

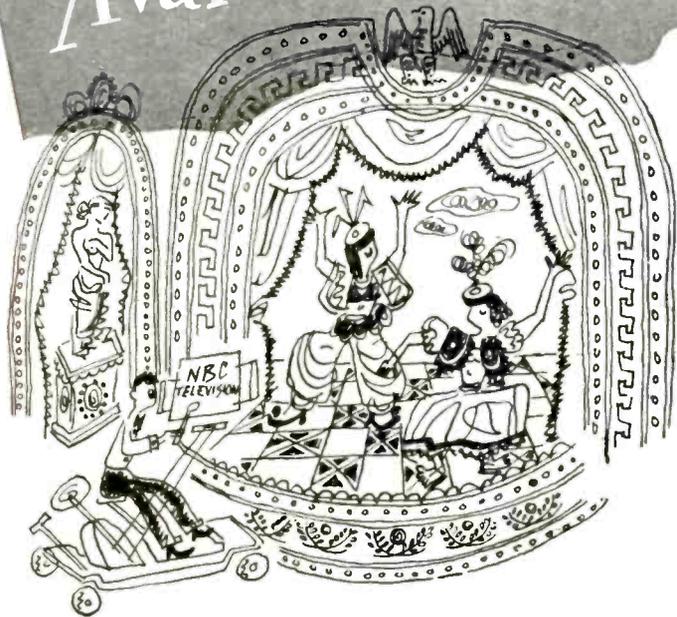
Television

September

35¢

THE BUSINESS MAGAZINE OF THE INDUSTRY

Available for Sponsorship



IN TOWN TODAY

East side, west side—wherever interesting things are happening to interesting people, the NBC Mobile Unit goes to bring television audiences spontaneous, on-the-spot telecasts of New York life.

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Place: A different point of interest each week.

NBC TELEVISION THEATRE

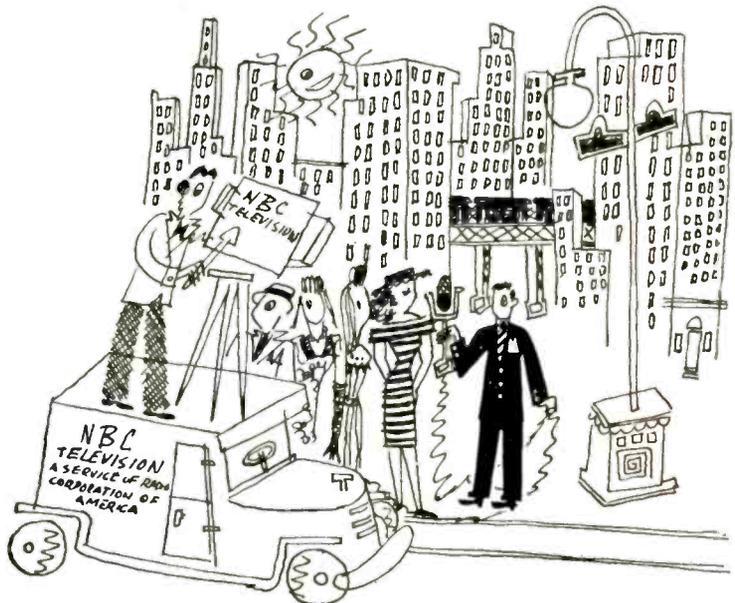
Great plays—recent smash-hits of Broadway and Hollywood—theatre classics, experimental modern drama—recreated for television in NBC's live action studios.

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Place: NBC Studio 3-H

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TELEVISION SALES DEPARTMENT
RCA Building · 30 Rockefeller Plaza
New York 20, N. Y.



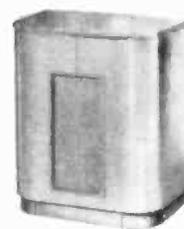
NBC TELEVISION

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

TELEVISION! It is not film alone,
but it has the pace and excitement of
film. It is not theater alone, but it
can be brittle, gay, suspenseful
as theater. It is not radio alone, but in
intimacy and variety it complements

FARNSWORTH TELEVISION



Today there are portable Farnsworth radios, for indoor party or outdoor picnic; there are distinctive table models, and magnificent phonograph-radios. But all, at whatever the low price, are built to Farnsworth standards. Farnsworth television, as soon as available, will offer the same combination of quality and economy. Terms. Prices of Farnsworth radios and phonograph-radios, \$25 to \$300

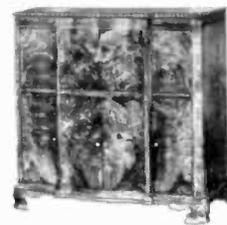
A photograph of Alicia Markova in the Ballet Theater production of Stravinsky's glittering "Firebird," based on a Russian fairy tale. Decor by Marc Chagall



Capehart and Farnsworth television will bring ballet, theater, opera, news and sports events to your home—in sparkling, detailed black-and-white action pictures

radio. It is a new dimension, a new
flight of mind toward mind, an art that
takes in many arts. How soon will
television arrive? It is here now, in
many cities. It will be here, in greater
brilliance, through new Capehart
and Farnsworth television receivers.

CAPEHART TELEVISION



To the discriminating music lover, no name stands so high in the field of musical reproduction as the Capehart. Soon Capehart will bring that same tradition of excellence to television—and present the finest achievement of electronic engineers, the new Capehart television receiver. Phonograph-radio prices: The Panamuse by Capehart, \$300 to \$700. The Capehart, \$925 to \$1500

FARNSWORTH TELEVISION & RADIO CORPORATION, FORT WAYNE 1, INDIANA

Television

VOLUME III, NUMBER 7

SEPTEMBER, 1946

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Frederick A. Kugel, Editor and Publisher
 Mary Gannon, Managing Editor; Sidney R. Lane, Associate Editor
 Dorothy Holloway, Washington; T. R. Kennedy, Jr., Technical Editor; Jack Kilpatrick, Patents
 Helen Howley, Research; M. Pritchard, Circulation Manager

Just talking . . .

Because of the increasingly important part that films are playing in television programming and advertising, we will inaugurate a regular department covering the news, production and techniques in television and commercial film starting with the October issue. H. G. Christensen's, "Long Shots and Close Ups", will continue to reflect Mr. Christensen's views on the use of film.

This is to assure our readers, in answer to many requests, that Dr. Goldsmith's column, "One Man's Reflections", will again resume this October.

FREDERICK A. KUGEL

telescope

This Month

Approximately 70 television stations—licensees and construction permits—in 36 cities this year. That's the latest unofficial FCC prediction on video prospects for 1946. Box-score now shows half that number authorized in 19 cities, with 9 now operating. But grants in the next four months are expected to speed up, once all the companies have reinforced their earlier applications with up-to-date engineering information.

Receivers beginning to appear in retail stores, with delivery by major companies promised for October . . . Many companies will not go into production until the first of the year though . . . RCA and DuMont delivering studio and transmitter equipment this year; G-E around the first of the year.

Persons and Places

DuMont programming to get needed shot in the arm with the appointment of Bob Emory as coordinator of sustaining and commercial programs for both WABD (New York) and WTTG (Washington) . . . Resignation of CBS's Paul Kesten will see no letdown in CBS color campaign. Adrian Murphy, one of net's executive vice presidents, is even more pro-color than Kesten . . . ABC's rapidly expanding television activities, has resulted in the appointment of Don Giesy (former Tide television editor) as video publicity director.

Credit for the best definition of television heard to date goes to Capt. Charles F. Horne, Deputy Chief of Communication, U. S. Navy. In describing the television instruments which made possible the observation of the atomic bomb explosion on Bikini, he stated . . . "It puts the human eye where the human body cannot go."

W6XAO's cameras were probably sprouting orange blossoms the past month what with the marriages of Marjorie Campbell, film director, and Mark Finley, publicity director.

WNBT thought they had unveiled television as a detective when stills taken during a remote pick-up of "In Town Today," showed what definitely looked like a staff sergeant having his pocket picked by a little gent. New York police squelched the crime detectors with the laconic comment that the fellow was too obvious—no real pick-pocket would so openly have his hand in anyone's pocket.

According to a salesman at Liberty Music Shop, the birth of the Ford Motor Company's interest in television came the night of the Louis-Conn fight—when the head of the business got so excited about the possibilities of television that he immediately contacted his agency and demanded some action about the best advertising medium he had ever seen.

The other night before the Standard Brands show at WNBT, the hero had a nose-bleed that required the services of all the medicos in the area of Radio City. Right up to showtime they were trying to stem the flow of blood. Either the actor finally ran out of blood or the doctors triumphed. Of course there were the usual rumors about what caused the nose bleed and they ranged from irate director to jealous husband . . . but we have been assured that it came from natural if unknown causes.

In getting set for a remote pick-up, W6XAO engineers strung a cable over the bank, posted one man at the top with the portable transmitter. Suddenly the plans were upset a bit when two boys, seeing the cable, decided to shinny up it, leaving the engineer engaged in a vigorous tug of war to save his equipment.

A cricket who never heard of Petrillo gave Marvin Dresser, assistant stage manager for Don Lee Television, a busy half hour during a recent live broadcast. Lodged in a ceiling ventilator, it was having a sensational television sound debut until Marvin climbed up in the rafters and finally achieved quiet with the help of a six-foot pole.

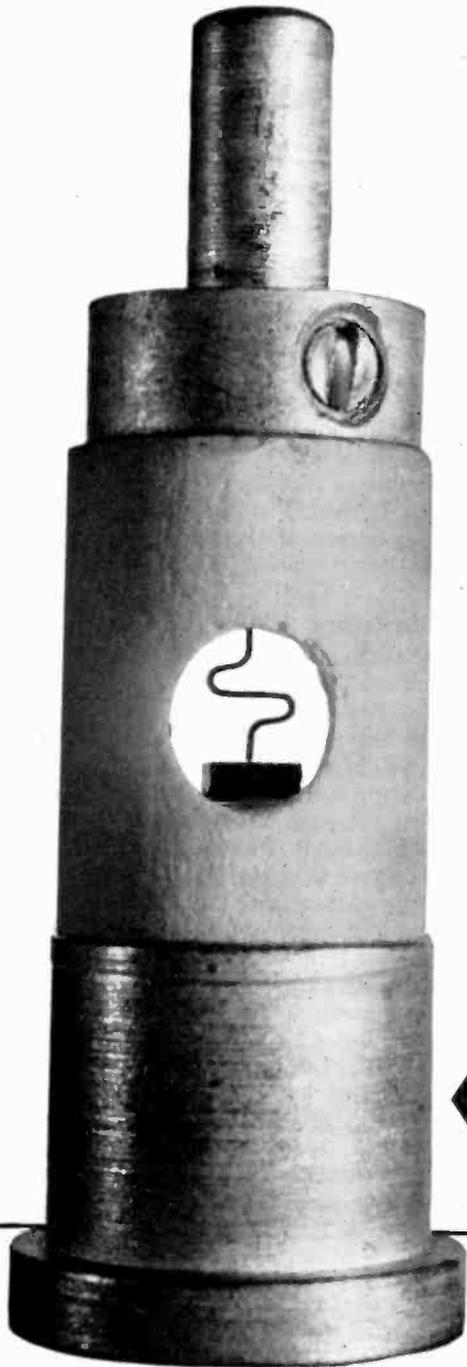
Ben Butler, star chef on ABC's "Society of Amateur Chefs," can certainly testify to the realism of video. With no butter to grease the pan, a stage hand slipped him some machine oil. A fine idea, until Butler had to eat the scrambled eggs before the camera.

Up at the ballpark the other night, WNBT cameramen, tiring of earthy things like balls and bats and baseball players, tried to reach for the moon between innings. They finally succeeded in their quest . . . but on the receiver it looked just like a slightly luminous baseball. There's a moral here for would-be escapists.

Bob Hope in a telecast over W6XYZ apologized for not bringing Bing Crosby . . . he was afraid that Bing's ears wouldn't fit on the small television screen.



Everyone will be there! Yes . . .
 everyone will be there! That is . . .
 in Television, everyone will be there,
 because a convention is a convention,
 is a convention. But not TBA . . .
 no not TBA. That's a Television Con-
 vention, a Convention on Television.
 That's really a convention.
 Big Shots and Little Shots. Little Shots
 and Big Shots. Advertisers and Engi-
 neers. Engineers and Advertisers.
 Management and more Management.
 Yes . . . everyone will be there!
 The cost is \$25.00 a quarter of a
 century—or a century of quarters.
 Not bad. No . . . not bad at all. For
 you'll watch the world go by. Yes . . .
 the world roll by, that is on Tele-
 vision, where the world rolls by.
 Check Ralph Austrian or call Ralph
 Austrian, or wire Ralph Austrian or
 write Ralph Austrian, for Ralph
 Austrian is chairman and after all . . .
 The dates are October 10th and 11th,
 that is the 10th and 11th days in
 October. The place is the Waldorf
 Astoria.
 You will be missing plenty if you miss
 the TBA conference, so don't miss
 it! Wire Ralph Austrian today at
 TBA—500 Fifth Avenue. We'll be
 seeing you of course, at the Conven-
 tion.*
 *Of course, the deepest apologies to
 the late G. S., that is Gertrude Stein.



Crystal detector—1946 model

ENLARGED
8 TIMES



ONE INCH

Remember the crystal detector in the first radios — hunting for the right spot with a cat's whisker? For years the detector lay discarded in favor of the vacuum tube. But when microwaves came, and with them the need to convert minute energy to amplifiable frequencies, a Bell Laboratories' scientist thought back to the old crystal.

Silicon of controlled composition, he discovered, excelled as a microwave detector. Unlike the old-style natural crystals, it was predictable in performance, stable in service. From 1934 to Pearl Harbor, the Laboratories developed silicon units to serve microwave research wherever needed.

Then Radar arrived. The silicon crystal came into its own, and found application in long-distance microwave Radar. Working with American and British colleagues, the Laboratories rapidly perfected a unit which the Western Electric Company produced in thousands. It became the standard microwave detector.

Crystal detectors are destined to play a big role in electric circuits of the future. They will have an important part in Bell System microwave radio relay systems. In various forms, they may reappear in radio sets. Here again Bell Laboratories' research has furthered the communication art.

BELL TELEPHONE LABORATORIES



EXPLORING AND INVENTING, DEVISING AND PERFECTING FOR CONTINUED ECONOMIES AND IMPROVEMENTS IN TELEPHONE SERVICE

September, 1946

3

FCC roundup... grants in Boston and Buffalo... one new commercial application—by Dorothy Holloway

THIS month saw a new flurry of activity in experimentation in UHF color video. FCC received applications for color research from Don Lee Broadcasting System, St. Louis University and the Radio Division of Bendix Aviation Corporation.

Don Lee's request was the most sensational since the network's chief engineer, Harry Lubcke, proposed to test out an "all-electronic" system of color transmission. He also proposed to multiplex both sound and pictures on a single video carrier channel.

Both St. Louis University and Bendix proposed an experimentation program, leaning heavily on the CBS—mechanical color techniques. Both said they would

Industry Hypos

Here's the kind of rumor we'd like to believe. There's a persistent report around the Civilian Production Administration that a few of the bans on commercial building projects—including TV buildings—may be eased beginning in October. The same rumor adds that on or around November 15, CPA will move to okay some repairs and alterations to existing structures that could conceivably enable video broadcasters to get on the air more quickly.

More solid is the report of increased lumber supplies for transmitter houses and studios. Carl Niewenhaus of CPA's Forest Products Branch indicates an increase of some 500,000,000 feet of lumber available for all commercial building projects by October. This is a 25 percent improvement over the present situation.

Here's another bit of good news, particularly for television broadcasters. It seems that enterprising George Adair, FCC's Chief Engineer, took the bull by the horns months ago and moved to rid radio of interference from automobile ignition systems. (This, as all radio users know, is the single most annoying interference to all radio transmissions over the 30 megacycle range.) And it is particularly ominous for television where an entire image may be distorted by automobile traffic.

But we hear that beginning January, 1948, American automobile manufacturers have agreed on a new design for ignition systems guaranteed to suppress all such interference. Anyway, that's the gist of a voluntary agreement entered into by the Automobile Manufacturers Association, the Radio Manufacturers Association and the Association of Automotive Engineers. It seems that the Automotive Engineers have been running tests for the past year and a half and have come up with the conclusion that ignition systems can be redesigned to cut out disturbing signals on nearby radio receivers.

Round-Up

Television boosters within FCC were pleased as punch when the Broadcasting Corporation of America reacted to FCC's "follow up" request for more information, and indicated firm intentions of building a TV station in pint-sized Riverside, Calif. Video channel No. 1 has already been set aside for Riverside.

Another small-towner, WJAC, Johnstown, Pa., is going through with its plans for a TV station here.

dip into other systems of both black-and-white and rainbow transmissions.

October 3-4 is date of the last scheduled television hearing—for Toledo, Ohio, where two contenders are battling for the town's single channel.

Latest recipients of grants are WBEN in Buffalo and Westinghouse in Boston. Although originally requesting stations in Philadelphia and Pittsburgh, Westinghouse dropped out of both races and announced it would confine its operation to an ultrahigh experimental transmitter in Pittsburgh and the regular low-frequency station in Boston.

FCC Decisions

FCC's allocation of wave lengths for television pickups and studio-transmitter-links was greeted here with mingled feelings. Argument may already have been held on the proposed allocation by now. A half-dozen broadcasters and set manufacturers took exception to the FCC proposal that such frequencies could be used for ST links only where wire facilities were not available. TBA, NAB, Philco, NBC and DuMont all teamed up to oppose this ruling.

