MARCH-APRIL • 1947

Televiser

JOURNAL OF TELEVISION

FIFTY CENTS
$3 PER YEAR, $5 FOR 2 YRS.

TELE-CUTIES GET TELEVISED BY NEW STATION KSD-TV, ST. LOUIS

TELEVISION INSTITUTE ISSUE

FOR PROGRAM—SEE PAGES 19 TO 22

Television today is clearer, sharper, and brighter—thanks to the improved kinescope, or picture tube, perfected at RCA Laboratories.

The Picture Tube that brought "life" to television

The screen on your home television table model receiver is the face of a large picture tube. And the skater you see on the face of the tube is the *identical twin* of the skater being televised.

Pioneering and research in RCA Laboratories led to the development of this tube which allows none of the original realism to be "lost in transit." It reproduces everything the television camera sees, shows you every detail, keeps the picture amazingly lifelike and real.

An RCA Victor television receiver brings you all the action, drama and excitement that you'd enjoy if you were at the event in person—and on top of that it's all brought to you in the comfort of your own home . . . you don't have to move from your favorite chair.

RCA Laboratories has made possible outstanding advances in every phase of television. And for television at its finest, be sure to select the receiver bearing the most famous name in television today—RCA Victor.

Radio Corporation of America, RCA Building, Radio City, New York 20. Listen to the RCA Victor Show, Sundays, 2:00 P. M., Eastern Standard Time, NBC Network.

Exclusive "Eye-Witness" feature on all RCA Victor home television receivers "locks" the picture in tune with the sending station. It assures you *brighter, clearer, steadier* pictures. If television is available in your vicinity, ask your RCA Victor dealer for a demonstration.

RCA **RADIO CORPORATION of AMERICA**

GET THE MOST OUT OF TELEVISION WITH DU MONT BROADCASTING EQUIPMENT

The best

IN TELEVISION BROADCASTING EQUIPMENT

costs the least

SPECIFY DU MONT Television Broadcasting Equipment for prestige-winning performance. Its flexibility and dependability stem from 15 years' concentration on precision electronics, television and radar; and from 5 years' "proving" in Du Mont's own television stations.

Du Mont has built more television stations than any other company. Du Mont's "unit construction" permits a station to grow with its programming requirements — without loss from replacements or obsolescence. Du Mont engineering "know how" enables you to own the finest television broadcasting equipment for the smallest investment. May we tell you more? May we show you Du Mont equipment undergoing continuous testing in the world's largest and most complete television installation? Write for literature, or appointment, *today*.

DUMONT *First with the finest in Television*

ALLEN B. DU MONT LABORATORIES, INC. • GENERAL TELEVISION SALES OFFICES AND STATION WABD, 515 MADISON AVE., NEW YORK 22, N. Y.
DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, WANAMAKER PLACE, NEW YORK 3, N. Y. • HOME OFFICES AND PLANTS, PASSAIC, NEW JERSEY

20th

anniversary of an eye opener

April 7, 1927 . . . in the New York auditorium of Bell Telephone Laboratories, a group of telephone people and their guests sat looking at a glass screen.

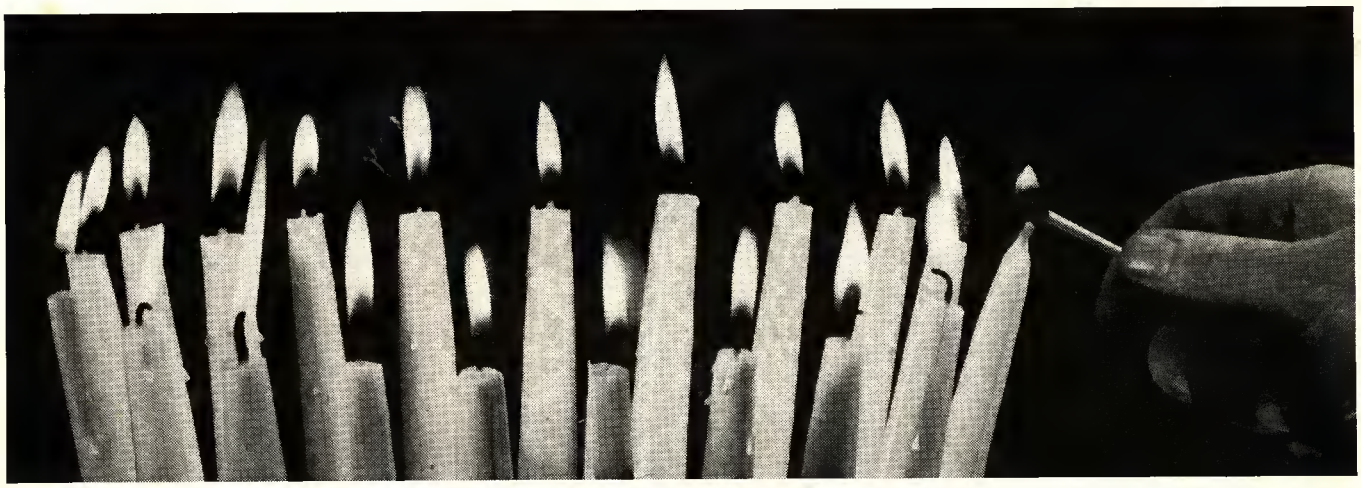
There, clearly discernible, were the features of Herbert Hoover, then Secretary of Commerce, as he spoke to them from Washington—his voice and image carried 225 miles by wire.

Next the group witnessed a program of visual entertainment, originating from Bell Laboratories' experimental studios in New Jersey and flashed across the intervening miles by radio.

Television—by wire and radio—was born.

