, no matter where you are. I love you, Bill, my darling." I . . . feel kind of . . . embarrassed.

JOE: It's OK. Can I see it?

BILL: (*Opens other letter. Reads incredulously.*) Here you read it.

JOE: Me? Sure. "Dear Son, it's been a long time since we've had any word . . . but we know it takes a long time for the mail to go through. Wherever you are, whatever you are doing, at this very moment, we at home are thinking of you, Bill, my son. . . ."

(*He sees Bill is in kind of daze.*) Umah, here's another letter. Looks like a kid's handwriting. Should I read it?

BILL: No. . . . I know what's in it.

JOE: Of course you do. . . . Anybody can tell what's in a letter before you read it? Why it's simple as—No kidding?

BILL: Joe, Joe, I've just had the most wonderful dream. . . . (*Reaches down and picks up photos.*) I fell asleep here. . . .

JOE: That's not hard to believe.

BILL: I was sitting with my face in my hand—why. . . . I'm wearing it! (*The wristwatch.*)

JOE: Sure. I gave it to you to wear.

BILL: But I didn't put it on. . . .

JOE: Huh?

BILL: My mother, Sis and Sally. . . .

JOE: Yeah? Yeah?

BILL: I don't know. I can't. . . . I just don't know. All I know is. . . . there's a song I gotta sing. Want to sing, Joe?

Camera No. 2 Medium—dollies in during singing

JOE: Sing? Of course. What?

BILL: "The First Noel." Do you know it?

Ready Camera No. 1 on miniature

JOE: "The First Noel." Do I know it! How's it start?

BILL: (*Begins to sing.*)  
 Joe joins in.

Camera No. 1 on Battlefield—dollies in slowly.

Ready Camera No. 2 on last title card.

(*Mother, Sally, Sis join in.*)

Lap dissolves No. 2 last title through battlefield.

The first Noel  
 The angels did say  
 Was to certain poor shepherds  
 In fields as they lay  
 In fields as they lay  
 Keeping their sheep on a cold  
 winter's night

# “DEPTH OF FOCUS” » » » BY IRWIN A. SHANE

“THE way the video station operators will get the most money possible is by producing their own shows and charging an advertiser for production costs and talent booking as well as time,” wrote *Billboard* on December 2, 1944.

“The agencies will still have a place but they will merely act as go-betweens and receive a percentage of time costs for bringing the customer to the door. This percentage, some say, will be 10% instead of the customary 15%,” concluded *Billboard*.

Even the most cursory examination of the problem of television programming reveals this kind of thinking as specious. Few station owners are likely to agree, in whole or in part, with such a viewpoint. For a station to produce its own shows seven days a week, four hours a day, an investment and plant surpassing that of a Hollywood studio, would be required. As is, most radio station owners will just about need to mortgage everything in sight to pay for even the most modest television outlet, to say nothing of financing the buildings and land needed to house an army of actors, directors, producers, scene shifters, scene painters and hundreds of other employees that a production operation would require. Each station would almost become a major industry in itself, employing hundreds of persons.

As has been pointed out in *The Televiser*, the accepted minimum ratio of rehearsal to air time is sixteen-to-one, which means a half-hour show requires eight hours of rehearsal—with at least four hours of camera rehearsals.

If a station goes on the air seven days a week, for only four hours a night, the station would need to supply a total of 28 hours of programming. Assuming seven hours a week are devoted to films, a considerable amount by any standard, the station would still need to furnish 21 hours of live-talent programming per week, for which rehearsals would total 336 hours, with 168 hours before the cameras. To accommodate

this amount of rehearsal time, not broadcast time, mind you, the station would require a minimum of twenty-eight rehearsal studios, all of which would be occupied steadily 12 hours a day.

To furnish cameras for rehearsal purposes—not broadcasts, mind you—the station would require a total of twenty cameras, each of which would be in operation steadily for eight hours daily. When you figure that cameras cost in the neighborhood of \$12,000 each, you find that the cost of cameras alone comes to a quarter of a million dollars.

To house the 28 studios, a plant about the size of Radio City would be required. And how many station owners can afford that kind of real estate? Or can invest \$250,000 just in cameras?