At the same time, the A. T. & T. took exception to another FCC provision—that the pick-ups and studio-transmitter-links would be licensed only to broadcasters themselves. A. T. & T. would, of course, like to serve as common carrier for the TV licensees. And private opinion is that this would be "efficient" since in a city like Los Angeles, A. T. & T. could license such facilities and lease them when needed to the seven telebroadcasters. It would, undoubtedly, mean a savings of valuable frequencies. However, FCC is quick to point out that other common carriers—Press Wireless, RCAC, General Electric—might want to compete with A. T. & T. in rendering this service.

new applications

Minneapolis, Minn.

Name—Minnesota Broadcasting Company
Address—115 East Grant Street, Minneapolis, Minn.
Officers—B. H. Ridder, President; W. J. McNally, Vice President.

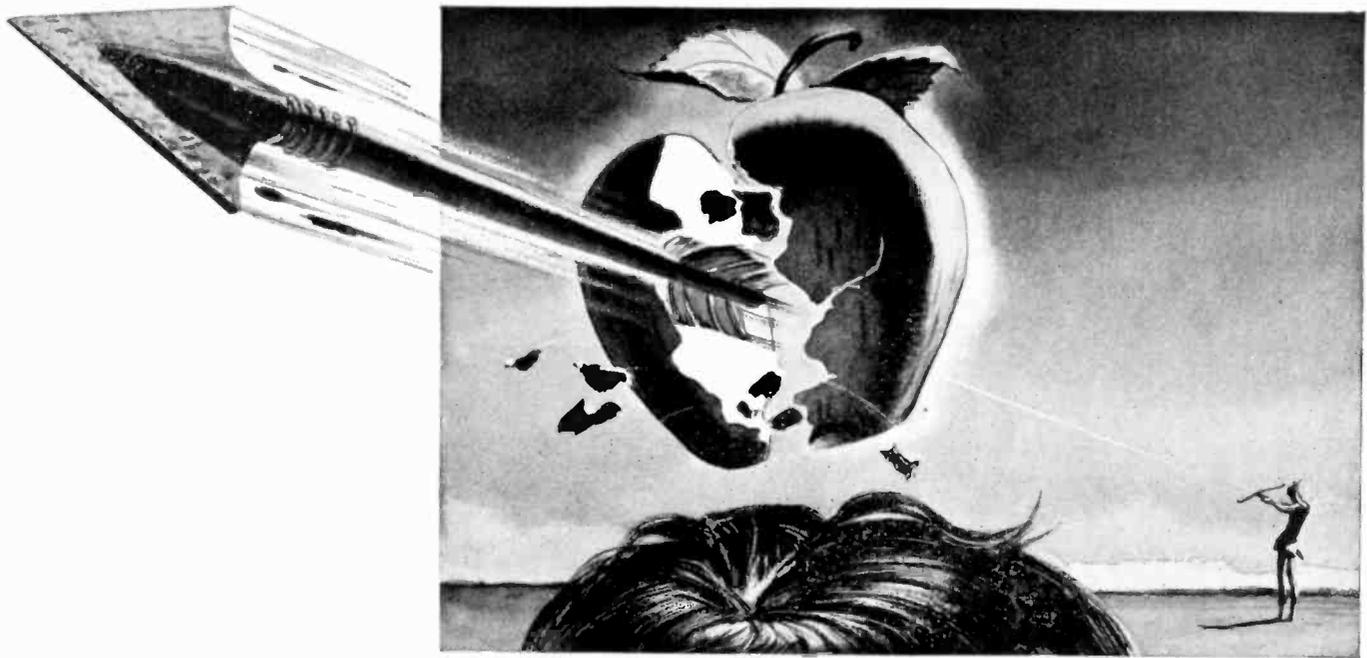
Ownership—Company 50% owned by Northwest Publications, Inc.; 50% owned by Minnesota Tribune Company.

Estimated Costs—

| | |
|---------------------------------------|-----------|
| 1. Vis. transmitter | \$ 66,500 |
| 2. Aural transmitter plus tubes | |
| 3. Antenna System | 12,000 |
| 4. Studio Equipment | 33,200 |
| 5. Studio Lighting | 1,500 |
| 6. F & M Monitors | 1,800 |
| 7. Land | |
| 8. Building | |
| 9. Other item | *1,500 |
| Estimated Total Costs | \$136,500 |

* electrical wiring and remodeling.

(continued on page 39)



CONTROL!

Only **MOTION PICTURES** give you **Control**
 —Showmanship Control vital on **TELEVISION** programs

Only Film can guarantee: perfect lighting — absolute focus — flawless dialogue.

Only Film can make possible: repeat performances of uniform quality — identical selling messages — selective marketing.

Only Film eliminates: costly rehearsals — telephone line charges — time zone differentials.

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

Write for details and arrange for private screening.

Send for booklet:

"Film—The Backbone of Television Programming."



In Television . . .
 Film removes the question mark!

RKO TELEVISION CORPORATION

Dept. TN, 1270 Avenue of the Americas, New York 20, N. Y.

A Radio-Keith-Orpheum Corporation Subsidiary

* Copyright U. S. Pat. Off.

"Block-build"

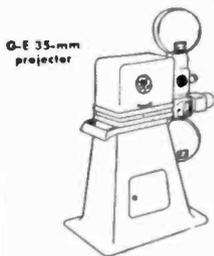


G-E studio camera on 1-man dolly



G-E camera control console

Here are the television units that meet every technical and program requirement—based on the experience gained from more than 2000 different telecasts at General Electric's WRGB. Here are units designed to handle every known type of program source. Here are the basic equipments that enable you to "block-build" for future expansion.



G-E 35-mm projector



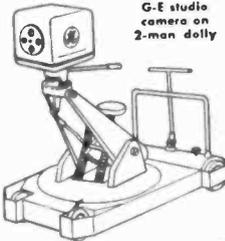
G-E film camera



G-E line monitor console



G-E program console



G-E studio camera on 2-man dolly

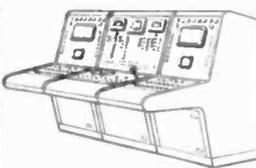


G-E water-cooled, mercury-vapor lights

Have you placed your order yet?



G-E audio rack



G-E master control desk



G-E video rack



G-E camera control desk

STUDIO AND STATION EQUIPMENT • TRANSMITTERS

GENERAL  ELECTRIC

100-83-0012

with TELEVISION STUDIO UNITS

Low-Cost Community-type Stations — Metropolitan Stations — Rural Stations

Whether you go into television modestly or big-time, G-E fixed studio equipment will give you better picture quality, provide a flexibility to match the imagination of any director, furnish the proper program experience right from the start—all at reasonable cost.

Check these important features

- SHARPER, HIGHER CONTRAST PICTURES**
Picture quality, contrast, and depth to satisfy the most critical audiences.
- EASIER TO INSTALL**
Straightforward wiring and convenient terminal boards simplify inter-unit connection.
- GREATER FLEXIBILITY**
Complete fading and switching facilities assure smooth programming from studios, network, or outside pickup.
- "BLOCK-BUILT" DESIGN**
Completely integrated studio units are uniform in size and appearance. Easy expansion without duplication. Styled to match the most modern station.
- TROUBLE-FREE OPERATION**
Proved circuits backed by six years of operating experience at General Electric's WRGB.
- EASY TO MAINTAIN**
Vertically mounted chassis, readily accessible from both sides, makes maintenance easy.

SUPPOSE you want to start out small. With the minimum of equipment as shown below in list 1 you can produce such programs as outdoor sports events, network shows, simple studio presentations, speeches, motion pictures, slide projections, and commercials. As more elaborate programs are required or air-time is increased, add to these basic units in almost any combination you desire—up to the maximum requirements of a 6-studio metropolitan station. For example, the equipment requirements for a 2-studio metropolitan station are fully met by the G-E basic units shown below in list 2.

Write for these important G-E Television references

"G-E Television Equipment Data Book". An illustrated description of G-E studio units, transmitters and antennas. This data book is free when requested on your company letterhead.
"Television Show Business". 246 richly illustrated pages of production "know-how" by Judy Dupuy. An indispensable guide to successful programming. \$2.50 per copy.



Call your G-E broadcast sales engineer for complete information, or write at once to the *Electronics Department, General Electric Company, Syracuse 1, New York.*
Offices in all principal cities.

① STARTING SMALL?

Here's what you need for a
Community station

- | | |
|---------------------------|--------------------------|
| One 16-mm projector | One wave-form rack |
| One slide projector | One general-purpose rack |
| One film camera channel | Field pick-up equipment |
| One studio camera channel | Transmitting equipment |
| One master control desk | Lighting equipment |
| | Audio equipment |

② STARTING BIG?

Here's what you need for a 2-studio
Metropolitan station

- | | |
|----------------------------|-----------------------------|
| Six studio camera channels | Two line monitors |
| Two film camera channels | Two wave-form racks |
| Two program consoles | Three general-purpose racks |
| Two 35-mm projectors | Field pick-up equipment |
| One 16-mm projector | Transmitting equipment |
| One slide projector | Lighting equipment |
| | One master control desk |
| | Audio equipment |

ANTENNAS • ELECTRONIC TUBES • HOME RECEIVERS

FM • TELEVISION • AM

See G.E. for all three!

CRITICS have often had a field day with WCBW's programming but an analysis of their objectives presents a different story. Others have ended up with better shows but few have shown the imagination or determination to fully capture the uniqueness of television. Undoubtedly many showmen will counter that television is theatre or movies in the home, and, after all, it's the show that counts. While that truism still holds, the show might be different in television.

Perhaps CBS will end up with the conclusion that what's good theatre will automatically be good television. But they may find out that the intimacy of the home and the size of the screen are strong enough factors to demand a different presentation of entertainment. Certainly the opportunity for practically unlimited experimentation which exists now because of the negligible audience will not last for long. Once receivers are out in quantity, gone will be the chance to find out new ways to educate, new ways to entertain. For once the chips are down, few advertisers or broadcasters will strike out in new fields but rather will stick to the old tried and tested.

In summing up their basic programming philosophy, Lawrence Lowman, vice-president of CBS television, stressed this point with his statement: "Our primary purpose is to find a new form for the medium. Television must get away from inviting comparison with other mediums; from having people think or say, 'It's almost as good as the movies, the theatre, etc.' We are not contributing anything if our programs are compared."

Coupled with this is their effort to overcome some of the problems connected with television by trying to find simple, economical means of doing everything. "We want to determine if there is a way to cut corners in production overhead costs," continued Mr. Lowman.

Ben Feiner, acting program manager of WCBW, elaborated on this concept with his statement, "Programming theoretically is divided into two schools—derivative and indigenous. Not only is it a question of economy, but it is a simple fact that you don't invite comparison. Let television develop something on its own. I feel that unless the medium can do shows which can't be done by any other medium, or which can be better than any other medium, you are not giving the public anything new. Full length plays, no matter how good they are, still invite comparison with any other medium which has much more available to produce them in the way of money, experience, etc. In our shows, we don't invite that kind of thing."

Good example of this kind of thinking are their dance series, the most elaborate of the CBS tele shows. "We want to develop and go as far as we can with the dance. But we ask the producer, the choreographer, and everyone involved to seek new methods of presentation for television, rather than those which have been evolved for straight ballet, theatre or movies. They are completely designed for television from camera angles out," explained Mr. Lowman.

While comedy holds great promise, perhaps more than any other form of television entertainment it still needs a great deal of experimentation. Its potentialities have barely been scratched. Both CBS executives concur that comedy has a much wider scope than the present quiz type and audience participation formats. Even this low budget programming, which depends on a live wire master of ceremonies and a willing group of human guinea pigs, needs the boost of spontaneous studio laughter to give it the fun per-

sonality it needs to project itself on the television screen. The same radio premise of having a comedian work before an audience holds true in television. For comedy is based on an audience. The comedian should have audience response to his routine; he depends upon it for his timing. The home viewer also needs the stimulus that crowd reaction provides.

"Maybe doing it away from the studio is the answer. Making it live; picking it up in a night club where it is going on might supply the necessary atmosphere," suggested Mr. Lowman.

Another must in comedy presentation are expert writers to produce top-notch gag material. Stage and night club comedians work out a 12-to-15-minute routine and may live off it for months. Television, like radio, allows for no repeats.

Drama

In order to find a simple, economical means of doing drama, WCBW is now experimenting with improvisation. This improvisation theory is aimed at cutting pre-show preparation and rehearsal. First requisite, of course, is a group of actors trained along these lines. The cast receives a skeleton script, with the key features outlined. Idea is for them to work on it for a couple of hours, filling out the plot with ad lib dialogue and planning the action. When they have it in shape, the director goes over it with them, smoothing out any rough spots. Then with a brief facilities rehearsal, the program is ready to go on the air. With memorization and dry rehearsals eliminated, time element is thus reduced to one day for a complete program.

This, they feel, may be the answer to the daytime program or simple dramatic episode. For unless a more practical solution than expensive hours of rehearsal and facilities use is found, they believe there is no possibility in the way of a return or inducement between studio and advertiser.

While they realize that improvisation is not the panacea, they are using it to determine where it can be employed to best advantage and where scripted jobs would be better. Another good feature of this theory is that scenario writing is simplified—and hence better and more highly paid writers can be employed. All that is needed are three or four key speeches.

Special Events—Film

"Of course, all remotes are going to be terrific," Mr. Lowman emphasized. "Sports and special events will be the answer to low budget programming for local stations."

CBS have been taking their own films of special events and also short documentaries for inclusion in their "Saturday Night Spotlight" program. They don't see how too much of this can be done as it is extremely expensive to get first class material. "Film libraries can usually provide atmosphere shots or documentary clips to be used in the studio. But if a program requires factual material—such as the characters in the play shown in outdoor sequences, in cars, trains, etc.—the situation really becomes involved. You have to go out and shoot these sequences and then integrate the film into the studio work," Mr. Feiner pointed out.

That potential programmers, as well as those now operating, are becoming more aware of the film situation, both from the cost, Petrillo and availability



Lawrence Lowman—vice president, CBS Television

angles, is proven, thinks Mr. Lowman, by the drop in predictions of the use of film under a year ago.

Jurisdictional disputes—between the IBEW and IATSE in their case—has also tangled up the use of their film crew.

Educational

CBS has been cooperating actively with the New York City Board of Education. These programs aim at stimulating thoughts and ideas, as well as giving the high school youngsters a chance to learn showmanship. "But," stressed Mr. Feiner, "all shows must be entertaining. Liven up your educational formats and make them interesting."

Overall Policies

As to running time of programs, most of WCBW's shows are 15 to 30 minutes. Main thing, they feel, is to keep them from dragging and a 15-minute segment is cut to 10, or a ½ hour show to 20 minutes whenever necessary to quicken the pace and hold interest.

The Petrillo ban, of course, is a definite detriment to television programming. Live music is necessary for any kind of variety program, helps out immeasurably with certain types of comedy.

"The matter of good taste is an important thing to determine—and a hard thing to define. Everyone has his own idea of what constitutes it. We are trying to determine it in our own programs," Mr. Lowman said. Their own audience research polls show a wide divergence on this point.

On the question of personnel, both executives agree

BS Approach to Programming

By Frederick A. Kugel

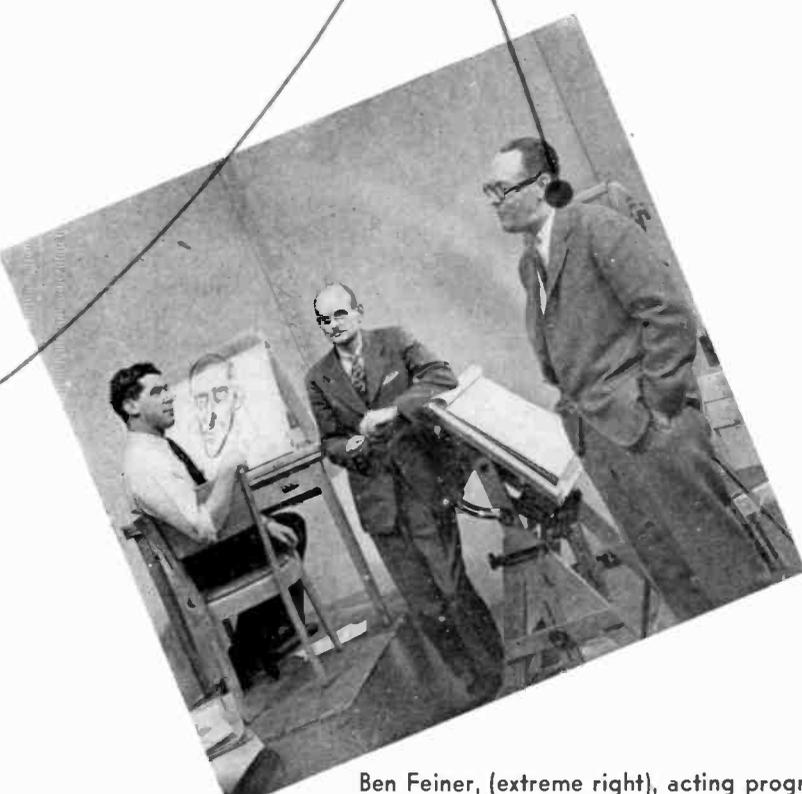
that in addition to the obvious qualities of creativity, imagination and adaptability, the talents of the theatre and films must be combined with the pattern of radio. As Ben Feiner puts it, "Ruggedness is the main requirement for program personnel." Television requires a wide diversity of talent in one man. Although they have made no attempt at specialization in the formation of their staff, some people have a flair for certain things and to an extent this has resulted in a degree of specialization among their staff.