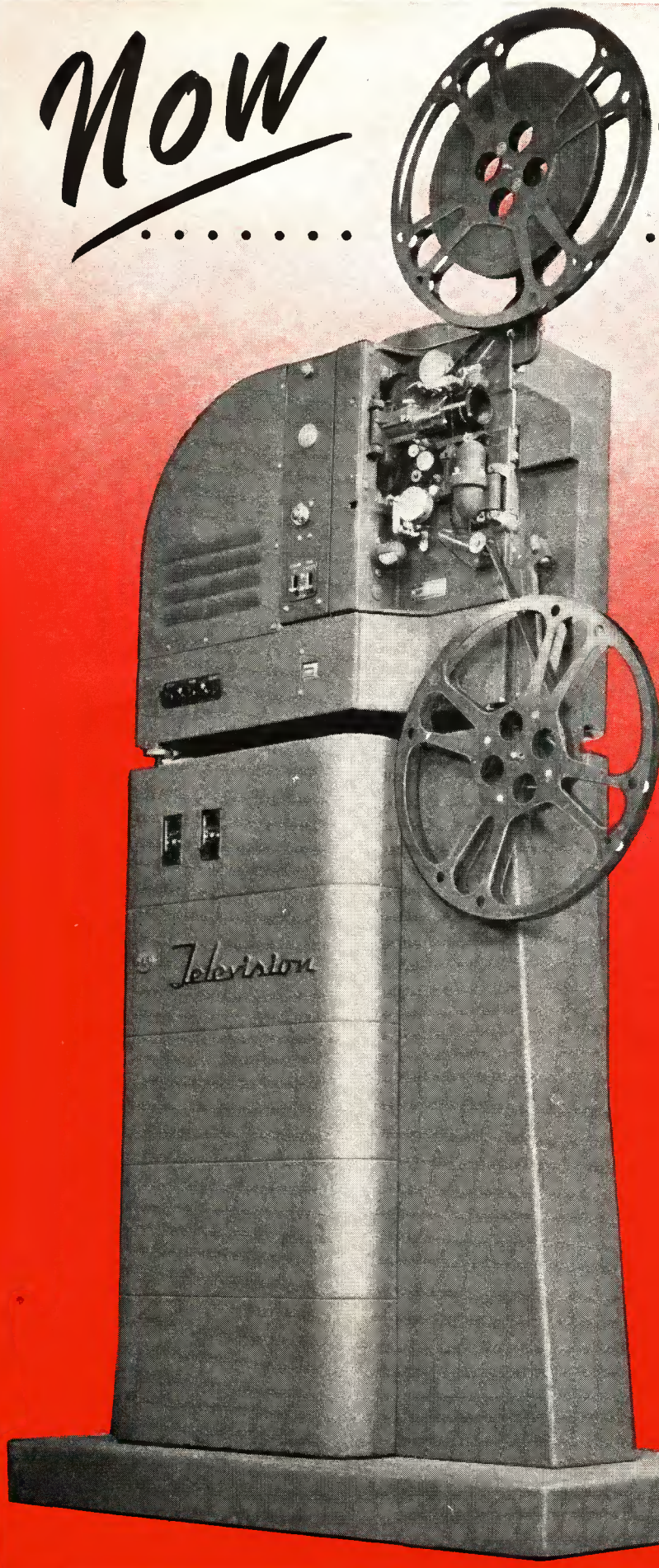
The demonstration was a tribute to the vision and skill of telephone scientists and engineers—another milestone in the progress of world communications.

From this beginning twenty years ago, the Bell System has worked closely and constantly with the television industry in the development of new and improved transmission facilities.



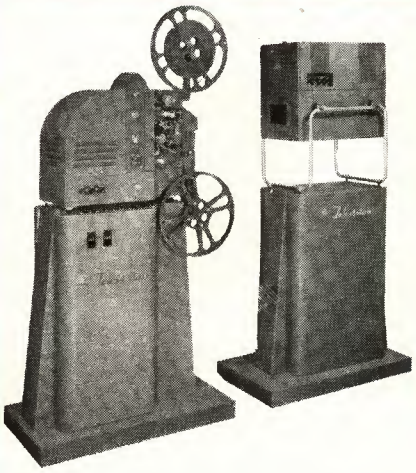
BELL TELEPHONE SYSTEM

Now a really simple,



THE NEW RCA TELEVISION PROJECTOR (TYPE TP-16A) FOR TELECASTING 16mm SOUND FILMS

Attractive umber-gray, crackle-finish matches that of other RCA television equipments. Pedestal houses field supply and control circuits for motor. (See main copy).



As Used With RCA's TK-20A Film Camera. Pictures are projected directly on the mosaic of the pick-up tube in the film camera to obtain the video signal. By means of a mirror switching system, one camera can be used to serve a pair of projectors.

low-cost television projector

. . . . . available for immediate delivery

Simplicity of operation, proved dependability, and low cost are the highlights of this new television tool.

With it you can take full advantage of the excellent program material now available on 16mm sound films. Newsreels, shorts, documentaries, and sound films on countless other subjects can be worked into your daily schedules to add program variety and to keep down costs.

The TP-16A Television Projector is a completely self-contained, streamlined unit designed especially to meet the exacting requirements of television stations. Features include:

- High-intensity optical system providing brilliant reproduction of pictures.
- Stabilized sound unit assuring unequaled sound quality.
- Simple, foolproof, film-feed system permitting quick, easy film threading.
- Dependability assured by using precision-made parts of design similar to those used in RCA's outstandingly successful sound film projector—the famous PG-201.

As shown by the diagram below, an ingeniously simple system is used to permit the required 60 field-per-second television scanning of standard 24 frame-per-second sound film. The 60 light flashes which must pass through the film every second are easily obtained with only three major parts: a 1000-watt projector lamp, a slotted rotary shutter to interrupt the light beam, and a large-size motor that acts as a shutter drive. There is no need for expensive pulse-forming circuits. The incandescent lamp furnishes plenty of brilliance for 16mm film. Perfect synchronization with the television system is assured by using the common power source to drive the shutter motor. No external synchronizing connections are required.

For better, easier film programming it will pay you to investigate this simplified projector. We'll be glad to send you complete price and descriptive data. Write: Dept. 104-C, Radio Corporation of America, Camden, New Jersey.