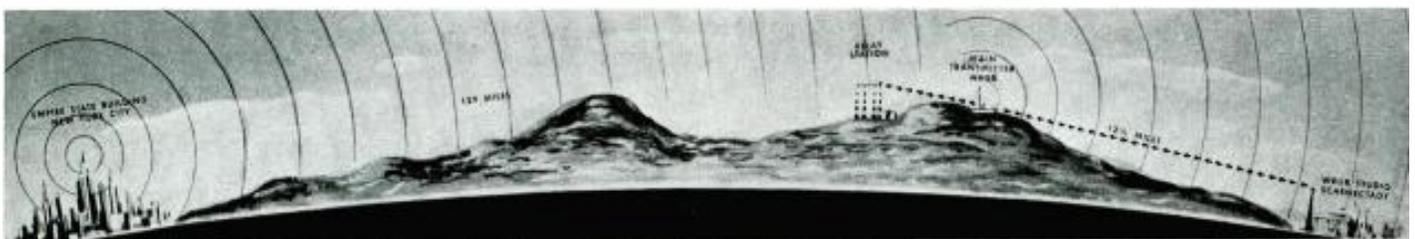
For each camera a high-priced cameraman and a studio crew of ten would be required. More than 300 studio technicians, according to our estimate, would have to be employed to handle rehearsals and production of on-the-air shows.

Would it pay? Perhaps it would. But who has the money that such an operation would require? No less than \$5,000,000 would be needed . . . and how many station operators have five million to spend?

If this were to become accepted practice the small fellow would be eliminated and television would truly become “Big Business.”

Fortunately, the present television stations—and the radio stations planning to add television—will leave the matter of production to those who are best qualified to handle production, to the advertiser and his advertising agency, while the television station concentrates on putting the best possible picture on the air.

Ample opportunities for program production will be present at all times—enough to keep any program director busy—as he produces sustaining features, educational programs and arranges outside pick-ups of local events—especially if the station telecasts during the morning and afternoon hours.



Scene from "8TH STEP"  
produced by  
TELEVISION WORKSHOP  
for  
STATION WRGB—GE  
Schenectady, N. Y.



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FOR LIST OF PROGRAM PACKAGES, WRITE

**TELEVISION WORKSHOP**, 11 W. 42nd St., N.Y.C.

# NBC Television leads Election Night Survey

WNBT is heavy favorite among New Yorkers—  
'Viewed' by 96%, 'Viewed Exclusively' by 56%

● Returns from a questionnaire mailed to 4,528 owners of television receiving sets in the New York area reveal that most of the audience relied on NBC's pioneer television transmitter, WNBT, for factual and visual election coverage. Not only did WNBT lead in size of audience, but those who saw the election telecasts of all three stations voted WNBT's presentation superior.

Do people tire of television? Here's a significant answer:

*The average viewing time per set on election night was 4.1 hours.  
69.7% of set owners viewed the election broadcasts continuously.*

Television receivers were centers of attraction for large groups on election night wherever they were in operation. Average audience per receiver—12.5 persons.

More than 75 per cent of receivers in working order were in use on election night. That such a large percentage of set owners preferred to receive returns by sight transmission demonstrates the adaptability and popularity of television . . . In this new and dynamic medium, NBC pledges to continue to lead the field as it has in sound radio.

*Through December 5th, replies had been received from 18 per cent, with these results:*

#### STATIONS VIEWED

WNBT . . . . .	96.3%
Station B . . . . .	36.5%
Station C . . . . .	32.4%

(Percentages total more than 100 because many viewed more than one station.)

#### VIEWED ONE STATION ONLY

WNBT . . . . .	56.8%
Station B . . . . .	1.7%
Station C . . . . .	1.7%

(Percentages total less than 100 because some viewed more than one station.)

#### BEST ELECTION PROGRAM

WNBT . . . . .	66.2%
Station B . . . . .	20.5%
Station C . . . . .	6.0%

(No choice: 7.3 per cent)

NBC TELEVISION **WNBT** NEW YORK

National Broadcasting Company

A SERVICE OF RADIO CORPORATION OF AMERICA