Talent is no problem, for the big names are willing to work for comparatively little to get a chance to learn the peculiar techniques of television acting. On the other hand, there are many young unknowns who are equally eager to have a chance at improvisation and the creative work which this method involves.

"Another important part of our program thinking is the work we are doing with color," continued Mr. Lowman. "Right now we are getting set for another demonstration, this time combining live and film."

"In a way, I suppose we make it difficult for our staff with our program policy, for we do have the facilities and personnel to do more elaborate programming, such as big dramatic shows, if we wanted to spend the money and adapt good plays, cast with stars, etc.

"However, as I said before, our main aim is to find a new form for the medium. We do not feel we are contributing anything—if, as a result of our program, television is to be compared with other existing mediums."



Ben Feiner, (extreme right), acting program manager, WCBW, with other CBS staffers.

MOST of those television "firsts," where television beats the newsreels, have been scored by the Esso-sponsored NBC Newsreel. Such momentous occasions as the screening of the atom bomb tests and the opening of the Paris peace conference, as well as many "it happened today" incidents, have been shown to the WNBT viewers first, by "Your Esso Reporter"—NBC's director of film programs, Paul Alley.

According to Marschalk & Pratt's tele director, John Allen, it is Esso's aim to establish themselves as sponsors of the best regularly scheduled television news. Although slated for two 10-minute spots a week, Esso has been sponsoring many important special news breaks and hopes eventually to have a full 7-day a week news telecast. Content and format of the newsreel are left entirely to NBC's Paul Alley, who does the editing and commentary on the series. Commercial format is handled by R. M. Gray, manager of the advertising-sales promotion department of Standard Oil Company of New Jersey and R. H. Crum, assistant to Mr. Gray, in charge of radio and television.

Mr. Gray sums up Standard Oil's viewpoint with his statement, "We are in television because it has a tremendous potential and we are in it now to learn as



much as we can, as soon as we can. It is also our desire to render a public service by presenting last minute news and to keep the public completely informed on what is happening in the world."

Tele-Tailored Commercials

On the question of commercial content and techniques, both agency and client believe that television can tell advertising stories that other media can't and they see no point in duplicating a series which can be effectively sold in newspapers or on radio. Due to the nature of their product, film was decided upon as the best medium for presenting cars and motors; service stations and the like. All of the commercial films are made especially for television and usually run about 1½ minutes.

In resuming their series over WNBT last June, they decided to experiment with technical commercials to test their effectiveness—effectiveness, in this case, meaning how technical they could get without losing the viewers' interest. If they failed, there'd be little harm done at this stage of audience viewing.

A survey was conducted by Marschalk & Pratt among television set owners to determine just how much car owners in the group knew about gasoline and

motor oil. As a follow-up to test the effectiveness of the sales messages, a personal interview survey will soon be conducted among the same group.

In addition to the opening and closing commercials, pictured here, three series were decided upon—a motor oil story; the Esso Touring Service and the controlled volatility feature of Esso gasoline.

Series Themes

Here are some typical examples of the themes behind the three series produced so far.

The motor oil story stressed the necessity of changing oil because of the dirt which accumulates in motors especially during the summer months. Good example was "A Bit of Dirt". Opening with a group of women gossiping or "dishing out the dirt", film then swung to a shot of the New York skyline, with the commentator pointing out that there are 1½ tons of dirt in each cubic mile of this air. Numerals were superimposed over the scene for further visual impression. Switch to cars driving on the road, the dust they stir up and what happens to the motor when this infiltrates was made. Shot of a car pulling in at an Esso dealer to have the oil changed followed, with



a can of Esso Motor Oil shown for further product identification. Commentary was quick, factual, devoid of extravagant adjectives. Switch from the "dirt" angle to Esso was natural and well integrated.

While the gasoline story of controlled volatility is not new, still it was one that has never been told and which lent itself well to television. Series stressed what this feature meant to the customer in terms of increased mileage and smoother operation. One version of dramatization used to put the point across opened with a customer receiving change from a dealer and throwing some coins on the ground. Off-screen commentary pointed out that while you wouldn't deliberately throw away the price of a gallon of gas, in effect you might be doing the same thing through gas evaporation. The Esso feature which prevented it was then explained.

Original idea of the Touring Service series was to tease the audience into writing in for information on specialized trips. That, however, was abandoned in favor of the general touring service story, with invitation to the viewers to obtain postcards at local Esso dealers or to visit the Esso travel headquarters in the RCA building. Scenes for this series are taken within a radius of 75 to 80 miles of New York—state parks, lakes, etc. Switch from a man driving along a

road to his children swimming in an uncrowded, clean lake pointed up the fact that he had found the spot through the Touring Service which Esso offers. This series will probably run until October. The motor oil and controlled volatility series are being repeated once and audience reaction to this will also be tested.

Integration

On the whole, commercials are smoothly integrated. Since a good part of the newsreel is human interest material, opening sequences of the commercial—showing women gossiping, a man driving, etc.—form a natural bridge into the plug. Fact that Paul Alley does the narration on the entire show also eliminates any audible break in the continuity.

Since the newsreel is only ten minutes, commercial is always given at the end in order to avoid disrupting the continuity on such a short time segment. Agency, being its own severest critic, feels that if the end commercial isn't interesting enough to hold attention, it's up to them to work out a more effective technique.

Most sensational newsbeat scored by the Esso-NBC Newsreel—the first showing anywhere of the atomic bomb films—brought up the delicate point of good

on the reel. Agency procedure is to work at least two months in advance. Meeting is held with the client on the 1st of the month and the series slated to start in two months is discussed. Scripts are written and okayed and production starts the 15th—leaving about six weeks to complete the job. Film is shown to the sponsor about one week before air-time and then the sound track is made.

In their first three series, only the Motor Oil group had a sound track—lack of time preventing it on the other two. However all those now in the works will have the sound track incorporated. Their same radio technique—of having the commentator give the commercial—is followed in television, with Paul Alley handling both.

Esso Marketers put few restrictions on the budget, feeling that the agency should be free to do the best possible job and work from there on cutting the costs for future editions. Costs so far have been out of line—which is what they expected—but applying the age-old rule of learning by mistakes, pruning job is now going on to eliminate the extras and bring the production costs down. Naturally savings can be effected by shooting an entire series at one time.



taste in commercials. Considering it realistically and from a "hot" news point of view, the test had been widely covered by newspapers and radio; it was six days old; its news value, as such, had been dissipated. New York viewers, however, were seeing it ten days before the newsreel releases. And this impact of *seeing* it for the first time was so terrific that the agency and the sponsor did not feel that any product story should follow the screening. Standby commercials to cover shock news are now in the works. Main aim here is to achieve name and brand identification, which will put over the product without offending anyone. However, in some cases, such as disasters or deaths of prominent people, probably the only credit will be in the narration—"Esso Marketers present your Esso Reporter . . .",—with the opening and closing film commercials omitted entirely.

Production Procedure

Films are shot in series of six or eight and the most earnest word of advice that John Allen can give anyone is—"Start in plenty of time." There's a long, tough road to travel between a paper outline and production schedule to the completed film, okayed and

Esso Sponsorship of the NBC Newsreel

By Mary Gannon

Expansion Plans

Esso fully intends to expand their coverage to other cities but all the bugs must be worked out first. As John Allen puts it, it's much more sensible to make mistakes in one place at a time—why duplicate them? However next year will probably see "Your Esso Reporter" in Schenectady, Philadelphia and Washington. And this extension of the service is another question mark that the agency hasn't worked out yet. Format of the newsreel now is mainly local and the commercials, particularly the touring service and the service stations, are keyed to the local area. Before network television arrives, decision will have to be made as to whether shows will be network or local, or a percentage of each. Eventually though, commercials will probably be put on by local stations with prints shipped to them.

To find out what the general public thinks of news shows and commercials, agency is currently conducting a series of panel studies in the WNBT viewing room. Thirty to thirty-five people, selected from the NBC guide tours, watch the program, fill out a questionnaire, and then discuss it at the end. While results have been favorable, agency does not feel this method of surveying is very conclusive. There are too many

who just go along with the crowd, plus a percentage who, on seeing television for the first time, are more impressed with the novelty of it than with what they are seeing. Answer to this survey problem will probably come in the fall when sets are on the market and the viewing audience will increase.

Do's and Don'ts

Here's John Allen's advice to anyone who intends to produce motion picture commercials for television.

Don't

- ... feel every foot of film needs narration.
- ... use music only to fill a silence.
- ... use live sound. The extra expense of a sound track can cut costs; a well scored print can stand repetition.
- ... produce commercials singly. A series—four is the minimum—costs less.
- ... count on less than six weeks for production!

Do

- ... use narration *only* when the picture alone can't tell the complete story.
- ... use close ups—even closer than that; medium



shots only when absolutely necessary; long shots—*never*.

- ... use wipes and dissolves to the fullest. They are the punctuation of motion pictures.
- ... use superimposed lettering at every chance to sell your main points.

NBC Newsreel

In compiling the Esso newsreel, Paul Alley's basic idea is to cover metropolitan New York—the area in which the present television audience lies. Same format is used as in building an interesting feature newsreel, leading off with spot news, sports events and human interest material, such as novelties, personalities, etc.

MEN PICTURED ABOVE:

Esso program in the making—R. M. Gray, manager of the advertising-sales promotion department of Standard Oil of New Jersey; John Allen, television director of Marschalk & Pratt; Paul Alley, NBC's director of film programs and R. H. Crum, assistant to Mr. Gray, in charge of radio and television shown in usual order. Commercial formats are planned two months in advance.

Mr. Alley estimates that about 75% of the so-called news stories are fixed events which can be planned for in advance. Such happenings as conference openings, parades, conventions, sports, arrivals and departures—even the atom bomb tests—are scheduled ahead of time. Newspapers are carefully checked for this information. In addition, they have a tip service with the news desk of one of the local picture dailies, who call them at any hour of the day or night when some important pictorial story is breaking. Other good sources are press agents for the airlines, ships, railroads, etc., as well as the publicity representatives for VIPs (very important people).

No attempt has been made to do a national or international newsreel job, for they are not geared physically or financially for such an undertaking. However, they will cover Washington or Philadelphia if the occasion has sufficient interest to warrant it. Plans for the immediate future include a cameraman in Washington, with others in Chicago and Boston next. Of course, as stations begin to operate around the country, the picture will change and an interchange of film on a more national basis will probably start.

In addition, NBC has also made arrangements with



foreign news services to cover important opening events—such as the filming of the peace conference in Paris, the arrival of G. I. families in Germany, etc. They also have tie-ups with news services in various parts of the country and with correspondent cameramen. Where important events are scheduled, these men receive definite assignments; otherwise they submit films for Mr. Alley's okay. Unless the news value is high, such film fare must have broad general interest to be acceptable—for example, a Legion Parade in Philadelphia, while having high local interest, would not mean very much to the New York viewers, while some humorous stunt contest, no matter where it was held, would be entertaining.

Present NBC staff consists of two cameramen with additional cameramen engaged by the day if the story warrants it. 35 mm. film is used. In addition, there are two men and an assistant in the cutting room.

Shortcuts

Speed is the essence of television news presentation and every shortcut possible is taken to get the film on the air FAST.

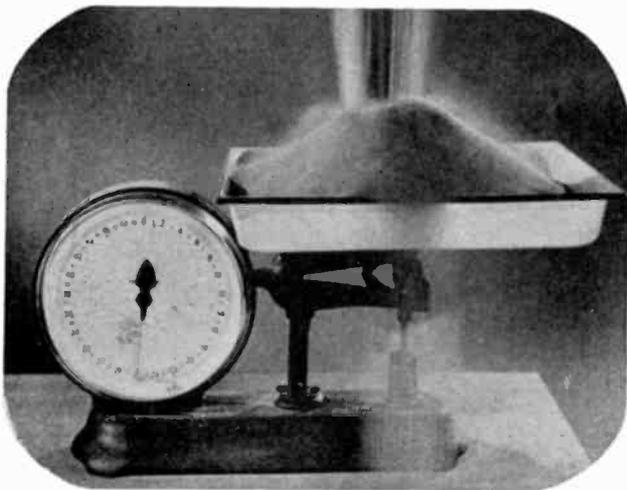
Paul Alley works with the cutters in editing the film. While looking at it, they list what is in each reel, decide on what they want and what will be cut out.

After the first reel is edited, Mr. Alley receives a rough shooting script, listing the reel number, the scene list and the footage. He then starts to write his commentary as the second reel is being edited. If there is time, a rehearsal is held, with the film run off and the commentary given. But if there isn't time—and scoring the number of "firsts" that they do, this often happens—the film is put on the air and Alley fits in his commentary as he sees the picture in the booth. Technique is the same as that used for scoring newsreels—except that the voice is going out over the air instead of onto a sound track.

Another time saving trick is the use of a negative instead of a positive film. Although the engineers prefer to work with prints, as they are easier to shade and transmit, if the negative is good to start with, there is no picture loss in running it that way.

Tele "Firsts"

Among some of the events telefilmed the same day they happened, were shots of New Yorkers visiting the 8th Fleet; the arrival of Anthony Eden at La Guardia airport; conferring of honorary degrees at Fordham University; weighing-in of Louis-Conn; the



departure of the youth hostel to Europe; the 9-alarm Staten Island terminal fire, which was still raging as the viewers saw the films; the Davis Cup play-offs; opening session of the UN Security Council for atom bomb plan discussions; the Sidney Hillman funeral; the arrival in New York of the RAF Squadron; and the Soap Box Derby.

This business of beating the newsreels will probably continue, according to Paul Alley, for under the present distribution set-up, newsreels are made up on Monday for Thursday showings, and on Thursday for the following Monday. Television can put film on as soon as it's edited; newsreels have to figure on playing six to eight weeks, must have national interest, the

A BIT OF DIRT

Lead-in to the commercial which stressed the need for changing motor oil in the summer months because of hot weather dirt, was this clever play on words showing gossips "dishing the dirt." Commercial went on to point out the dust and dirt in city air, then switched to a highway scene and pointed out how dust collects in motors during the summer. Scale weighing the amount which gathers drove the point home, with the direct Esso commercial worked in at the end with advice to motorists to have their oil changed every 1,000 miles at any convenient Esso service station.

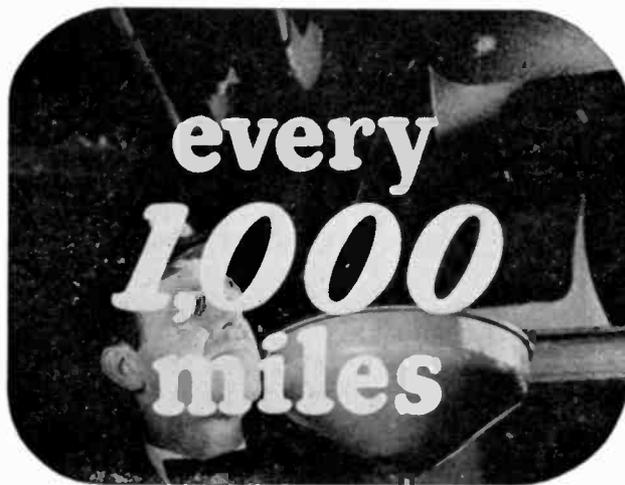
pictorial quality and news value to stand up that long. Television cashes in on the immediate news interest.

Typical of the other films offered were such events as the Automotive Golden Jubilee; West Point graduation; mass jump of 350 paratroopers; Assault winning the Belmont Stakes; the Katonah Dog Show; polo matches at Meadowbrook; floods at Croton Dam; the Aquaretta; the Greenwich Village Outdoor Art Show; Curb Exchange anniversary; track meet and professional tennis matches.

Human interest fare included the crowds at Coney Island; milady's beach fashions; Chinatown's baby parade; a carousel wedding, and square dancing in Central Park. From foreign sources, such shots as the first pictures of Panama's Choco Indians; the Dutch anniversary of Liberation; the Paris auto race; Belgian canoe race; Paris hair styles; the Mexican presidential campaign; demonstrations in Vienna; and the famine scenes in China, were also varied with the usual local and human interest material.

Summing It Up...

Esso's aim is to become identified with the latest



television news; to make full use of the visual aspects of the medium both in the news format and in their commercials; to take advantage of video's sight and sound features in presenting product stories that may not be effective in other advertising mediums.

And to realize these aims takes the research, the experimentation and the work that they have been willing to expend in developing their series of 1½ minutes of commercial film.

To put the NBC television newsreel together requires a good organizational set-up to make the contacts and plan the film fare. Then SPEED—so that television viewers will have the *first look* at what's been happening.



Television magazine audience panel

THIS report is based on 77 returns to the 150 questionnaires sent out. Three receivers were reported not in working order. Twenty of the panel were not viewing television that night for a number of reasons. Two were at the movies, three were on vacation, one went to the theatre, one was listening to the radio, and so forth. One panel member stated that the programs were not worth tuning into and another had just sold his set because the quality of programming was so unsatisfactory. Of the 74 sets in working order 53 or 71%, were in use; 111 men and 81 women made up a total audience of 192, or an average of 4 viewers per set.