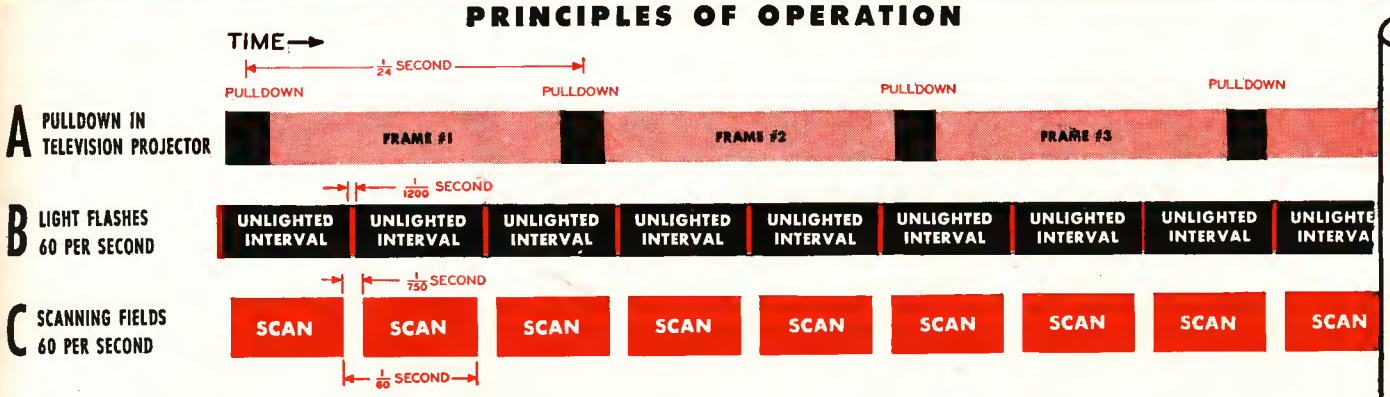
TELEVISION BROADCAST EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

PRINCIPLES OF OPERATION



Line A illustrates how, by using a special intermittent mechanism, the "pulldown" time in the TP-16A is reduced to ⅛ the "frame cycle." *Line B* indicates the duration and repetition rate of the short intervals during which light passes through the film. *Line C* shows the scanning intervals. Note that scanning takes place during the unlighted interval following each flash. This is made possible by the "storage" property of the film camera pick-up tube. The first frame is scanned twice, the second frame three times, the third frame twice, etc., for an average rate of 2½ scannings per frame. This rate multiplied by 24 frames per second provides the required 60 scanned fields per second.

Vol. 4, No. 2 . . .

Mar.-Apr., 1947

COVER PICTURE: KSD-TV, the St. Louis *Post-Dispatch* station, is the first mid-Western postwar video station in operation, having gone on the air Feb. 8, 1947. Picture shows Junior League and local dep't store models in the opening week "All American Gallery of Fashion Previews." Regular field image orthicon cameras are used for studio operation. Show was planned and produced by Television Advertising Productions, a Chicago package organization.

Entered as second class matter, Oct. 13, 1944. Reentered as second class matter October 12, 1945, at the post office at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, $3 Per Year (in the U. S. and territories, and Pan-American Countries; $3.50 in Canada; $4.00 elsewhere, payable in U. S. Currency). Advertising Rates Upon Request. Published bi-monthly by Television Publications, 11 West Forty-Second Street, New York 18, N. Y.

Televiser

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

Published at 11 W. 42nd St., New York City. Telephone: LOngacre 5-1683

1: OPERATION AND MANAGEMENT:

2: PROGRAMMING AND PRODUCTION:

3: ADVERTISING AND MERCHANDISING:

OTHER FEATURES:

LETTERS TO THE TELEVISER

From FCC's Denny . . .

SIRS:

From all reports TELEVISER did an excellent job at your last annual Television Institute.

If the Commission can be of any assistance to you in this year's Institute, please let us know.

CHARLES R. DENNY, *Chairman*
Federal Communications Commission
Washington 25, D. C.

Best Wishes . . .

SIRS:

TELEVISER through its "Television Institute" is, in my opinion, making a definite contribution to television, and the business surely needs all the hypo injects that can be jabbed into its anemic form. These annual Institutes which you are running fill a definite need.

Best wishes for this very important meeting.

HOYLAND BETTINGER
Television Consultant
Monterey County, Calif.

No Moth Balls . . .

SIRS:

The Bristol-Myers video commercials on film have not been packed in moth balls as stated in TELEVISER. We used our most recent Vitalis film effectively, integrating it right into the middle of WCBS-TV's *Party Line* quiz and it zinged along,

Also, if you notice, film opens and signs off the Bristol-Myers' Sunday night half hour.

JOSE DI DONATO
Head of Television
Doherty, Clifford & Shenfield, Inc.

A Protest . . .

SIRS:

I caught a phrase in the January TELEVISER that gave me quite a start. On page 11 you say there are only three major television stations.

Now, we at WBKB have, for several months, the highest weekly average of telecasting of any station in the country. No one has yet approached our 50 hours a week of programming.

We have maintained an almost continuous program service since early 1941 and have pioneered every type of remote program in the midwest. We have had our share of "firsts" nationally.

What does a guy have to do to play in the big leagues?

REINALD WERRENRATH, JR.
Balaban & Katz Television
Chicago 1, Ill.

ED. NOTE: *Reference on page 11 should have read "three major television stations of New York City."*

WIBG, Philadelphia . . .

SIRS:

While we feel honored by being listed among the stations subscribing to TELEVISER, we kind of resent having our station pushed out in the sticks.

You see, WIBG is a major station in Philadelphia, which happens to be the third major market. Oreland, Pennsylvania, in which you list us, is one of those minor suburbs outside the Philadelphia area. It so happens that I have my copy of TELEVISER sent to my home rather than to the station because I'd rather not have it borrowed by members of the station's staff before I get a chance to read it.