By far the greatest amount of viewing time was given to WNBT. WNBT also came out ahead in number of viewers with 90% of the audience, or 48 out of the 53 television set owners using their sets that night tuned to this station. WABD was second with 19 and WCBW was third with 14 viewers. Important qualifying fact was the reception report, for while members of the panel can receive the three stations on their receivers, WNBT was voted first in picture quality by 100% of the panel.

Program Schedule

Programs for August 1st were as follows:

WNBT

7:30 p.m.—In Town Today—a mobile pick-up.

7:50 p.m.—Your Esso Television Reporter—a newsreel featuring Atom Bomb Test Baker, the Paris Peace Conference, human interest incidents.

8:00 p.m.—Hour Glass, sponsored by Standard Brands—an hour-long variety show.

9:00 p.m.—Famous Fight Film

Time Signal—Bulova.

WCBW

8:15 p.m.—Television News, sponsored by Gulf Oil—a combination live and film format. Latest news of the day visualized by animated maps, charts and cartoons, plus film shots of local happenings.

8:30 p.m.—Draw Me Another—a cartoon format.

8:45 p.m.—Stop, Look & Listen—an audience participation boner-quiz.

WABD

8:00 p.m.—Fare Enough presented by ABC—an audience participation format.

8:30 p.m.—Film Shorts

9:00 p.m.—Cash and Carry—an audience-viewer participation show.

Time Signals—Elgin, Waltham and Botany weather spot.

Advertising Impressions

In answer to the question "Which advertiser made the most vivid impression in giving you facts about itself?" 30 panel members voted for Tender Leaf Tea, 7 for Esso, and 3 each for Bulova and Botany.

To the question "Would you list the names of advertisers that first come to your mind when you think of television?" Gillette led with 35 votes although they had no show on that night. Second was Tender Leaf with 30 and close behind was Esso with 25 ballots. Other high pollers were Botany with 20 votes; Bulova, 15; Chase & Sanborn, 11; Waltham, 8; U. S. Rubber, 7; Minit-Rub, 7; Firestone and RCA, 5; Elgin, 4; Chevrolet and Lever Brothers, 3; Alexander Smith, 2; and 1 each to Sanka, DuMont, Trushay, Gruen, Benrus, Adler and Textron.

Significant is the fact that Gillette, Botany, Chase & Sanborn, Waltham, U. S. Rubber, Minit-Rub, Firestone, RCA, Chevrolet, Lever Brothers, Alexander Smith, Sanka, Trushay, Gruen, Benrus, Adler and Textron had no program on the night of August 1st. Impressive was Lever Brothers' toll considering that while they were once heavy television advertisers, they have had no program since November, 1945.

Some of the comments on the Tender Leaf advertisement were: "Very smooth method of presentation" . . . "Thought the little skit that leads up to the advertisement very interesting" . . . "Novel idea, makes it easy to remember the brand." Interesting was the observation, "Enjoying the show seems to impress the product on the viewer" . . . and one for the copywriters, "Because of the clever way they make an advertisement entertaining instead of boring" . . . "Because Tender Leaf is advertised by having scenes which might occur in the average home." Important are these comments which, while they name Tender Leaf as the advertiser making the most vivid impression, qualified their vote by "I think they spent too much time advertising their product" . . . "Advertising methods poor" . . . "Now we actually see the box."

Copywriters certainly hit the bell on the Esso commercial, at least according to this comment, "Everyone is interested in necessary information for up-keep of their car. My guests were interested in the vacation trailer information as they are planning a trailer trip." Another Esso follower voted for Esso because the commercial was short, precise, and well presented. Evidently, the informative commercial will pay off for Esso for most comments on their commercial were along the lines of how much they appreciated the information and how interesting it was.

Program Ratings

Interesting were the answers to "Which program did you like best?" Here the unquestionable winner was Standard Brands' "Hour Glass" (Chase & Sanborn and Tender Leaf Tea) which received 35 votes. There were 16 other votes but they were split among 13 programs. Typical comments were—"Our favorite program" . . . "I like variety because it holds your

(continued on page 19)



WRGB

Left, top to bottom: G. Emerson Markham, station manager, WRGB; Ted Beebe, supervisor of scripts; Bob Stone, senior producer; Marc Spinelli, producer; Pat Crafton, producer.
Right, top to bottom: Helen Rhodes, acting supervisor of production; Larry Algeo, senior producer; Clark Jones, senior producer; Edith Kelly, producer; Art Weld, producer.

WRGB is more typical of the average television station of the future than any of the other operating stations. Located in an area which certainly cannot qualify as a talent center, its problems are the same as those which other local stations will face before network television is an actuality. Thus the operational set-up which they have developed could well serve as a pattern for prospective stations to follow in training their staffs and in arranging their schedules.

Underlying principle in setting up their staff training procedure is based on the belief that the best trained staff is one thoroughly familiar with every step of studio operation, rather than specialists limited to a particular phase of the many sided operational and programming set-up. So, regardless of past experience or particular aptitudes, each new member goes through the same training routine. This system results in an interchangeable staff—an important factor in making up the crews for each programming night.

Rotation System

To start at the beginning, new personnel are first assigned to various jobs on the floor, taking their turns on the camera, operating the light bridge, working as assistants, floor supervisors, script writers, producers,

STATION OPERATIONS

etc., and, if they have the talent, as actors and announcers. In short, they have a crack at everything until they are thoroughly familiar with each phase of studio operations. Their first shows are done under the supervision of a veteran producer to whom they are assigned, and while there is a degree of technical supervision, there is practically no supervision on the creative end. Although all of them do various types of formats, eventually they evolve for themselves the kind of show that they want and are best suited to handle.

As a constant check on their efforts, a weekly survey to get viewer reaction is conducted. On the program schedule, which is mailed out each week, a rating card is attached for audience evaluation of each show. Home critics are asked to rate the programs according to A (excellent); B (good); C (fair); or D (poor), and to indicate the number of persons seeing each performance. In addition a member of the WRGB staff acts as critic for the night and submits his report.

Programming Techniques

Staff meetings are held regularly to discuss the results of these surveys, as well as production flaws, camera standards, script writing, methods of producing various types of shows, etc. To simplify their own operation, terms have been defined so that there will be no misunderstanding and certain basic production principles have been evolved.

Following are some of the more important "dos and don'ts" which they have formulated for their own use.

- Strive for good pictorial composition and balance within the frame. If shots are organized and planned before camera rehearsal and framed thoroughly before being taken, this will be a natural result.

- Establish orientation at the beginning of the show, perhaps by a long shot, so that the audience has a chance to familiarize themselves with the place and atmosphere of the play. The relationship of performers to each other should also be established early.

- Take at least one close-up of each performer so that the audience knows what the cast looks like. (This is particularly important because of the small screen size.) It adds vitality to a performance to see good facial expressions.

- Direct the cast to move, instead of moving the camera to them. In planning shots, cardinal principle to remember is that movement within the frame is much better than moving the camera.

- Pre-plan all shots so that there are no unnecessary cuts. The same rule holds true with matching shots, for there's no point in cutting from camera to camera if the shot is the same.

- Dolly in and out if there is physical motivation and then there should always be a cut in between. Typical example is dollying out to reveal the entire set after close-ups or dollying in to visually explain points of interest.

- Panning should have sufficient motion to justify it. Good example of physical motivation would be a person crossing and recrossing a room. It can also be used in dramatic motivation where a deliberate effort is made to slow action and hold suspense. However, another rule is, "Don't pan without cutting in between." A cut speeds it up, is more straight forward.

- Change the boom levels of the cameras so that they are not on the same level throughout. This practice follows the motion picture technique.

- Know the character and field of the camera—a particularly important must for the producer and the cameraman.

- Follow the producer's instructions. There must be no ad libbing on the cameraman's part. In turn, the dollyman follows the cameraman's signals.

- Don't straighten the dolly while the camera is on the air.

- Have one protective shot for audience participation shows, where almost anything can happen and all too often does. It's a wise precaution to have a stationary camera to cover up in case of an "emergency".

- Train your cast for video. Actors must be made conscious of the cameras and taught to watch the lights, so they'll know which camera is on the air—and on them. If the "intimate touch" is wanted, where the performer is to talk directly to the audience, then it's okay to face the camera. Otherwise the results are definitely amateurish. A side angle effect is much better.

Production Schedule

So much for the programming side of the picture. But looking ahead to the time when networks are in operation, and split second timing will be as essential in television as it is in radio, WRGB has already begun to "work by the clock."

Behind this precision work is a closely coordinated system devised by Helen Rhodes, Acting Supervisor of Production. For to bring all the diverse elements which comprise a weekly television schedule into a smoothly working whole, each step must be carefully charted.

Complete crew schedules are made up four program nights in advance, listing stage and light crews, cameramen, announcers, etc., as well as camera rehearsal and program times. The alternating job idea

is used here, and a WRGB staffer often finds himself producing a show, setting up a boxing ring, playing a bit part or pushing a camera around.

Further systems have been worked out for the physical requirements and the actual production involved.

First step is for the producer to put all requirements for the show down on paper. Each producer makes out a floor plan exactly to scale, indicating the placement of sets, furniture, props, entrances, windows, doors, decoration, etc. Also included is the length of the mike boom and how far away it can be from the set, while still adequately covering it for sound. To this is attached a property list form, which includes the names of the production and the producer; the dates of camera rehearsal and production; a list of furniture, set and hand properties, with space left for sketches of sets and props. The artist and producer go over the floor plan, discussing the details of decoration, etc.

As there are three or four live shows a night—separated by film breaks to allow for set changes—the stage manager correlates the floor plans for all the productions into a composite scaled drawing. Since WRGB has but one large studio, 42' x 70', sets must be arranged to get the best possible lighting effects for every telecast. This often means overlapping—or nesting—with one set placed in front of another. To clarify the set-up, a different color is used for each show on the final drawing.

There are three stage managers and two artists to handle the physical details of production. A general schedule is worked out one month in advance, with an exact schedule two weeks in advance. Everything is double-checked the afternoon of the telecast.

Rehearsal Ratios

As a large percentage of the WRGB live shows have been prepared by outside groups for stage presentation, this eliminates dry rehearsals in the studio. Instead, the producer usually watches the rehearsals of the show, makes whatever adjustments may be necessary for televising, plots his camera angles, and has all the production details outlined on paper before the show moves into the studio for facilities rehearsal. Because of this pre-planning, WRGB camera rehearsal schedules can be kept to a minimum. Subject, of course, to the discretion of the producer, schedules run 1 hour for a ten minute show; 1½ to 2 hours for 20 minutes; 2 to 2½ hours for a thirty minute production.

Timing is in five minute segments and the show must be cut or padded to make it come out right. Any discrepancy is discovered in the camera rehearsal and fixed then.

As WRGB has its own 16 mm. film unit, outdoor shots can be taken and integrated with the live studio program. The producer works out his own time schedule with the cameraman, a location is selected in the area, and a few "on the scene" run throughs made before the camera shooting.

So that the entire programming schedule can be coordinated, each producer makes out a technical worksheet after the final camera rehearsal. Under the headings time on-off; program; camera; audio and projection, necessary data is written in. Information on audio includes the types of microphones used (bing, announcer or both); records to be played; transcriptions; sound effects, etc. Under projection are listed in order of use the opening slides, with the first few words to identify them, film or anything else that has

to do with the projection room, and the closing slides. For live programs, the description of cameras is usually limited to the numbers of the opening and closing cameras. Where there is a combination of live and film, more detailed information is given in the program and camera columns to show the integration more clearly.

Before showtime, this information is correlated into a time chart and copies placed for easy reference of the entire crew.

The floor supervisor is the final check between all factors. After the camera rehearsal is over, the exact placement of every set is marked on the floor, in the same position as the sets were during the rehearsal. He must oversee the setting and positioning of the entire floor; delegate and supervise set changes; re-set lights for each show; and see that the crew and performers are on stage and all set to go. He is responsible for, or must delegate, live sound effects, give instructions on light moves, and either wear the ear-phones or assign them to an assistant. He is also furnished with a revised script.

At the conclusion of the telecast, the crew strikes the sets and puts up the ones for the next program night for the artist to work on. These are placed in the correct order as indicated on the floor plan.

Summing It Up...

WRGB is frankly experimenting both on programming formats and commercial techniques, with the welcome mat out to prospective television advertisers. Headed by G. Emerson Markham, station manager, WRGB's staff includes acting supervisor of production, Helen Rhodes; supervisor of scripts, Ted Beebe; senior producers, Larry Algeo, Bob Stone and Clark Jones; and producers, Pat Crafton, Art Weld, Marc Spinelli and Edith Kelly.

To sum it up, a well trained staff which can double in brass and a closely coordinated schedule which takes care of every detail involved in programming and production keynote WRGB's station operation—factors which should be considered in formulating the operating plans of other stations due to make their television debut within the next year.

Television Magazine Audience Panel

(continued from page 16)

interest at all times" . . . "Smooth method of presentation, unusually good artists" . . . "Above average variety, occasionally hammy, but generally entertaining." Magician on the variety show was the best liked act. Three members voted for the Hour Glass show for its "high class variety."

Of particular interest to programmers is the panel member who voted for Esso "because they showed movies—action which radio cannot show." This prolific member also voted for movies as the program he liked best, "They are the only visual programs that move faster and give more action than so called live programs—too much programming in which mouth wagging is the only action.—Columbia prates a lot about colored television, I'd like to see them broadcast a professional black-and-white program first . . . Let's have some ACTION on television. Even third rate cowboy movies will do."

TELEVISION Audience Panel will now be a regular monthly feature. As receivers come into the market, we will materially enlarge the size of our panel. Analysis of our panel will be furnished upon request.

THE selection of lighting and lighting control equipment must be given careful and lengthy consideration. Lighting should be controlled in a smooth, fluid manner through its entire range of intensities. Lamps and lighting units should be portable in design in order that they may be moved about the studio and set up without delays or difficulties. Based on the fact that present camera pickup tubes are more sensitive, and because of the laboratories' promise of better definition and a wider range of contrasts in the future, the most practical and workable system of lighting for the television studio would be a system patterned on those now in use in the theatre and motion picture studio.

Location

Such a lighting system would use incandescent lamps, floods, and spots, controlled through dimmer equipped circuits operated from a main switchboard located to give an unobstructed view of the television stages. A lighting control switchboard should not be located in a position that would require the electrician to work "blind" and make his light changes on cues received through the head sets of the director's cue channel. Many cues based on stage business can be delayed, if relayed, just long enough to ruin completely the effect desired.

In a large studio set up, where high intensity lighting is desired, arc lamps will probably be used,

and the correct selection of carbons, rectifier settings or other control devices, plus the familiar iris or vignette shutter, will determine the maximum or minimum illumination to be delivered from the arc type of lamp. The studio planning future production of musical shows will undoubtedly require front follow spots and such high intensity arc lamps should be equipped with fast framing devices. In order to clear cameras working on the studio floor, such spots should be located in a projection room forward of and above the stage.

Circuits

In planning the lighting layout of a television studio, a more than adequate number of circuits should be included. All circuits should be portable in nature, terminating in outlets or plugging boxes that will permit quick changes as needed. Outlets should be located in positions that will permit set lighting from any angle or location called for. I believe it practical to have a single switchboard circuit terminate in two or more positions on the stage in order that the flexibility of the switchboard's operation be increased and that use of the control equipment of any individual circuit be made available for use at more than one location on the television stage. All circuits should be numbered, and the switches and dimmer control units located on the main switchboard, controlling the circuit, should be identified by the same number. During a telecast

lights

sound

camera

Suggestions for a flexible system of lighting patterned after those used in the theatre and in motion picture studios.

By James L. Caddigan

this technique of circuit numbering will permit the director to call for a number rather than a lamp or easily misunderstood set or stage lamp location. A light script can be prepared during the rehearsal period, noting the numbers of circuits in use at any given time during the show.

All circuits should be dimmer controlled through a type of dimmer that will function smoothly and satisfactorily when handling loads of varying capacities. It is desirable that all lamps and lighting units used on and over the stage area, in front of the camera position, be equipped with fins or blinders that can be adjusted to trim the lighting to the desired coverage. This will keep spilled rays of light from reaching the camera lens directly, creating the familiar and undesired "halation" effect.

Consideration should also be given to providing adequate overhead rigging to facilitate speedy changes and safe hanging of such overhead lighting units as may be needed.

Flexibility

Because of the many varied production techniques, formats and sizes of productions a studio may be required to handle, no part of a television lighting system should be a permanent, hard-to-move installation. Flexibility of use and speed of change should set the rule controlling the design of a lighting

system. In the large network production center of the future, the "heavy" type of production that will be on the schedule may make it practical to give consideration to the construction of one or more light bridges, supported on rails attached to the side walls of the studio. Such bridges could be quickly moved to any part of a television stage and would provide a location, above the sets or stage, for the heavier type of preset overhead spots and effect equipment, as well as unique camera locations for unusual and dramatic overhead shots.

Factors Involved

In determining the amount and type of lighting equipment that will be needed by any one studio, several factors will have to receive consideration and be given investigation. Among these factors will be the number of lighting units needed to permit advance set up on programs immediately following one another, the number of "live" programs to be telecast daily; the amount of remote lighting equipment that will be needed to handle the special events schedule; the sensitivity of the camera's pickup tube; the speed of the camera's lens, (more light will be needed if it is necessary to stop down or use a slow lens to achieve a desired depth of focus); and the type of productions to be produced by the studio.