RUPE WERLING
Production Manager
Philadelphia 2, Penn.

ED. NOTE: *Oops . . . our error!*

McNaughton's Stage Sets . . .

SIRS:

The reproductions of James McNaughton's background settings used at WCBS-TV were rather heartening to one accustomed to expecting the same poorly designed scenic backgrounds previously created for television shows.

One thing, however—the term "impressionism" doesn't appear to mean what the article intended it to mean. I believe the proper term for McNaughton's scenic technique is "abstractionism"—which, in effect, is the interpretation through the use of creative design in remaking or reshaping nature or realism. In using abstract forms the artist is licensed to recreate true representation to suit his fancy. "Abstractionism vs. realism" would have been the proper headline for his article.

However, his particular version of avoiding the effects of stark realism is not new. Therefore it is difficult for me to understand why Mr. McNaughton is credited with the title of pioneer designer. He simply adapted an ancient technique to a new medium!

It is also difficult for me to interpret Mr. McNaughton's reference to the theater's going in for faked effects. If it's a simple statement, let's leave it at that. But, if he means to contrast his art with faked effects, may I remind him that judging by the six photos appearing in the Jan.-Feb. issue of TELEVISER, his work presents nothing but the quality of faked effects—which is as it should be.

McNaughton's general use of exaggerated perspective for the illusion of depth has within it the germ of a good idea for tele backgrounds. As a whole, his designs are a definite step in the right direction.

Television deserves it, I think.

ELEANOR RAMPELL
Commercial Artist
New York 2, N. Y.

A Large Order . . .

SIRS:

I am studying "Economics of Marketing" at Florida State College for Women, and am particularly interested in your viewpoints on the marketing of television now and in the future.

Any information, pictures, etc. regarding the various aspects of television will be greatly appreciated. I have been assured that I would be able to obtain almost any information available from TELEVISER. I read your magazine and find it very interesting and informative.

GLORIA BASILA
Florida State College for Women
Tallahassee, Florida

Enthusiasm . . .

SIRS:

I am eligible for TELEVISER's student subscription rate ($2 per year), having taken the U.C.L.A. course of "Television." Let's hurry the day when we shall receive your magazine once a month. I feel I cannot miss any issue, as TELEVISER is outdistancing its years in information, news, and educational value.

Out here, we are eagerly looking forward to the day when television will emanate from the West. Since I was a fashion copywriter, intra-store tele is of particular attraction to me.

CAROL McADAMS
Beverly Hills, Calif.

TELEVISION and the METROPOLITAN MUSEUM OF ART—*A Study by Lydia Bond Powell, Metropolitan Museum of Art, New York, N. Y., 1946. 109 pp.*

An investigation of and report on television made to guide the Metropolitan Museum of Art in establishing policy toward its possible use of television to bring cultural collections to the public. Lydia Bond Powell, Research Associate, Teachers College, Columbia University, carried out the study.

Here is an evaluation and approach to the educational program that would be well for every agency, client and station executive to read, and further an overall estimate of the telecasting business. Example: "Sponsorship is a matter of buying and selling. The museum has a television gold mine to sell." Miss Powell elucidated on all phases of the museum's "gold mine," and the problems involved both in owning a station and in packaging shows. It is an unusually comprehensive report.

GIVE TO THE RED CROSS

Courtesy of
TELEVISER

FOOTNOTES to the NEWS . . .

He Feels Gyped

The rare television receiver owner has had a field day with video's home quiz programs —well, until now. Norman Chalfin, development engineer with Daven's Electronic Co., for instance, is fit to be tied. A year ago he built a set at a cost of $50 and recently it began to show a profit, his winnings on John Reed King's "Party Line" (CBS, Sundays) have totaled more than $100, not to mention boxes of soaps, shampoos, hair dressing and toothpaste (Bristol-Myers) that arrive with the cash awards. But now with the influx of new television receivers, Chalfin finds it almost impossible to reach CBS's busy switchboard—and he feels he's out of money, particularly when the other night he knew the $25 answer.

Finances

With Ed Noble's decision not to dispose of his $15,000,000 in ABC network stock, the trade is wondering where the money is going to come from to finance television to build, install and operate five stations which conservatively will lose a million dollars each the first year.

ABC is still hoping for its New York CP. The net plans to concentrate on getting the New York station and the Detroit station in operation in 1947, if possible. Chicago, Los Angeles and San Francisco will follow later.

* * *

Hollywood Tele Group

A new group, Hollywood Academy of Television Arts and Science, (replacing defunct ACT), was organized to safeguard West Coast tele interests. Officers: Edgar Bergen, president; Ronnie Oxford, KFI producer, first vice president; Mark Finley, Don Lee publicist, second vice president; R. A. Monfort, Los Angeles *Times* technician, treasurer; Don MacNamara, Telefilms, corresponding secretary.

* * *

Program Code

John F. Royal, vice president in charge of NBC television, heads up the TBA program committee to investigate video programs and draft a set of standards as a guide for telecasters. Standards may form basis of Tele Code, proposed by J. R. Poppele, TBA president.

* * *

Distaff FCC Member: Fanny Neyman Litvin, government radio attorney for the past 20 years, may be appointed to the FCC vacancy. Why not?

Significant

Recently CBS television staff members, signing individually and not as union groups, petitioned Senator Irving M. Ives to vote against the entire series of anti-labor bills now before Congress.

There are six unions at WCBS-TV. However, on this petition they cooperated as a unit. The unions are: IBEW (AFL), Radio Guild of UOPWA (CIO), Radio Directors Guild (AFL), IATSE (AFL), Screen Cartoonists Guild (AFL), United Scenic Artists (AFL).

* * *

Stations Involvements

• WBAL, Baltimore, holder of tele CP is currently involved in radio station renewal license with the FCC on Blue Book charges. Columnist Drew Pearson and Robert S. Allen have filed for WBAL facilities.

• WPEN, independent regional radio station and holder of a television CP (Wm. Penn Broadcasting Co.) is being sold by the Philadelphia *Bulletin* (owner) at a reported price of $1,000,000. The Bulletin recently acquired J. David Stern's radio station WCAU along with his Philadelphia *Record* and Camden *Courier-Post*. (Stern sold out because of three-month strike at his newspaper plants.) WCAU (CBS affiliate) had an UHF tele CP. Query: Will the *Bulletin* retain the low band tele CP? Or does it go with WPEN?

Up WBKB Time Charges

With more than 1,000 television receivers in the Chicago area, WBKB on March 15 will up its time charges (per original rate card). Effective transmitter-facilities rates: $200 per hour, $120 per half-hour, $80 per one-quarter-hour. Present contracts continue on same basis until expiration. Capt. Bill Eddy, station manager, expects a further boost in facilities charges in two months, with more set deliveries (over 5,000).

* * *

Interesting Experiment

Series to watch is Borden's experiment with tele commercials on WNBT, through Kenyon & Eckhardt, working with NBC on varied types of shows, to test formats. First "experiment" (March 1) will be followed by others on a non-regular schedule.

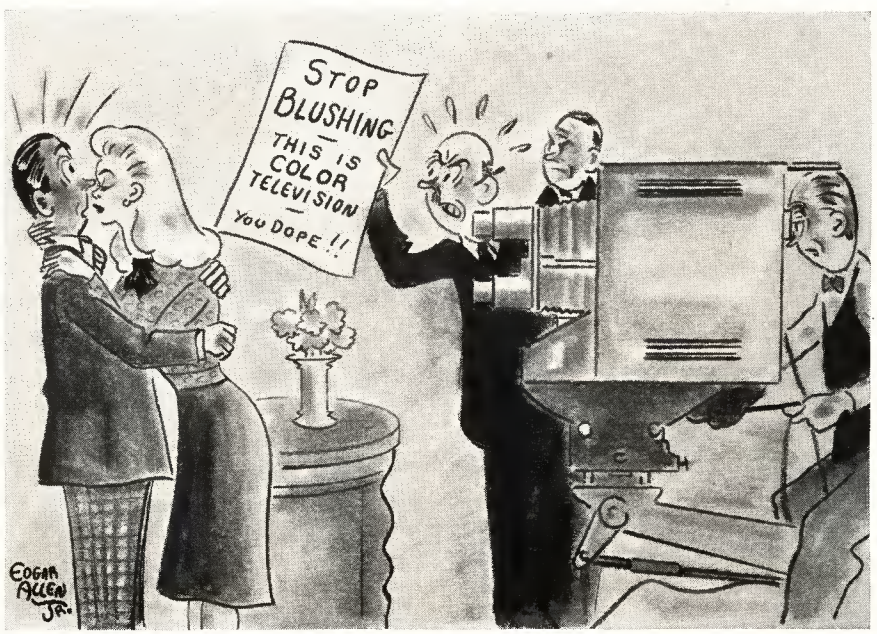
* * *

Tele in England

With BBC tele temporarily closed down during Britain's fuel crisis, officials are contemplating busy months ahead resuming video's regular service.

In the meantime, television networking plans for England are being studied. Use of cable or radio relay (two way) to connect London with Birmingham is under engineering consideration.

A Color Problem?



FOOTNOTES TO THE NEWS

Audience Tug-of-War

The relative audience "pull" of New York's three television stations will be tested this summer by baseball.

WCBS-TV has, and logically so, the most colorful team, The Brooklyn Dodgers. DuMont has the best team, The New York Yankees, and NBC has the second division specialists, the New York Giants.

The betting, however, is that viewing won't run in that 1- 2- 3 order.

Show-wise

• Political stumping has started via video. Alderman Bertram B. Moss, encumbant of Chicago, took to WBKB air waves with film, pictures, graphs and charts to show constituents his public improvements.

• WCBS-TV "auditioned" on the air its *Come into the Kitchen* with Heloise Parker Broeg, *Mother Parker* of WEEI-CBS, Boston, for an invited audience of agency men. Mrs. Broeg prepared a lobster grilled dinner. Six lobsters (to be sure they were fresh) were flown by plane from Maine. The studio crews enjoyed the food.

• Moppet round table, *Minor Opinions,* kicks around civic, social and educational questions on WBKB. "Class" of 6 to 9 year-olds are from the Gary Public School system; George Menard, moderator.

• In Los Angeles, the Hollywood Sound Institute is sponsoring an informal Q & A radio series, *This Is Television,* over KMP (Suns., 2:30 p.m.).

• Leave it to Lee Wallace, young actor-director to try out new techniques. Recent experiment was pantomime drama, *The Doll,* written and directed by Robert Mayberry and produced over WRGB, Schenectady. Only four words were spoken in the half-hour show.

• Tex McCrary and Jinx Falkenburg are featured in the Sandra Gahle package show, *The Homemakers' Club* which McCann-Erickson ad agency has optioned for Swift & Co. Tom Hutchinson has been signed to direct.

* * *

Television Gets Around

RCA has sent several carloads of its table model receivers to Los Angeles, now that LA public is assured broadcast service with KTLA on the air six nights a week. RCA shipped and is shipping receivers to Detroit (WWDT, soon to open) and to St. Louis (KSD-TV, on the air).

So far RCA has been carrying the video ball, taking its traveling television studio all over the U. S., most recently to Buffalo for the Sports and Boat show (Feb. 22 to Mar. 2). Buffalo station WBEN-TV cooperated in the public demonstrations.

* * *

Inventors of Television

The 1947 World Almanac, which contains a section on television for the first time, credits under "Great Inventions," V. K. Zworykin (RCA) as the American inventor of television (1934), and as foreign inventor, Baird of Scotland (1926).