A step in the direction of per-

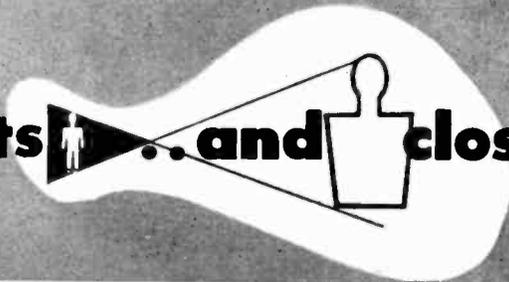
fection in television lighting would be the development of a light monitor channel that would permit the master electrician and director to observe constantly, meters giving the light value on several different parts of a scene or set, while a telecast is in progress. Such a system, designed by the writer, would make possible the exact duplication during a telecast of the lighting set at the time of rehearsal. Based upon the familiar tool of the photographer, the Light Meter, the system would take readings from several desired parts of a scene or set and through the medium of a panel of meters, located on the producer's control desk and the lighting switchboard, would instantly make the director or electrician aware of any condition of over or under exposure through the entire range of the many different light intensities that might be used to light a television set. Such a system would be calibrated to provide readings over a scale that matched the sensitivity of the camera's pickup tube. Light plots prepared in advance of an actual telecast could be duplicated exactly by following the light plot and, through lighting control equipment, keeping the meter indicators on the pre-determined readings.

The lighting system of any television studio should be considered as permanent, long life equipment and a plan for its continued upkeep, periodic inspection and repair

(continued on page 23)



long shots .. and close ups



a regular
monthly feature
on film production
by H. G. Christensen

"**M**OTION pictures do not have to be produced exclusively for televising. They can be produced for either theatrical or non-theatrical distribution, or both; returning their costs through the results thus achieved . . . and **THEN TELEVISED** . . . without the penalty of having to produce dollar sales returns through television alone."

"Advertisers can afford **RIGHT NOW** to get into television through the commercial picture route and reap dividends at the same time."

"A smart advertiser can so plan his **TELEVISION OR PICTURE** program so that he can obtain additional uses for it. For instance, there are about 1000 associations, clubs, societies, and other organized groups who are getting pictures periodically on hundreds of different subjects. All these groups constitute a very large and important buyer's market. There is no reason why good canned television shows can't be distributed to this market . . . a great many of whom won't have a television set for years; nor a station to serve them."

"Why must a picture only be televised once . . . and why has it outlived its usefulness after it has been televised? . . . Its life can be just beginning! A lot of use can be found for pictures of the right type after they've been televised!"

I could go on and on . . . but what's the use of quoting yourself all the time. Those quotations are from articles of **LONG SHOTS AND CLOSE UPS** published in previous issues of **TELEVISION**. But I've got a reason. Like Winchell, when I can prove I'm right, I like to do it.

As you can see from the foregoing, I have been trying to point out the way in which advertisers break into television and gain much valuable experience therefrom without having to have television bear all the expense which

can, under certain circumstances, be prohibitive.

Special Events

This is especially true when it comes to televising special events which may happen "one time and one time only," (apologies to Dr. I. Q.), such as the Indianapolis 500-mile race, championship athletic events, gold cup races, various types of celebrations, and such. Recently Detroit, Michigan celebrated the 50th anniversary of the automobile with a big "to do" officially called the Golden Jubilee. American Broadcasting Company was very much interested in bringing the highlights of this event to those who had television sets, and immediately, as always, several questions popped up. First, the Jubilee being held in Detroit and having to be televised from New York meant only one thing. It had to be **FILMED**. The next question was how soon could it be televised after the actual event took place. This involved the problem of getting the film processed, edited, recorded, scored and ready for televising. Last and probably most important was that little item referred to as **COSTS** . . . and as to whether or not ABC could charm a sponsor into standing at least part of those costs for a single broadcast over ABC's outlets in New York, Philadelphia, Washington and Schenectady to approximately 4500 television sets (or so I've been told).

My hunch is . . . that while ABC, in the interest of public service, was anxious to bring this show to the television audience . . . was not overly anxious nor had the budget to stand the entire cost of such an undertaking . . . and that the same went for any sponsor who might be interested.

Commercial Aspects

But nevertheless and notwithstanding, ABC's champion charmer, Paul Mowrey, started out to sell the idea to Mr. C. J. Durban. Mr.

Durban, in case you didn't know, is Assistant Advertising Manager of United States Rubber Company and who, in addition to many other responsibilities, is in complete charge of that company's long range television plans. While Mr. Mowrey was describing the possibilities of the Golden Jubilee . . . its entertainment and historical value . . . as only Mowrey can; Mr. Durban, on the other hand, was visualizing and thinking of the greater promotional possibilities of such a picture distributed to their distributors and dealers in the field . . . sponsored by United States Rubber Company. Here was the quick reaction of a man thoroughly experienced in the making and use of promotional motion pictures. I doubt, very much, if a man without such a background would have realized that here is a picture that could "double in brass"! So, Mowrey made a sale . . . which otherwise might not have been made.

ABC then made a deal with Emerson Yorke to take a motion picture crew to Detroit and cover all the important celebrities, happenings and sidelights of the Jubilee. Caravel Films were selected by Mr. Durban to shoot an introductory opening for the picture. This was a speech made by Dr. S. M. Cadwell, Head of Research for the company, on the progress of the automotive industry during the last fifty years and the part that United States Rubber Company played in that progress. Caravel also produced a closing sequence for the picture. This was shot in Arizona and showed how the U. S. Test Car Fleets continuously test the performance, wear, and qualities of U. S. Royals and U. S. Royal Master tires and tubes. When this whole show was completed on film and ready for televising its running time was thirty minutes, broken into these three sequences as follows:

Dr. Cadwells' introduction and tribute to the automotive industry

4 Minutes

Television

| | | |
|--|------------|---|
| The Golden Jubilee as it took place in Detroit | 22 | " |
| The closing sequence of U. S. Test Fleets in action in Arizona | 4 | " |
| | 30 Minutes | |

Here was thirty minutes packed with interest. Famous inventors, great industrialists, celebrities, cars of all kinds and description dating back as far as 1893 . . . and many interesting sidelights. Walter Kiernan did a swell job of commenting on the "goings on" at the Jubilee . . . while Clyde Kittell told the folks how U. S. tests its tires down Arizona way . . . where they gotta really be able to take it!

So much for that!

The Pay-off

Now here's where the doubling in brass comes in and the picture "pays off" for the sponsor. And I think I'm perfectly safe in saying . . . *had doubling in brass been impossible . . .* Mr. Durban wouldn't have bought it.

Naturally, all U. S. distributors and dealers all over the country were anxious to hear Dr. Cadwell, see the Golden Jubilee, and learn how the products they sell are subjected to all and every kind of test before being offered to the public. A lot of their customers would like to see it all, too.

So, fifty prints of the entire show on film were distributed to the thirty five principal American cities where U. S. Rubber have branches. These prints are available for showings to distributors, dealers, their customers and any clubs, associations or other organizations who may be interested. Schools and other educational institutions are also interested in subjects of this type. As a matter of fact, before any prints were available, two large colleges had requested copies of it . . . no doubt for its historical value and information. There is no telling how many people are going to see the Golden Jubilee by this means, but two things are certain. The movie audience will greatly out-number the television audience . . . and . . . every person who sees it will remember United States Rubber Company. This, briefly, is the story of how a special events television show can be made to pay off dividends.

There are two more special events programs following this, which U. S. Rubber is sponsoring. One is the famous Tam O'Shanter Golf Championship Tourneys which were held in Chicago, and the Minneapolis Aquatennial, just recently held in Minneapolis for a period of ten days. The Tam O'Shanter golf tourneys were televised over station WBKB in Chicago. Movies were made at the same time and these were televised over ABC's outlets from New York. The televising of the Aquatennial film was handled in the same way.

Department Store Usage

Now, here's another twist to the same plot. A number of department stores contacted Mr. Durban and threw this one at him. "If you had the facilities of intra-department store television *how would you . . . if you were us . . .* advertise your products on the television screen?" Well, as usual Mr. Durban answered that in a most impressive manner.

It so happened that U. S. Rubber was staging a large farm exhibit in Minneapolis about that time. This show ran a week . . . and one of the features of the program was a style show featuring the company's wearing apparel, footwear, rainwear, sportswear, bathing suits and many other items. Caravel Films was called in and assigned the job of going up there and shooting this style show for television. The picture was edited, a script written and Helen Claire, famous news reel fashion commentator did the narration . . . with the final result that here was a fashion reel, shot for television, running time seven minutes and a half . . . and an outstanding job. It was televised over WABD and according to reports came over very well. Now, U. S. has made a quantity of prints which will be available to department stores to use in any way they can. In addition to this, don't forget the different divisions of U. S. Rubber Co. that make these various items can use the picture for a number of different promotional campaigns.

Now you can see why I indulged in the quotations . . . it can and is being done. Of course the type of event selected for doubling in brass must fit into the scheme of things. But I believe there are many such special events that can be used in this manner with great success and worthwhile results.

Conclusions . . .

Also, don't forget that pictures made for this purpose should be shot for this purpose if the best televising quality is to be obtained. It's also very important to get complete coverage on such an assignment so that you get the whole story. This requires a director and camera crews of long experience because usually on events of this kind . . . rehearsals ARE OUT. You've got to get it as it happens . . . NO RETAKES either. Camera angles are very important to television. Except for an establishing shot, long shots are out. Also, you can't just shoot at random. Don't forget that the picture has got to cut; the continuity has to make sense. There's many others but this is not a course on how to shoot special events . . . this is just to prove it can be done and made to pay off by "doubling in brass."

Lights, Sound, Camera

(continued from page 21)

should be prepared and placed in operation as soon as such equipment is placed in use.

Summing It Up . . .

Like the motion picture, television finds itself a medium of picture reproduction lacking the much desired third dimension. Many of the "poor press" recently heaped upon television's young head has been brought about by a so-called lack of picture "quality" which the writer believes is the critic's interpretation of the missing third dimension. The motion picture has very successfully created the illusion of the third dimension to a great degree, through the carefully planned and executed lighting of its sets and stages. This had been achieved by lighting a subject in a manner that developed the reflection of light from as many planes of the subject as possible in as many different light intensities as possible. Through lighting, television can develop perspective for its picture, give it a breath of life and satisfy the critics saturated in the high standards of picture production accepted as commonplace in the motion picture field. The desired goal is at the end of a long road still blocked at many turns with technical barriers but, if the television audience is to be satisfied, the trip will have to be made.

ADVERTISING

Big names hyping commercial television . . . current commercial shows . . . resume of retail tele-advertising

station activities

PROOF that commercial activity is picking up is evidenced by NBC's claim to 44 hours, 13 minutes and 31 seconds of commercially sponsored time during July. Add to that the impressive rumors that NBC is said to have fifty accounts actively interested in going on television and the old chestnut "you won't have advertisers until you have sets, etc." seems to be banished—even if you divide the fifty in two.

Among the regulars on WNBT now are Standard Brands (Chase & Sanborn Coffee and Tender Leaf Tea) through J. Walter Thompson; Bristol-Myers (Trushay and Minit-Rub) through Young & Rubicam; Standard Oil Company of New Jersey (Esso); through Marschalk & Pratt; Bulova Watch Company through Biow Agency; Elgin National Watch Company through J. Walter Thompson; Firestone Tire and Rubber Company through Sweeney & James; Botany Worsted Mills, through Alfred J. Silberstein, Bert Goldsmith; Waltham Watch Company through N. W. Ayer; Gillette Safety Razor Company through Maxon, Inc., and the

RCA Victor Division of RCA through J. Walter Thompson.

To this list can be added Borden sponsorship of "I Love To Eat" segment on the "For You and Yours" program, which started the end of August (Young & Rubicam). Goodyear Tire and Rubber have also signed through N. W. Ayer for telecasting the Army games to be played in New York and West Point.

CBS' biggest advertising deal to date is the Ford contract for sports telecasts. All events, other than boxing, originating in Madison Square Garden will be sponsored by Ford and negotiations have also been completed for pick-ups of the Columbia football games from Baker Field. Importance which Ford Company attaches to the potentialities of television is best outlined in this statement by John R. Davis, Ford vice-president . . . "In our opinion, television has demonstrated itself as a practical advertising medium and will rapidly reach larger and larger numbers of automobile customers and prospects . . . The company assumes leadership in the automobile industry in the use of this dramatic medium for the presentation of automobile models, where the visual element is so im-

portant." Deal was handled by J. Walter Thompson.

WBKB's telecast of Tam O'Shanter golf tournament — sponsored by U. S. Rubber through ABC — marked the first time a major golf tournament has been televised. Image orthicon camera equipped with 8" and 15" lenses was borrowed from RCA for the event and equipment was mounted on the club house observation tower. Cameras with a 300-yard radius were able to sweep across the greens and fairways. Coverage totaled 13 hours of video viewing over a three-day period. Players and visiting celebrities were brought to the roof directly below the tower for interviews. Reinald Werrenrath, Jr., head of WBKB's special events division, presided in the control booth, switching to sponsor's film, course map talks, and background information during lens changing periods. Harvey Marlowe was executive producer for ABC.

In addition to the live telecast over WBKB, tournament was also filmed by ABC for showing over WABD, WRGB, WPTZ and WTTG in Washington. Commercial for the film shows were handled by a studio announcer. Golf pros were used when feasible and the ad theme was the changes in golf balls since the war — with genuine material replacing the wartime ersatz.

ABC has now extended their contract term for advertisers to a 10-week period instead of their previous four weeks.

Recent advertisers through ABC have been Gertz Department Store, Jamaica (see Retail Store, page 27), BPOE sponsorship of films of the Elks Parade; and U. S. Rubber sponsorship of the Tam O'Shanter golf tournament and the Aquatennial films.

WPTZ recently set up a tentative rate card. For a 13-week contract, charge is \$180 for a half-hour of studio air time. Rehearsal

WBKB's remote telecast of the Tam O'Shanter Tournament, totaling 13 hours over a three-day period, was sponsored by U. S. Rubber through ABC. Telecast was supervised by Reinald Werrenrath, Jr., director of special events for Station WBKB.



time is \$50 per hour to the nearest half hour. Art and construction work is charged on a man-hour basis. Film rates for all film commercial is \$140 per hour; \$80 per half-hour and \$50 per quarter-hour.

Atlantic Refining has signed with WPTZ to sponsor seven Penn games. Although this marks their sixth year, it is the first time commercial rates have been set.

commercials

Bristol-Myers sponsorship of "Geographically Yours" is now in its third month over WNBT. Ten to fifteen minute format consists of a travelogue film taken by Mrs. Carveth Wells, who also gives the commentary. Commercial is used at the beginning and end, and Minit-Rub and Trushay are plugged alternate weeks.

Simple line cartoons are used as ideographs to illustrate some humorous story. In the Minit-Rub commercial, for example, off-screen commentator brought back the good old days of apartment hunting, with the landlord ready to paint, fix roofs, make repairs, etc., as this series of exaggerated cartoons illustrated his story. Present day conditions showed the couple doing all these things and winding up with aching bones—with Minit-Rub being the answer to that particular problem. End commercial is also in ideograph form, with some of the first cartoons of painting, repairing, etc., used to fill in the vocal blanks "When you do this . . . or this . . . and feel like this . . . use "Minit-Rub," etc.

Same technique is used for the Trushay commercial, with romance added a la the "love of your life" ad theme. Cartoons showed the little woman washing, scrubbing, doing dishes, etc., with red, red hands as a result. Trushay plug is gotten in through the same ideograph idea—"Before you do this . . . or this . . . or this . . . use Trushay."

Cartoon idea and off-screen commentary is amusing and effectively handled. Execution of it is relatively simple and inexpensive, requiring a series of clever cartoon stills, with one close-up camera fixed on them. Visual aspects of video are fully utilized both by letting the pictures "speak" and through showing the product.

Bristol-Myers has also signed up with WCBW for Ipana Toothpaste and Vitalis, through Doherty, Clifford & Shenfield. Series, which will start in September on a 52-week



"The Fitzgeralds," another ABC radio program given a video adaptation was sponsored by Gertz Department Store and presented over WABD for a four-weeks series. Commercials were well integrated with domestic dinner patter.

contract basis, will be on the Sunday night, 8:30 to 9 segment. First half is the Syd Hoff cartoon package show (with the artist drawing the commercials) and second part will be a sports program in a combination film and live format. With their Minit-Rub and Trushay products (through Young & Rubicam)

alternating in the 8:15 to 8:30 spot on WNBT every Sunday, Bristol-Myers can also be listed among those who are grabbing up choice time spots now.

Standard Brands' "Hour Glass" show, now in its fourth month over WNBT, usually gather together some good talent and interesting acts. However, some of the acts are not particularly good video and the manner of presentation is not always top drawer. Typical of some of the flaws in a recent telecast were:

1. Following the ballyhoo and trend to integrate variety acts, setting was a cruise ship, with the emcee and femcee scanning the passenger list for talent for the ship's concert. There was no conversational patter between the two and the stars—with introduction limited to such phrases as "there are the so-and-sos who do . . .," with the camera picking them up, and swinging back to the f and m cees at the conclusion of the act. Integration needs more than the same setting used throughout to put it over.