* * *

Antenna Problem

TBA's president Jack Poppele has called upon New York landlords to cooperate with the industry, following the recent edict by real estate managements banning antennas on apartment house roofs, by allowing set buyers to install antennas until a satisfactory central antenna system is developed. Up to publication time, no cooperative action has been indicated.

Central antenna systems, which would cost about $50 to $75 per apartment to install, are not being looked upon kindly by real estate owners. However, General Electric is bringing out a simplified multiple-dwelling antenna system, claimed to be economical and simple to install.

Indoor antennas are the solution being offered by Video Television, Inc., a New York service organization. The company claims that picture reception in a majority of installations in multiple dwellings, has proved as clear as with rooftop antennas.

Ernest A. Marx of DuMont is chairman of the TBA committee — representing manufacturers, advertising agencies, film and service groups—assigned to study the antenna problem.

* * *

To promote and expand the sales of its WCBS-TV television facilities, CBS has appointed its Spot Broadcasting Division, Radio Sales, to handle the television outlet.

* * *

Films for Television

• Los Angeles office of J. Walker Thompson is currently conducting a survey of major motion picture companies to check Hollywood films available for television. Norman Blackburn, v.p., is in charge of client-service project.

• It's now the Radio and Television Section of the War Dept.'s Office of Public Relations. Department, with Capt. Warren T. Lenhard in charge of tele, will service experimental and commercial video stations with Army films and will aid in the televising of Army activities (Army Week, Apr. 6-12).

• The latest development in filming and using 8mm and 16mm motion pictures for television will occupy the attention of Society of Motion Picture Engineers at their semi-annual meeting in Chicago, Drake Hotel, on April 21-25.

* * *

Sports Gates and Video

Survey conducted by one of the public opinion groups for a prospective sponsor of a baseball club, disclosed the fact that in New York City only 6% of the general public questioned could identify the Giants, Dodgers or Yankees as New York baseball teams.

Supplementing that fact, the advertising department of a New York newspaper last summer, in order to persuade baseball managements to advertise, financed a study to learn what per cent of the people knew what team was playing that day. Only 1% knew.

Television people are using this combination of figures when any of the sports groups feel that television is going to cut into game attendance. On the contrary, video will broaden the base of people who know the sport, thereby increasing the number of people interested in going to see a game. (See *A Housewife Reports,* pg. 13 and *Sponsors Buying Time,* pg. 27).

* * *

CBS reluctant to spend government funds to establish television in Canada, is watching U. S. video growing pains, waiting developments here before giving the go-ahead to applicants.

* * *

Batter Up!

Start of baseball means busy days for television. KSD-TV, new St. Louis *Post-Dispatch* station, will have cameras at home games of St. Louis Cardinals and the Browns; WCBS-TV at Ebbets Field for Brooklyn Dodgers; WABD-DuMont at Yankee Stadium for the New York Yankees, and WNBT-NBC at Polo Grounds for the Giants.

Snag in selling sponsorship for the New York Yankees: Ballantine's beer has the radio broadcasts over WHN, which precludes a beer account (a natural) for video. Agencies and DuMont are peddling package to cigarette, automobile and breakfast food people.

(Continued on Page 10)

FOOTNOTES TO THE NEWS *(Cont'd from Page 9)*

Television Receivers

8,998 television sets have been manufactured during Dec. and Jan., the Jan. output of 5,437 being almost 2,000 over Dec. production, according to the Radio Manufacturers Assoc. It is estimated, with Feb. figures, that over 16,000 new sets are in homes or in hands of dealers.

Over 2,000,000 black and white receivers will be produced during the next three years, Dr. W. R. G. Baker, director of Engineering Dept. RMA, and vice president of GE, told the FCC.

General Electric, ready to release television consoles to the public, is turning out about 30 sets a week. The company is building up a backlog before releasing receivers to dealers.

500,000 television receivers may well be in the hands of the public by 1948, J. David Cathard, Adv. Mgr. RCA Victor Home Instrument Dept., told a Kiwanis Club luncheon meeting in Philadelphia recently. (*See "Sponsors Buying Time,"* 1,000,000 sets, pg. 27).

Tele on Agenda

Television takes over the one-day Cincinnati Institute of Radio Engineers meeting, May 3. Paul Holst, Crosley Corp., and A. Alford, consulting Engineer, are scheduled. All interested in television are invited. Chairman: E. J. H. Bussard, Crosley Corp., 1729 Arlington, Cincinnati.

Studios

• International Alliance, Theatrical and Stage Employees of America (IATSE) is negotiating with management at WPTZ-Philco.

• WBKB is installing its new antenna, a three-bay super turnstyle (RCA) which will increase station's effective radiated power from 2 kw to 13.8 kw and is expected to override local noise interference.

• WABD-DuMont is experimenting with Westinghouse's new air-cooled mercury-vapor lights at its John Wanamaker studios. Both floor lights and floods, rimming the studio balcony for set backlighting, are being tested.