2. Comedy must have an audience to make it click. Jules Munchen's take-off of Maurice Evans as a train caller fell absolutely flat—not even a giggle among the forty-odd people in the viewing room. Same thing has happened before with other comedy routines which are tops in a nightclub or on the stage.

3. Close-ups of singer Helen Car-

**no platitudes
no rosy prophecies
just solid fact**

it's easy now to keep fully informed on television in all its phases by reading only one magazine.

every month, **TELEVISION** magazine will bring you a full report on all significant developments in the industry whether it be FCC actions, advertising, equipment news, programming, station operation, etc.

**\$3.50 for a year's subscription
send in the attached card today**

Keep up with television by
reading **TELEVISION**
600 Madison Avenue
New York 22, N. Y.



In the Kaufmann, Pittsburgh-RCA intra-store television demonstration, Royal Lace Paper Works presented a comedy skit evolving around the use of Roylies lace paper doilies for a luncheon setting. Show, "Tips on Table Setting," which ran for fifteen minutes, was produced by Kiesewetter, Wetterau & Baker.



Barret Textile program, presented by Wanamakers in their weekly 1/2 hour spot over WABD, used models to display their fabrics. Live program was integrated with film depicting interesting stages in the Barret manufacturing processes.

roll showed that she was out of sync with the recording — and you didn't have to be an expert to guess that.

4. There were two commercials — both following the integrated format. First one used the compass wheel, with the emcee taking the N, E, S, W marking as the key to

the merits of iced Tender Leaf Tea. To put a thing like this over, it must fit in naturally. It failed and was the signal for the viewers to giggle a bit at its obviousness and then to whisper until it was over. Second commercial used an old lady stowaway with a large package of Tender Leaf Tea, which

she had hid on board to give her niece. Patter back and forth gave the merits of the product.

Package of tea was shown at the opening and closing of the show and after each commercial — and probably was more effective than any of the blurb in impressing itself on the viewer's mind.

5. In magic and juggling acts, certain stunts are not particularly suited to the television camera. It was hard to see the lighted cigarettes and when the juggler turned toward the wall the white balls were lost against the background.

On the credit side, the entertainment value of the acts was high and order of presentation good, including singing, dramatic skit, a comedy take-off on interpretative dancing, modeling of clay faces, a magician, pantomimic dance, a juggler, etc. Despite its flaws, show is steadily showing improvement and TELEVISION Magazine Audience Panel Survey on page 16 indicates that it has high audience appeal.

Standard Brands' "Face To Face" cartoon format featuring Bill and Eddie Dunn is used to plug iced Tender Leaf Tea. Opening and closing commercial sticks to a still of the package and this constant repetition, week after week, will undoubtedly result in product identification among the viewers. Commercial comes at the middle of the 15-minute segment, and is given by Bill and Eddie Dunn, with the help of Sugar who adds the feminine touch. Gag tricks are usually worked in, with Eddie Dunn unveiling his latest "masterpiece" — a combination Rube Goldberg-Dali invention — as a lead-in to the commercial. Typical example was the drawing of his latest gadget — a kitchen sink arrangement, with one faucet dispensing ice cubes and the other Tender Leaf Tea. Drawing came to life, and the three drank their iced Tender Leaf Tea while giving the plug for the product. Another lead-in was a surrealistic drawing, with the explanation of each object being a plug for Tender Leaf. Same follow-through of the participants drinking iced tea was used. Commercial seems overlong at times — and too wordy.

Natural break occurs in the same spot each week — between the sketching of the three people in the viewing room and their appearance in the studio. While interest is maintained through the cartoon lead-in to the commercial, the viewers know what to expect because the format is set and the com-

mercial is in the same spot each week. Surprise element is lacking and group drinking iced tea every week and repeating more or less the same lines gets a bit boring.

Gulf Oil sponsorship of the CBS Television News is a weekly ¼ hour spot over WCBW. News presentation follows the familiar CBS pattern of a studio commentator, visualized with cartoons, maps, charts, films taken around New York and a studio guest chosen from the human interest angle.

Gulf commercial is smoothly handled. Opening with a shot of the Gulf sign, camera comes in for a close-up as off-screen commentary announces the program and gives the Gulf slogan. Second commercial comes around the half-way mark. Humorous touch was worked in on this one, with a still of "your car as it was when new," switching to a battered car of today. Direct commercial was used, with stills of a motor and commentary on the use of Gulf products to keep old cars in running condition. Wind-up came with close-up of a Gulf station and the Gulf slogan "Go Gulf."

End commercial was aimed directly at the local listeners, showing a station near New York and a still of the man who runs it, amounting to almost a personal invitation to visit it. Show concluded with a shot of the Gulf sign and slogan.

U. S. Rubber "Serving Through Science," is a regular ½ hour weekly feature over WABD. Films are culled mainly from various government agencies, such as the Departments of Interior, Agriculture, etc., which turn out film with a popular appeal and bordering on science. Schools and museums are another source of material for this series. None of these films are being made by U. S. Rubber—all of them being rented, borrowed or bought. Commercial is live, being a straight discussion of facts by a man seated at a desk and talking to the viewers. According to Charles Durban of U. S. Rubber, they feel that this setting creates a friendly, pipe smoking, scientific (dabbler) atmosphere. Campbell-Ewald is the agency.

DuMont commercial on their tele sets seem to miss the very point they're plugging—the visual aspects of television. One commercial showed a camera dolly in over the shoulder of a man sitting in an armchair and reading. Off-screen commentary stated that he

was reading a DuMont teletext ad and plugged the 20/20 clarity of the DuMont screen but even on a close-up shot, the ad was not visible to the viewers. (Cut to a blow-up or a close-up of the ad would have proved the point better.) Switch to each DuMont teletext was then made and the features described. Here again the commercial missed the boat. Instead of a closed cabinet, which resembles a sideboard, set should be demonstrated as the announcer gives the facts—showing the television screen, the record changer compartment, etc. (This could be done too because the pick-up is live in the DuMont studio.) As it is now, it's a newspaper or magazine ad with sound effects.

RETAIL STORE ADVERTISING

RETAIL use of television has been accelerated recently with Gimbels, Philadelphia, (WPTZ), the Fair in Chicago, (WBKB), and Wanamaker's in New York, (WABD), using the medium on a regular weekly basis. Gertz has just concluded a four-week experiment over WABD, through ABC, and Alexanders, Bronx, is also due to start a ten-week program series to be presented over WABD through ABC.

Gimbels weekly half-hour show, "All Eyes on Gimbels," over WPTZ has resulted in an average sales return of 2%. Basing the computation of results on the 752 television sets in the Philadelphia area, figures are recorded only where the customer mentions the television program in making her purchase.

First half of the show is commercial, with products or services demonstrated. Particularly effective was the demonstration of new kitchen gadgets as against the old methods of doing such chores. A can opener, rolling pin, mop, sweeper, food slicer and egg beater were demonstrated, with 24 customers ordering from 1 to 4 of the items shown. In percentage, this meant a 3% sales return. Housewares for vacation cottages drew 11 customers, while specialized demonstration of gardening tools and techniques resulted in 6 purchasers. With an estimated 100,000 set owners in the Philadelphia area within the next two years, the 2% return averaged in the first six telecasts, would place television as the top advertising medium.

Gertz Department Store recently concluded a four-week experimental series through ABC and

telecast over WABD. Format was "The Fitzgeralds," with Pegeen and Eddie, adapting their radio breakfast chatter program to television. Dining or breakfast room setting was used with commercials woven into their patter. Stunts, such as Eddie fixing a clock and breaking it of course, and demonstration of the merchandise, added visual interest to their usual conversational format.

To test any sales which were a direct result of the telecast, hard-to-get merchandise was featured, such as white shirts and nylons, with the listeners instructed to go to the counter, say the Fitzgeralds sent them and give the high-sign. Point was stressed that these items were reserved for television listeners only.

Various types of commercials were tried in the series. Demonstration technique was used on fur coats, with Pegeen reading the labels, which described the furs, giving the prices and trying the two coats on for Eddie's benefit. A man's overcoat was plugged in the same way, with Eddie being the model, while Pegeen gave the sales points. Overall price policy of Gertz' was also pointed up in one telecast by reading a newspaper ad. About four items were plugged on each program. In other cases, merchandise was shown or mentioned without any prolonged demonstration or plug.

According to Harold Merahns, promotion manager at Gertz, store undertook the experiment to learn more about the medium and not actually with the idea of immediate sales returns. Results were fair, with a number of people coming in and giving the high-sign. Commercial handling was left entirely to the Fitzgeralds. While extremely interested in the possibilities of retail advertising via television, Gertz have no immediate plans for going back on the pix waves. Show was produced by Harvey Marlowe for ABC.

Wanamaker's, who have a weekly half hour spot over WABD, secure the cooperation of manufacturers in presenting the telecasts. Among the more recent shows put on over the station was the Barret Textile program. A combination live and film format was used, with Powers and Conover models draping the fabrics over chairs, couches and themselves, in what amounted to a home furnishings fashion show. Behind the scenes idea was put over

by showing the models applying their make-up prior to the demonstration and prettying up afterwards. Film of the Barret plant, depicting the various processes that go into making the fabrics, was also shown. All fabrics featured in the show were available at Wanamaker's.

Alexander's Department Store is scheduled to start a ten-weeks series over WABD, through ABC. Series, involving an audience participation format, will get underway on September 10th.

The Fair Store's "Tele-Chat," a 15-minute series over WBKB, is emceed by Bill Hamilton who gives a short review of the news of the week, and the latest news flashes.



Wellington Sears used miniature settings to plug Martex Towels during the Kaufmann-RCA intra-store television demonstration in Pittsburgh. Show was written and produced by Walton Butterfield of the H. B. Humphrey Co.

Slide pictures are occasionally used as the news is discussed to add interesting visualization to the bulletins. Commercial is usually limited to 3 minutes and an attempt is made to show merchandise which can be easily and clearly demonstrated on television, such as a fold-away rubber mattress bed which could actually be blown up for use before the audience's eye.

When merchandise is not too clearly demonstrable, the buyer is interviewed, and attempt is made to keep the patter informative and entertaining. Sometimes the de-

signer of an unusual gadget is interviewed with good results. Best show along these lines featured the woman who invented the "Cuddleseat"—a papoose-type device worn by mothers to carry their babies. Demonstration of "Cuddleseat" with live baby in it went smoothly during the rehearsal, but the infant developed camera fright and roared all through the show—much to the viewers' delight.

Attempt is made to keep all shows as natural and human as possible. If feasible, commercials are linked-up with the news. Not more than two items are featured on any show, and most of the shows are limited to one item. Despite this, the overall aim of the program is not to sell articles of merchandise, but to put

over the name of the store. Although with the limited Chicago audience, there is no way of testing television's effectiveness now, the Fair feels that "the field will be truly great—hence, the extensive experimentation now."

Intra-Store Experiment

Most recent intra-store television experiment was the Kaufmann-RCA demonstration held in Pittsburgh. Reports showed that direct sales increases could be traced to the video merchandise plugs, the most spectacular of which was the sale of

\$19,000 worth of Quaker Lace products in two days. In addition to store produced shows, such manufacturers as Simmons mattresses and blankets, Royal Lace doilies, Eversharp pens, Wearever aluminum, Textron, Charter House furniture, Quaker Lace and Martex towels participated.

Integrated formats as well as demonstrations were used. Example of integration was Royal Lace Paper Works' "Tips on Table Setting," a fifteen-minute comedy skit revolving around the use of paper doilies in setting a luncheon table. Which is which quiz opened the show with the audience asked to guess which was a real lace doily and which the Roylie paper doily. Program concluded with a demonstration on making party favors and novelties. As a merchandising tie-in to measure audience response, a promotional booklet, "The Roylie Television Instruction Manual," was prepared and lookers-on invited to ask for their copy at the Roylie counter. Although this presentation was intended as an experiment to determine methods of television techniques and formats, H. B. Smith, advertising manager of Roylies, intends further television activity, believing it a good medium for their product. Show was handled by Kiesewetter, Wetterau & Baker, Inc.

Plywood bandshells formed the settings for the ten receivers located in strategic locations around the store. In addition to shading the screen and preventing observance from extreme angles, these improved the acoustics. Shows were presented on the hour from 10 to 4. Receivers were never left blank, as slides showing the time of the next show and turntables carrying merchandise were used between programs.

Latest reports, however, indicate that Kaufmann feels that the cost of an intra-store system will have to be cut and improvements made in the equipment. (Which bears out our June editorial on the use of prewar equipment in such demonstrations.)

Live talent shows, produced by manufacturers to tour a circuit of tele-equipped stores, could reduce the program costs, store feels. Also they favor more pick-ups from selling counters and location of sites in spots such as restaurants, rest rooms, etc., rather than fixed store spots.

PROGRAMMING

drama

WOR presented "Absinthe for One" as part of their Brownstone Theatre series over WRGB. Novel psychological method for solving a three-year-old murder was the theme of the mystery, with a tavern scene used throughout. Denouement called for quick scene change as the drama pivoted around sliding a panel in front of the door to eliminate it and confuse the people who had watched the landlord enter and exit through it. To handle this, the camera shot from downstage left to upstage right — not taking in the upstage left door. At the psychological moment, the camera shot upstage to show no door visible.

Bob Emory, producer of the show, tried recordings to teach the cast their lines. Scripts were given out, and the cast familiarized themselves with the lines. Then a rehearsal, including all business, was held and recordings were played during rehearsals, as a prompt and for timing. As a result, rehearsals were cut from the usual 16 hours to 8 or 9. Mr. Emory had previously used this method during actual telecasts a few years back. No mike boom was used in the studio, the time between speeches was worked out in advance, and the director could call out the cues just as was done in the silent movies. The actors merely pantomined the action and the words. Synchronization of lips to words was important only in close-ups, with such business as half turned faces, etc., taking care of any fluffing of lines. Methods of blowing up the script for actors to refer to while "on the air" are not particularly workable, in Mr. Emory's opinion, for it breaks into the action if the cast has to glance up to read and then return to the role.

WNBT's "The Show-Off," adapted this stage play of the 20's into a 70-minute scanning. Although NBC has often been accused of televising a stage play, instead of adapting it to television, in this they used a few good video tricks. Show opened with film shots of Philadelphia, off-screen com-

mentary giving some of the interest points of the city, narrowing down finally to one street and singling out a particular house. Camera cut from the doorway of the house to the people inside gave the impression that you had just entered yourself. It was an extremely effective way of setting the scene, with the locale and circumstances of the people fixed in the viewers' minds before the play started.

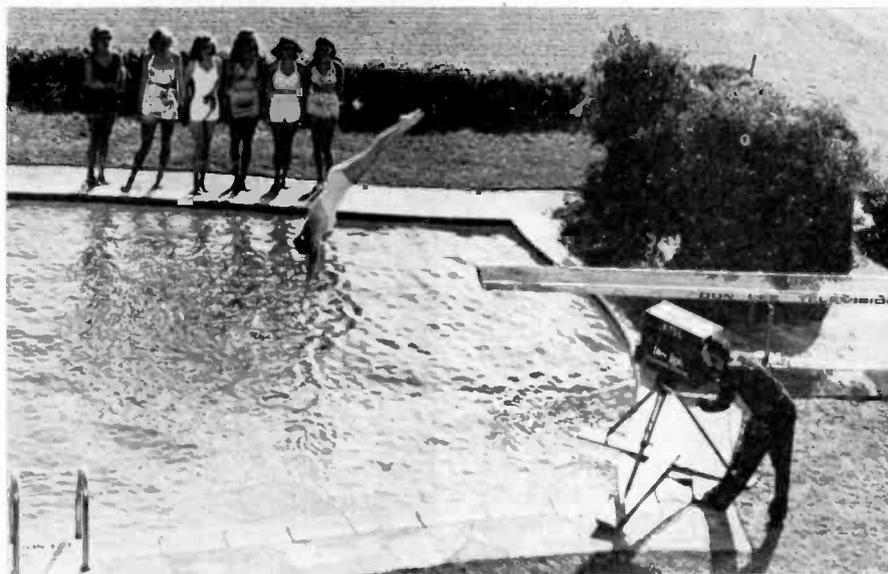
Another chatter-eliminating and orientation trick was the close-up

WOR tries recordings to cut rehearsal time . . . remotes on increase . . . review of current formats

Lines were brought up-to-date; the show was well cast, and the entire action centered in a combination living room with hall recess set. However, further tightening of the script would have quickened the pace and sustained interest easier. Eddie Sobol produced the show.

mobile pick-ups

W6XAO recently used their outdoor swimming pool in a pool-side pick-up of a fashion show, as



W6XAO's mobile cameras moved outside to the swimming pool which is part of their outdoor studio for a pick-up of a diving exhibition.

introduction of each member of the cast, who gave his or her impression of Aubrey — "The Show-Off." **WNBT** has discarded their original idea of a few minutes intermission between acts, thus sustaining interest better. However, where long time lapses occur, a slide announcing this or off-screen commentary — which would have fitted in well here since it was used in the introduction — should inform the audience of the fact. A black-out was used at one point in the play and it took the viewers a few minutes to realize that the time was six months later — and not the following morning, particularly since the characters were in the same costumes.

well as a water ballet and diving demonstration. Remotes are also scheduled for increased use at this station.