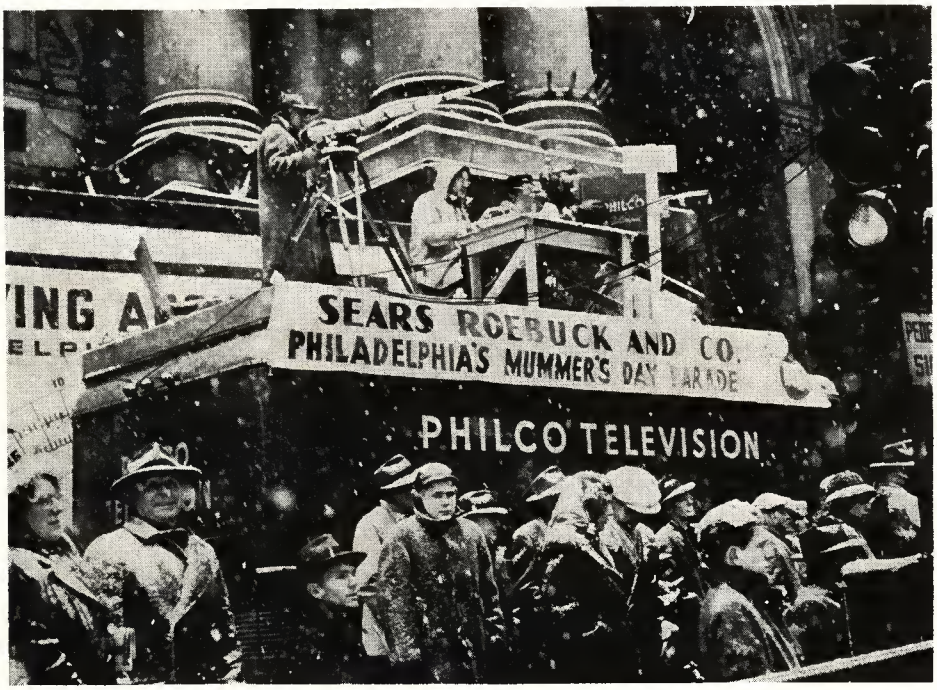
Receiver Headlines

• *Life* has been shooting a television picture story for a forthcoming issue. Double-page spread will show 27 models by 14 manufacturers. Picture was shot in the DuMont-Wanamaker studio; receivers being laid on the floor, screen up and cameraman shooting down from overhead studio light grid.

• *Science Illustrated* has a double-page spread of television receivers in its March issue. Some of the models, however, are prewar.

• *Pic,* in its current issue (March) gives three pages to Bob Diendorfer's "What Television Will Do To Spectator Sports." Story is based mainly on WCBS.

A Tempestuous Pick-Up



All in a remote crew's day: WPTZ covers four-hour Mummer's Day Parade on New Year's Day.

Tele Articles

• "Television on the Job," cover picture and lead article in February issue of *Popular Science Monthly* by George H. Waltz, Jr., explores the television "eye" at work —undersea exploring, in industrial plants, smelting furnaces, and in the operating room. Seven pages of text and pictures.

• Swell two-page cartoon spread, "cooking a la television," by Cobean appeared in the *New Yorker* (Feb. 15 issue).

• "Can Advertising Support Large-Scale Television" was answered *NO!* by Commander E. F. McDonald, Jr., of Zenith Radio, and *Yes!* by Paul B. Mowrey of ABC network in *Printers Ink* (Feb. 21).

• Television took over *Radio Age,* RCA house organ, January 1947 issue. Among the eight video articles are: "Television, Films and The Human Eye" by Dr. Albert Rose, and "Television Promotion" by Charlotte Stern of NBC.

• DuMont has issued a new booklet describing its telesets—prices not included.

• Anniversary booklet on Alexander Graham Bell, a four-color job, was distributed by the AT&T.

* * *

People

• Louis A. Sposa of DuMont expects his *Television Primer of Production* to be released by McGraw-Hill in April.

• Hoyland Bettinger's "Television Techniques," to be published by Harper & Bros., is now set for May, 1947.

• New television stations, readying for commercial operation, are looking around for experienced personnel. Recent job changers include: Mark Spenelli from WRGB, Schenectady, to the West Coast; Jack Gibney from WBKB to WGN, Inc., Chicago; two engineers from WNBT to the Los Angeles Times.

• Edward R. Evans, former Pathe RKO News Director, is new WCBS-TV Film Supervisor. Laurence Schwab, Jr. recently added to WNBT-NBC's tele production staff.

• Cledge Roberts, former director at WCBS-TV, is currently conducting a course, *Introduction to Television,* at Hunter College, New York.

• Sam Chase, formerly Tide radio editor, is now with *The Billboard.* Bill Packer has taken over the radio editorship; and John Balch is *Tide's* television editor.

• Ronnie Oxford, former WNBT-NBC director, resigned to join KFI, the Earle C. Anthony Los Angeles station (holder of a tele CP) as executive video-FM producer.

Luncheon of THE TELEVISER'S First Annual "Television Institute." Speakers included: James L. Fly, Tony Miner, Dr. A. N. Goldsmith.

Televiser's 2nd "Television Institute" To Convene April 14-15 at Commodore

VIDEO'S annual creative inventory-taking meeting, the "Television Institute," sponsored by THE TELEVISER, again takes over the Grand Ballroom floor of the Hotel Commodore, New York City, for two days, Monday, April 14, and Tuesday, April 15, for seven panel sessions, two luncheons, and four seminar round tables. These sessions are reports on "how we did it" by the men and women engaged in television.

What radio broadcasting in its entire 26 years has been unable to accomplish, has become a reality in the short interval of the visual medium's rebirth. A majority of all the men and women who have contributed to the advancement of television as an entertainment, educational and advertising medium, will gather during the two days of the Second Annual Television Institute to share their experiences of the last fifteen months.

Every single session will be a laboratory report by management or staff on the development of the medium that is fast coming of age. The panels cover: 1) Production—Studio Shows; 2) Station Operations; 3) Production—Remote Pick-Ups; 4) Station Management; 5) Production—Films; 6) Advertising; 7) Production Demonstration.

Luncheon guests of honor and speakers include: Dr. Lee de Forest, radio pioneer; Ernest B. Loveman, Vice President, Philco Broadcasting Corp.; Capt. W. C. Eddy, Director of Station WBKB, Chicago; Harry Bannister, General Manager of WWDT, the Detroit *News* video station; Dr. Allen B. DuMont, President of Allen B. DuMont Labs., Inc.; Paul Raibourn, Vice President of Paramount Pictures and President of Television Productions, Inc. (Station KTLA); C. E. Hooper, researcher; G. Shupert, President of ATS, and Mrs. Clara Burke, a viewer prototype, representing the public.