WBKB set the recent all-time high record for weekly station operation with 35 hours and 8 minutes of telecasting. Thirteen hours of the golf tournament and five hours of boxing and wrestling remotes, about 50% of the total time, made this record possible. **WBKB's** regular remote schedule calls for televising the Cubs' home games, usually four days a week. Boxing and wrestling pick-ups from the Rainbo Arena (arranged through ABC) have been cancelled pending the arrival of image orthicon equipment.

WNBT moved its studio interview format "In Town Today" to Times Square for its debut as a remote pick-up. Fifteen-minute sport is scheduled for every other week . . . Sunday afternoon baseball and Friday night fights are regular features, with pick-ups of special night games or championship fights as scheduled . . . Other special events televised included the five-day stretch of the National Professional Tennis Matches and the midget auto races from Freeport, L. I.

WABD's remote pick-up equipment is currently televising the midget automobile races from Paterson, N. J. Hinchliffe Stadium races are said to be the fastest in the country and crack-ups are a common occurrence. Stills of the drivers are used between races, together with commentary on the highlights of their careers . . . In addition, fights from Ebbets Field are televised regularly, and such special events as the Diamond Gloves Tournament, also from Hinchliffe Stadium, Paterson, are included on their schedule.

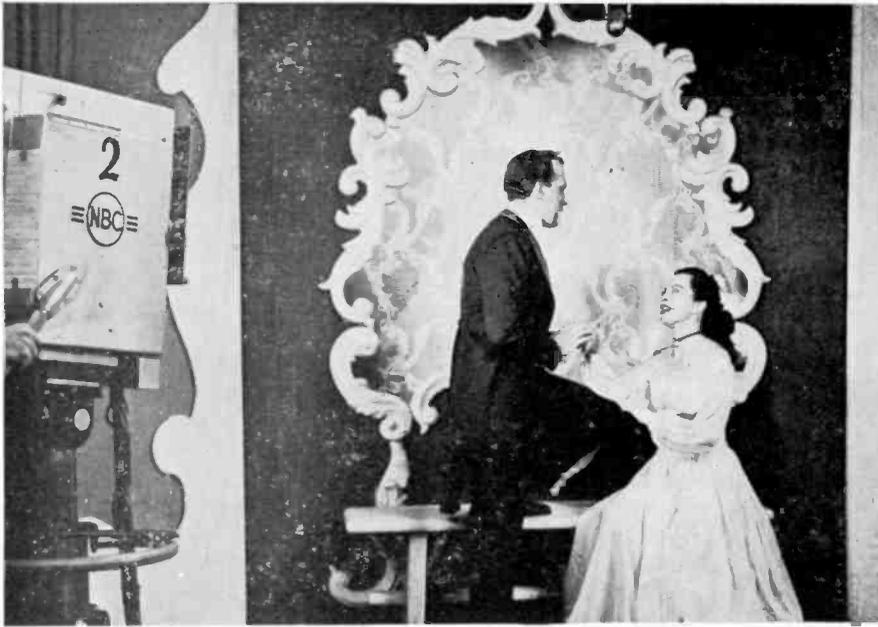
WCBW, in addition to their deal with Ford (see Advertising, page 24), has recently completed a survey of all pick-up points for remote telecasting. Outline includes forums, opening nights, arrivals and departures at airline and steamship terminals, fashion shows, art museums, and even the Fulton fish market. WCBW will depend on remotes to carry their programming when their scheduled live and film color demonstrations are carried on in the present studio.

variety

ABC's "Rumpus Room," featuring Johnny Olsen, is another radio show to be given a video version over WABD. Rumpus room setting by Bob Bright was excellent, with

Top: "Walter Thornton Show," presented over WCBW, is designed to take the viewers behind the scenes of glamour in the making. Center: scene from "Hedda Gabler," Ibsen play recently telecast over W6XAO. Bottom: "Stop, Look and Listen," audience participation boner quiz which was presented over WCBW.





booths and table along the sides for the youngsters and the juke box set in the middle. Program was beamed strictly for the teenager crowd and combined the elements of audience and viewer participation, with a variety format. Opening sequence showed the kids jitterbugging with the titles superimposed over the scene. Johnny Olsen, as mc, called for a christening to launch the new television program and Nick Kenny, radio columnist and song writer, obliged by hitting him with a record. Stunt idea was okay but Kenny didn't have the stage presence or video personality to put it over and spot missed — a thing that happens all too often with "name" guest stars.

From there, Olsen started circling the room talking to the kids, thus working out a good integration for the variety program. Songs, gag tricks with the youngsters, and a community sing fest with Johnny Olsen leading the gang in a comic song gave the variety twist.

Viewer participation was worked in by leading one of the kids to the question of the evening — hidden behind a large venetian blind with a huge question mark on it. WABD phone number was given and the home viewers asked to call in their guesses. Prize of \$25 was offered with the prize dropping as each clue was missed and the blind raised a bit. Phone rang on the set and was answered by the emcee. Punch came when the blind was raised and the ? of the evening stepped out in person.

On the commercial aspects side, use of the juke box was obtained in exchange for a credit slide; and the Kingston watches given as prizes were also free for the plug. Youngsters, with the exception of the singer and the beauty contest winners, were selected from among the kids who follow Johnny Olsen's radio program. However, when the program resumes in the fall, Harvey Marlowe, executive producer of the show, intends to tie-in with a different high school each week.

Top: WNBT's "Memories with Music" used a series of flash-backs to present the music from the "Merry Widow." Center: "The Magic Chef," presented by ABC over WPTZ, showed famous gourmets in action. Bottom: "Pagliacci" planned with television in mind was presented by the Colony Opera gang over Station WRGB.



WOR's, "Absinthe for Two," produced over WRBG was a crime thriller with a psychological twist used for the denouement. Bob Emory produced the show.

WBKB "Adam vs. Eve" format gave still another twist to the audience participation angle. Dramatized incidents in the daily lives of husband and wife, with the complications that a three-year-old can create, are acted out and the jury is asked to render a verdict on the family squabble which inevitably ensues. Audience-selected jury of three men and three women are entirely unrehearsed and their deliberations usually can be counted upon for a few good laughs. Lorraine Larson is producer-director.

WCBW's ballet to Duke Ellington's "Dark Brown and Beige" was another Belanger-directed dance success. Camera panned perfectly with the movement of the dancers and the usual Belanger trick of having the dancers spin toward the camera or enter the scene in front of the camera and dance toward the rear was employed most effectively. Sets, by Jim McNaughton, employed the perspective line floor treatment which resulted in a sense of distance, in what was a limited space. Camera tilting down to pick up the couple in embrace on the floor, then sweeping the empty floor and raising to catch the next dancer was an excellent shot, gave dramatic emphasis to the spot, and provided good transition to the next number.

WABD's "Sketches in Music" combined abstract music and art into an interesting format, with

artist Lizzy Bauer sketching in rhythm to the music. A young couple on a park bench—necking, of course—illustrated "June Is Bustin' Out All Over." A dancer in Hungarian costume depicted a Hungarian Dance by Brahms; while "Dinka-Doo" inspired a sketch of Jimmy Durante. Show was produced by David P. Lewis of the Caples Agency.

WNBT's "For You and Yours" is a streamlined version of their former thrice-weekly presentation of "Radio City Matinee." Designed for afternoon viewing as dealer aid in demonstrating sets, show was shifted to an evening spot and cut down to a weekly ½ hour show when sets were not out as early as anticipated. Format is in four parts—featuring a window shopper, cartoon lessons, home decorating advice and menu hints.

Window shopper segment had Gertrude Ederle as guest, on the 20th anniversary of her English Channel swimming feat. Studio interview was interpolated with newsreel prints of the welcome home ovation tendered her in 1926. "This Is My Own" is an amusing cartoon lesson, showing how the combination of such simple forms as the circle, triangle and cylinder can be grouped into a circus tent background, with an elephant eating peanuts from a clown in the foreground. Visual appeal of this kind of program is high, with good close-up shots and instructive commen-

tary by the artist Jon Gnagy accompanying the lesson.

"America Redecorates" has abandoned its earlier "before and after" technique in favor of a straight "here's how to do it" approach. Miniature room settings and furniture were used to show dining room treatments for large and small rooms, in traditional and modern furnishings. Close-ups of the sets were clear, with cut back to the decorator between each demonstration. "I Love To Eat"—now sponsored by Borden's Cheese—is an actual cooking demonstration by James Beard, with the food sizzling away on the electric range. Part of the preparation is done beforehand so that the viewers will be in on the proof of the eating. Recipe is flashed on the scene so that interested housewives can copy it down. Beard's patter is good—and he accomplishes his purpose of really showing how to prepare the specialty of the night. However, he's fun to watch and to listen to, even if you're not interested in cooking, which lifts what could easily be a strictly housewife interest program into a general appeal segment.

"**Cash & Carry,**" audience-viewer participation show, produced by Carr & Stark and presented weekly over WABD, is making a bid for sponsors. Appeal to audience as to whether or not sponsored program would dim their enjoyment of the program resulted in over 100 letters from the New York area, about 30 from Washington, and another 18 from Philadelphia, signifying their approval, according to Tom Carr. Half hour before show time, about 30 people are chosen from the studio audience and some 7 or 8 selected for the stunts, with every effort made to eliminate the "regulars."

Setting is a grocery store, with Dennis James, emcee, acting as store manager. Customers enter the store and after the usual preliminary give and take, are asked to select a can of Libby's products to which a question is attached. Prizes are displayed on shelves labeled \$5, \$10 and \$15, according to the question.

Stunts were visual; contestants fitted well into the mood of the thing and occasional flashbacks to the washer-man were well timed. Brief camera run-through' with Dennis James for positioning of stunts is all the rehearsal necessary.

EQUIPMENT

G-E relay in operation . . . new developments in tubes and film . . . patent grants—by Jack Kilpatrick

Vacuum Tube Amplifier

Most important development was the announcement last month that Bell Telephone Laboratories have developed a new vacuum tube amplifier which can handle dozens of television programs simultaneously. The new tube is capable of amplifying voice or television signals over a frequency band 40 times as wide as that of the best tube now in use, and supply many times the amplification. Statistics for the tube show a power gain of 10,000 times over a band width of 800 megacycles, as compared with the present pentode tube which gives a power gain of only 10 times over a 20 megacycle band width.

Despite the great improvement in performance the tube is unusually simple in design, being only a little over a foot long and a few inches across. The complete amplifier hook-up is only about two feet long and a few inches high.

Principle of the tube's operation is entirely different from other amplifiers. Wave which is to be amplified is fed into the coil and drawn off through a wave guide at the other end of the tube. The wave travels along the coiled wire at the speed of light, but moves along the tube length at one-thirteenth speed because of the winding of the wire. At the same time a beam of electrons is shot through the inside coil from the bulb. Slight difference between the speeds of electrons and wave causes a tremendous gain in energy and amplification by transference of energy to the wave.

G-E Relay

General Electric's Hillsdale relay station is now being used five nights a week to relay telecasts from WNBT. Topographical location of the transmitter required line-of-sight to the WRGB receiver in the Helderberg Mountains. Location of the relay at Hillsdale was decided upon, and although it is 4900 feet below line-of-sight of the Empire State Building, enough signal strength was received for retransmission purposes.

A large rhombic antenna was erected on Hillsdale mountain top facing WNBT. NBC contributed technical equipment which included

a pulse generator, a monoscope, and a 400 watt radio-picture transmitter. Power is supplied by a Deisel electric generator.

Biggest problem was the elimination of the WRGB signal from the relay station's receivers to permit the N.Y.C. signal transmission since both stations operate on the same frequency. At first 2500 square feet of chicken wire was used to shield the rhombic receiving antenna, but this was not entirely successful, and the problem was finally solved by the erection of a dipole antenna with a reflector which picked up the WRGB signal and fed it to the receivers out-of-phase with the signal received on the rhombic antenna.

DuPont Film

DuPont Company Photo Products Laboratory have developed a new type of 16 mm motion picture film which can take pictures from the face of a viewing tube. Film is fine grain and fast, and very sensitive to type of light emanating from a television tube. The new film was developed especially for use in

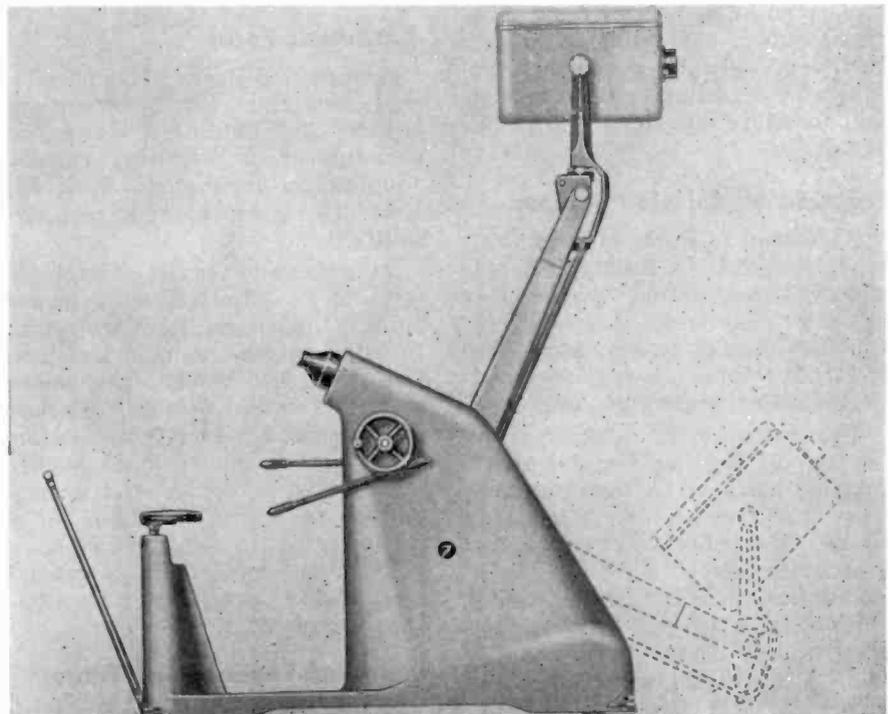
making film records and transcription of live programs. This is in line with experimental work now going on at all the film companies.

patents

Pick-up Device

Frederick W. Reynolds, Ridgewood, N. J., was granted No. 2,403,023 on a pick-up device designed to hold a television camera on a moving field (application for patent Aug. 28, 1941; 15 claims allowed, assigned to Bell Telephone Laboratories, Inc.).

This invention provides a simple combination of automatic control means with a remote manual control for orientating a camera on a moving object and keeping it there. Superimposed controls are featured, so that large speed changes and changes in direction of movement which the camera executes in following a moving object are handled manually by an observer looking at a synthesized image, while small changes and minor departures are taken care of automatically.



Interesting is camera designed and manufactured by Farnsworth for their own station in Fort Wayne. Camera has an electronic focusing sight incorporated in the dolly enabling the cameraman to stay stationary while camera is operated.



For the telecasting of the Tam O'Shanter golf tournament, a double relay system was devised by WBKB and RCA engineers to lick the "thermal agitation" which made the long-distance radio relay difficult to view. Signal from the club was relayed to the permanent WBKB installation at the Rainbo Arena and re-transmitted from there to the main WBKB transmitter. Telecast, which totaled 13 hours over a 3 day period, was sponsored by U. S. Rubber through ABC.

A motor-driven support is provided to tilt the camera or turn it to any desired angle, and the unit is synchronized carefully to control apparatus. The controller unit movements may vary the control grid potential of an electronic tube whose output current flows in the field winding of a generator, the generator armature in turn feeding the armature of an aim-altering motor.

Portable Modulation System

Waldemar J. Poch, Moorestown, N. J., received No. 2,403,549 on an improved modulation system for portable television transmitters (application for patent April 20, 1942; 5 claims allowed, assigned to Radio Corporation of America).

This invention is aimed at solving one of the basic problems of portable units—the weight which must be shifted from place to place. Under this patent, picture signal modulation is obtained by grid modulation while the synchronizing pulse modulation is obtained by plate and/or screen grid modulation. A unilateral conducting device, such as a diode in the plate modulating circuit, is built in to provide the necessary impedance in the plate circuit for plate modulation during the occurrence of a

pulse; it presents a low impedance for grid modulation during the occurrence of the interspersed picture signals. The unit as a whole is held to be of unusually light weight for portable equipment.

Automatic Focus

George L. Beers, Haddonfield, N. J., won No. 2,403,628 on a novel system for obtaining automatic focusing of a television camera (application for patent April 25, 1944; 16 claims allowed, assigned to RCA).

An automatic focusing system, if it is to be effective, must insure against the possibility of accidental focusing on some unimportant portion of the field of view. This device permits a skilled operator to select the important portion—the center of interest—and keep it steadily in focus. A motor control system permits reversing, and the use of a luminous spot, reflected from a half-silvered mirror onto a ground glass viewing screen, permits highly selective focusing.

Improved Luminescent Target

Humboldt W. Leverenz, South Orange, N. J., received No. 2,404,077 on a highly efficient light source of the luminescent or thermal incandescent type (application for

patent Aug. 12, 1942; 4 claims allowed, assigned to RCA).

In prior cathode ray tubes utilizing luminescent targets, he comments, it has been customary to scan targets to develop light on one side and to view the opposite side because of the translucency of the target. Describing this as inefficient and impractical, the inventor offers here a tube in which a luminous target has the same brilliance on both sides. The very thin target structure is excited by a flood of high velocity electrons which are accelerated toward a luminiferous target which is semi-permeable to the electrons so that those electrons which are not absorbed pass through. Electrons then are redirected to the target, and the steps repeated until all of the energy of the electrons is absorbed.

Electrostatic Target

Leslie E. Flory, Oaklyn, N. J.; Ernest A. Massa, Osborn, Ohio, and George A. Morton, Haddon Heights, N. J., obtained No. 2,404,046 on television apparatus incorporating a tube in which an electron beam having substantially zero velocity is scanned over a target (application for patent June 21, 1941; 8 claims allowed, assigned to RCA).

The patented system is aimed generally at conquering familiar dark spot troubles. Under this plan, the tube generates an electron beam which hits the target or mosaic electrode with zero velocity so that no secondary electrons are liberated. Such low velocity scanning systems have been patented before, with a magnetic field utilized to direct the beam along paths normal to the target, but the inventors here comment that the magnetic field often is bad for use in compact television camera units.

It is held that the tubes covered by this patent will prevent the "crawling" or creeping form of distortion caused when the recreated image replica shifts continuously over areas remote from the center of the image. Purely electrostatic means, rather than magnetic means, are used to direct the electron beam onto the target.

Excessive Lighting Control

Otto H. Schade, West Caldwell, N. J., received No. 2,404,098 on a transmitting system which also utilizes low velocity electron beam scanning tubes (application for patent June 27, 1941; 9 claims allowed, assigned to RCA).

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In a review of the operation of these tubes, the inventor comments that electrostatic charges developed on the mosaic are limited only by the amount of light incident thereon. Inasmuch as the electron beam approaches the mosaic in the absence of light with near-zero velocity, any positive charging of the mosaic in response to light tends to accelerate the beam. Too rapid increases in the amount of light cause cumulative secondary electrons to build up on the mosaic until the electron beam no longer is able to discharge the mosaic to develop television signals. In addition, if this action is initiated over a small area of the mosaic target, the high-

ly charged area spreads until the entire mosaic becomes inoperative.

This patent covers a system in which the tube may be made inoperative in response to excess illumination and immediately returned to operation without excess delay. Slight excess charging of the target is neutralized.

Automatic Beam Control

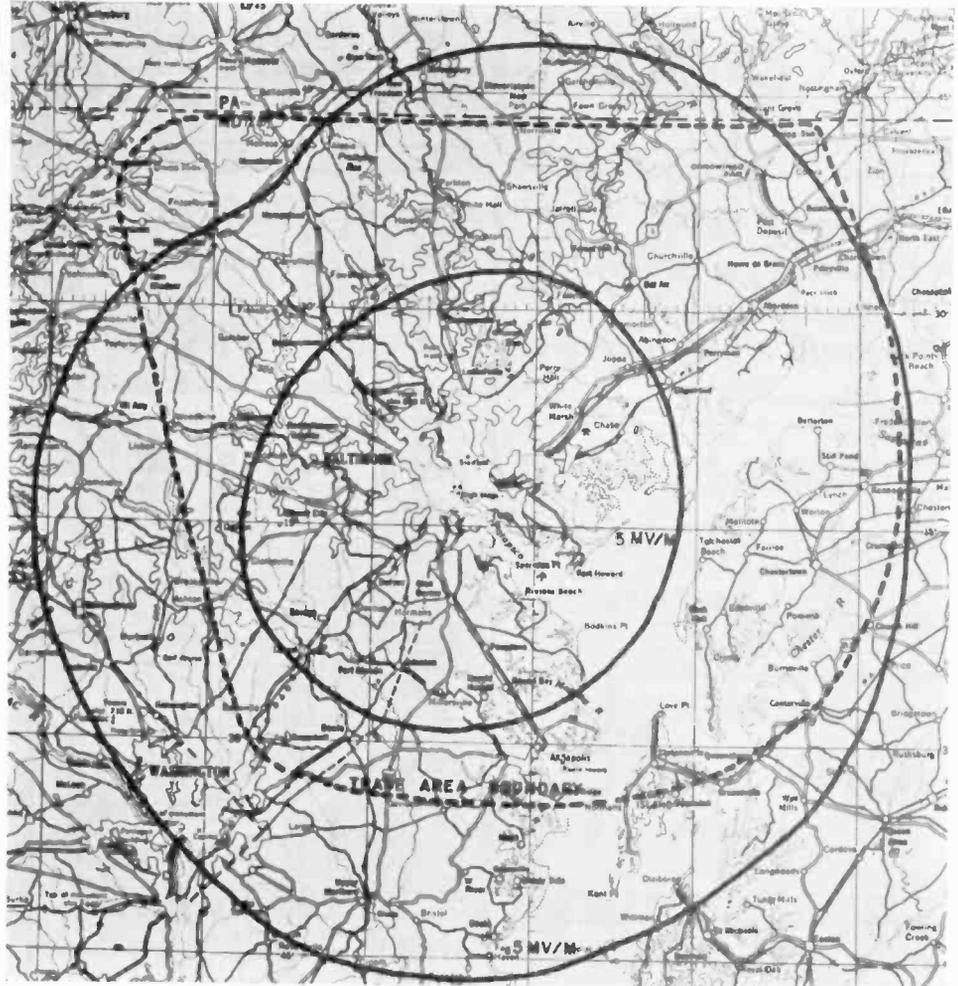
John A. Hansen, Bayside, N. Y., won No. 2,404,173 on a beam control which will automatically maintain a predetermined optimum value of beam current in a television signal generator, even when the transmitter installation is left unat-

tended (application for patent July 5, 1941; 8 claims allowed, assigned to Hazeltine Research, Inc.).

Spurious pulses, caused by any of several possible factors, have an amplitude which is many times that of the desired video-frequency television signal components and frequencies corresponding to the line-scanning and field-scanning frequencies. The amplitude of these spurious signals varies with the magnitude of the beam current of the tube, and this invention aims to provide a method of keeping the beam current substantially constant during trace scanning periods of the signal generator.

OUTLOOK

in Baltimore



Black lines indicate both the primary and secondary coverage in the Baltimore area which can be given by a 25 kw station, assuming the antenna is 500 feet high and located in the center of the business district. Dotted lines indicate the trading area.

EVERYBODY'S happy in Baltimore, with the three video slots neatly plugged by three CPs. But there was a lot of reshuffling in the television deck, with three of the original four applicants pulling out (Maryland Broadcasting Co., Joseph Zamoiski Co., and the Tower Realty Company being the backsliders), and two newcomers taking their places. As it now stands, Hearst Radio, Inc., operators of WBAL; Radio-Television of Baltimore, Inc., and the A. S. Abell Company, publishers of the Baltimore Sun, have been given the FCC green light for video stations.

Baltimore should be in a good spot for network television with the coaxial cable already operating from New York to Washington. Although A. T. & T. have no definite plans for installing the terminal facilities needed to include the Baltimore area, no doubt this will be done when the stations get into operation.

Network affiliation is also an open question for only WBAL (Hearst Radio, Inc.) has a tie-up with NBC on the radio hook-up. Other two companies are newcomers to the field and have no previous commitments.

Over \$343 million are spent in the retail trading area of Baltimore and the wartime growth of this port city's population to approximately a million persons shows no immediate signs of shrinking. Baltimore is thirteenth in sales rank in the country.

Impact of television on economics is readily demonstrated by the financial investment involved in

building and equipping these three stations. Total of the estimated costs for setting up the video outlets hits \$674,510, with the monthly operating costs pegged at \$48,000 to start.

A. S. Abell Company (Baltimore Sun)

Address—Baltimore and Charles Streets, Baltimore, Maryland

Officers—Paul Patterson, President; Henry C. Black, Chairman of the Board; William Schmick, Vice President; Frank R. Kent, Vice President; Hamilton Owens, Vice President, Emmett Kavanaugh, Secretary

Ownership—A. S. Abell Company

Estimated Costs—

| | |
|---------------------------------------|-----------|
| 1. Vis. transmitter | \$ 22,500 |
| 2. Aural transmitter plus tubes | 13,500 |
| 3. Antenna System | 12,000 |
| 4. Studio Equipment | 140,000 |
| 5. Studio Lighting | 7,500 |
| 6. F & M Monitors | 2,500 |
| 7. Land | |
| 8. Building | |
| 9. Other item | 5,000 |

Estimated Total Costs \$203,000

Estimated Operation Costs per month—\$16,000

Breakdown of programming plans—28 hours per week
Channel—No. 2

Kilocycles—54-60 megacycles

Antenna

Height, ground level—491 feet

Transmitter location—O'Sullivan Building, Baltimore, Maryland

Power, aural & visual—5 kw; 5 kw

Population—1,220,691

Size of area—2,380 square miles

Location of studio—O'Sullivan Building, Baltimore, Maryland

Engineering Consultant—Worthington Lent

Lawyers—Hartson, Cory Lockwood

Misc.: Company has been publishers of the Baltimore Sun since 1837 and proposes a service in radio paralleling that given in the newspaper. Also has bids for a standard and FM operation in Baltimore pending at the FCC. Station will service portions of Baltimore, Carroll, Howard and Anne Arundel Counties, Maryland.

Hearst Radio, Inc.

Address—25 W. 43rd Street, New York, N. Y.

Officers—E. M. Stoer, Vice President; H. C. Burke, Manager

Estimated Costs—

| | |
|---------------------------------------|-----------|
| 1. Vis. transmitter | \$ 30,000 |
| 2. Aural transmitter plus tubes | 15,000 |
| 3. Antenna System | 12,000 |
| 4. Studio Equipment | 85,000 |
| 5. Studio Lighting | 7,500 |
| 6. F & M Monitors | 5,000 |
| 7. Land | rented |
| 8. Building | 50,000 |
| 9. Other item | *25,000 |

Estimated Total Costs \$229,500

*Installation and engineering costs.

Estimated Operation Costs per month—\$12,000

Breakdown of programming plans—28 hours per week

Channel—No. 6

Kilocycles—96,000-102,000 kcs.

ESR—1800

Antenna

Height, sea level—vis.-665'; aur.-724'

Height, ground level—vis.-650'; aur.-709'

Transmitter location—pending

Power, aural & visual—aur.-3kw; vis.-4kw

Population—1,288,101

Size of area—primary, 430 square miles; secondary, 2,640 square miles

Location of studio—2606 North Charles Street, Baltimore, Maryland

Engineering Consultant—A. Earl Cullum

Misc.: Operates WBAL in Baltimore (NBC affiliate)

Radio-Television of Baltimore, Inc.

Address—428-436 O'Sullivan Building, Baltimore and Light Streets, Baltimore, Maryland

Officers—Ben Cohen, President; Herman Cohen, Vice President; Samuel Carliner, Treasurer; Herbert Levy, Secretary

Ownership—Ben Cohen and Herman Cohen d/b as "Cohen Brothers" own 60 percent stock in corporation

Estimated Costs—

| | |
|---------------------------------------|-----------|
| 1. Vis. transmitter | \$ 73,800 |
| 2. Aural transmitter plus tubes | |
| 3. Antenna System | 13,330 |
| 4. Studio Equipment | 104,380 |

5. Studio Lighting

6. F & M Monitors

7. Land 37,500

8. Building

9. Other item 8,000

Estimated Total Costs \$242,010

Estimated Operation Costs per month—\$20,000

Breakdown of programming plans—28 hours per week

Channel—No. 13

Transmitter location—Negotiations now pending

Power, aural & visual—5 kw, aural and visual

Population—1,436,539

Size of area—4,800 square miles

Location of studio—Negotiations now pending

Engineering Consultant—Kear and Kennedy

Lawyers—Henry Fischer. Herbert Levy, general counsel

Misc.: Cohen Brothers subscribed to 6,000 shares of 5 percent cumulative preferred stock for \$600,000 in cash. Norman Kal of Washington, D. C. advertising firm, Kal, Ehrlich, Merrick, Inc., has 10,000 shares of common stock. Frederick Allman, another stockholder, is 99 percent owner of WSA, Harrisonburg, Virginia.

Washington

(continued from page 4)

Estimated Operation Costs per month—\$4,800 initially (Expect return of \$4,000 month in revenues, first year of operation)

Breakdown of programming plans—proposed 125 hours a month; 64% commercial; 26% sustaining. 60 hours of pick-ups; 30 studio production hours; 35 motion picture.

Channel—#4

Kilocycles—66-72 megacycle

ESR—2,080

Antenna

Height, sea level—877 feet

Height, ground level—477 feet

Transmitter location—Foshay Tower, Minneapolis

Power, aural & visual—2.5 kw audio; 5 kw visual

Population—1,049,152

Location of Studio—Hennepin County, Minn.

Engineering Consultant—Worthington C. Lent, Washington, D. C.

Lawyers—Segal, Smith & Hennessey

Misc.: Applicant licensee of WTCN, Minneapolis and has been in broadcasting business for 12 years; maintains a television department which keeps abreast of latest tele equipment developments and operating techniques. Also has long-term contract for use of suitable transmitter and antenna site for tele operation in either Minneapolis or St. Paul.

Company has existing capital of \$25,000 but has promises of loans amounting to \$120,000.

Company expects network affiliation with ABC and will feed local shows to net.

Application declares that Minneapolis-St. Paul area is 12th ranking metropolitan area in the U. S. with a 1940 population of 911,077. Distance to the downtown business district of St. Paul is 11.8 miles from the proposed television site.

EDITORIAL

THE balance of 1946 is a very crucial period for television. Advertisers, broadcasters, manufacturers, publishers, film companies, and other closely allied fields will all be watching television closely. Set manufacturers will plan their 1947 production according to sales results in this quarter. Advertisers will plan their budgets on number of receivers sold and proof of television's effectiveness. Potential telecasters will apply for stations on television's showing during this period.

The sale of receivers, the quality of reception, the installation of antennas, the improvement of programming, the number of advertisers on the air, will indicate just how fast television will take hold. A poor showing in 1946 can slow up television progress for many years. A good showing will increase its rate of progress geometrically. There are still a lot of people from Missouri. They must be shown results.

And they can and will be shown results.

But television needs coordination — coordination on the part of the manufacturer, telecaster, advertiser and retailer. Manufacturers must educate the retailers. Telecasters must plan daytime programs for retailers on regular schedules. Programming must be improved. Advertising agencies must use all their resources to improve commercial techniques. Meetings should take place in every city to coordinate this television drive now.

Commonwealth Edison has set the pace in Chicago by bringing all television interests in that city together. Manufacturers committed themselves to a percentage of their production for that area. Agencies and the local television station have promised cooperation. Cooperative newspaper advertising will be run.

The Television Broadcasters Association should spearhead this drive with a complete plan for the entire country. We hope their conference will develop such a plan.

Advertising Agencies

Some agencies apparently believe that they can draw new business out of the yellowing pages of their scrap books. One in particular, an early starter in television, now has dropped all activity in the medium, saying that they are awaiting the day of large audiences before they go back. They feel that they have done enough work with the medium to rest on their record . . . and show the aforementioned yellowing pages to their clients as proof of their expertness in handling television. How an agency could be so shortsighted as to row almost to shore, and then for want of judgement, permit the tide to carry them out to sea again is beyond explanation. Some guy with no belief in the efficacy of a book of souvenirs is going to row himself into a lot of business that these resters-on-oarlocks slept away.

SALES KEY

EACH month TELEVISION magazine reaches the key men in the many fields that make up this composite industry. Here are some of the key men who read TELEVISION each month. (All paid subscribers.)

Jack Poppele, president of the Television Broadcasters' Association, vice president of WOR. Key man in television policy and the purchase of Bamberger television equipment.

John Royal, vice president in charge of television, National Broadcasting Company. Key man in television policy and station operation.

Lee Cooley, in charge of television for Ruthrauff & Ryan. Key man in the purchase of television time and talent.

Andrew Ring, Ring & Clark, Consulting Radio Engineers. Key man in the purchase of television equipment.

Harry Lubcke, director of television for Don Lee. Key man in the purchase of equipment and station operation.

James Shouse, vice president of the Crosley Broadcasting Company. Key man in television policy and station operation.

David Arons, Gimbel's Department Store. Key man in television advertising.

Dr. Allen B. DuMont, president, Allen B. DuMont Laboratories, Inc. Key man in industry development and manufacture of equipment.

James Petrillo, off-key man.

WHETHER you're selling equipment, station time, programs, or films, in fact whatever you're selling in television, you will find TELEVISION magazine the industry's only monthly business publication, the most effective medium to reach these key men, the men who buy.

Our rate card and complete circulation breakdown is available upon request.

TELEVISION magazine — 600 Madison Avenue — New York 22, N. Y.



DU MONT *First with the Finest in Television*

The Detroit News, founder-owner of WWJ—America's first commercial radio station—will pioneer again, this time giving Detroit its first television station. The new facilities will be built by Du Mont, builder of more television stations than any other company.

When distinguished pioneers in radio broadcasting call upon Du Mont, pioneer and pacemaker in the magnificent new art of television, the selection is a sterling honor and a signal recognition of Du Mont's outstanding achievements and capabilities.

Du Mont will provide a 5 kw video transmitter, 2.5 kw audio transmitter, master control equipment, film projection and pick-up chain, etc. Du Mont will erect a specially designed antenna atop the Penobscot Building, Detroit's highest office structure. All Du Mont's experience ranging from development of the first commercially practical cathode-ray tube to building and programming the world's largest and most completely equipped television studios, is at the disposal of this client. This experience can also be yours.

IF YOU HAVE NOT READ "THE ECONOMICS OF DU MONT TELEVISION," WRITE FOR A COPY

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