Panel Speakers

Panel meetings are under the able chairmanships of Dr. Alfred N. Goldsmith, noted television consultant; J. R. Poppele, President of Television Broadcasters Association and Vice President of Bamberger Broadcasting System; Thomas H. Hutchinson, freelance producer, formerly with RKO and NBC, and author of *Here is Television;* Lee Cooley, Director of Television, McCann-Erickson advertising agency; and Irwin A. Shane, publisher of THE TELEVISER and Director of the Television Workshop of New York.

Speakers at panel meetings include: Max Fleischer, veteran cartoon film producer; Rudolph Bretz, Film Editor, CBS television station, WCBS-TV; Paul Mowrey, National Director of Television, and Harvey Marlowe, Executive Producer, both of American Broadcasting Company; Charles R. Durban, Assistant Advertising Manager, and Harry A. Mackey, Television Director, both of United States Rubber Co.; Clarence Thoman in charge of remotes, WPTZ-Philco; David Lewis in charge of television, Caples advertising agency; Ralph Austrian, president of RKO Television; Jose di Donato, Television Director, Doherty-Clifford-Shenfield advertising agency; Les Arries, Manager of Station WTTG, Albert Preisman, Vice President, Capitol Radio Engineering Institute; Helen Rhodes, Production Manager, Station WRGB-GE; and Judy Dupuy, Editor of THE TELEVISER and author of *Television Show Business.*

The production demonstration will consist of a dress rehearsal of a Television Workshop show, scheduled for production over the General Electric station, WRGB, at Schenectady, N. Y.

Four Seminars

The four seminar round tables, each limited to 20 persons, will be turned over to discussions on Writing, Advertising, Station Problems, and Television for Retailers. They will be under the chairman-

ship of: Edward Stasheff, writer of CBS teleshows; Chet Kulesza, television and motion picture departments, BBD&O advertising agency; Ernest Walling, Manager of WPTZ-Philco; and David Arons of Gimbel Brothers, Philadelphia.

Plans also include displays of sketches of studio stage sets, miniature models, special effects, and sample scripts. In addiplans are being made for displays by leading manufacturers of television receivers and cameras—equipment of vital importance to program and production men.

500 Last Year

The Institute is dedicated to those who work in television. The First Annual Television Institute was held in October 1945 and was attended by over 500 industry leaders and others interested in television. This meeting was followed in January 1946 by the Washington, D. C., Institute, sponsored in cooperation with the Advertising Club of that city and was attended by over 200 persons. It is expected that an unprecedented number of industry people (staff personnel to management) from all parts of the United States and Canada will be in attendance this year at the Hotel Commodore.

Registration Fee

The complete program and list of speakers and panel topics will be found on pages 20 to 22. The registration fee of $12.50 covers the complete two-day meeting and includes admission to all sessions and both luncheons.

Color—the Moon—and Receivers

HAS the Federal Communications Commission rendered its decision on the "color" question—answered rightly or wrongly the low band vs. high band problem (standarization of CBS's UHF television system) and the underlying economic factor of "monopoly"—by the time you read this? Even if it has, some interesting data about ultra high frequency broadcast service were brought to light during the prolonged FCC three-month hearings.

Did you know that an UHF television station, whether black-and-white or color, has a limited line-of-sight service area of about 25 miles with many "dead" spots in this area? This was forcefully emphasized by Dr. Allen B. DuMont, and brought out in the demanded tests made by a committee of engineers, including CBS's Dr. Peter S. Goldmark. It was found that in seven out of eight selected-at-random locations around New York, within 25 miles of the CBS UHF transmitter, its signal could barely be received, and the picture could not be seen even when an elaborate receiving antenna system was used.

This bore out Dr. DuMont's contention, which engineers were well aware of, that reception in the UHF is limited to line of sight, and since these waves are extremely short, they fly off from the transmitter in a straight line to the horizon. There is little earth deflection.

The Moon, a Reflector

While this may seem an immediate hindrence to wide-spread UHF service, engineers are always coming up with solutions os possible solutions. The use of the moon and planets as reflectors to bounce back or mirror television pictures was envisioned as a significant future possibility by David Sarnoff, president of Radio Corporation of America, speaking in Cincinnati recently. The moon, he recalled, is only 240,000 miles, or radiowise less than 2 seconds away. The chemistry of the atmosphere, yet to be explored, may contain the solution to satisfactory back-to-earth transmitted signals, assuring UHF service.

Equipment Delivery Schedules

Other interesting data brought out at the hearings were the time schedules involved in getting into UHF equipment production and delivering essential station and receiver apparatus.

Six manufacturers of station equipment replied to the questionnaire of the Radio Manufacturers Association committee, headed by E. W. Engstrom, chairman. They were: DuMont, Farnsworth, Federal, General Electric, RCA, and Westinghouse.

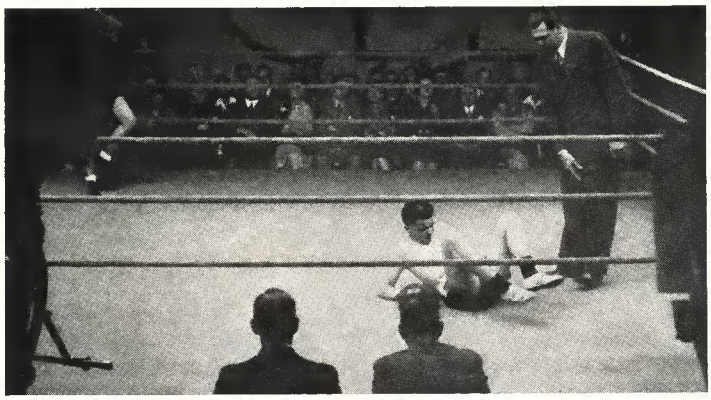
Briefly, the estimated dates of delivery indicate that the best one could hope for any system of color television to get going would be four (CBS sequential) to five (RCA simultaneous) years. But first there would be the time lag of change-over, getting into production. A chain is as strong as its weakest link; a television system gets going only with its last essential part in place. (For instance, new tele station WWDT in Detroit, The Evening News low band station, has been waiting since January 10 for its transmitter.)

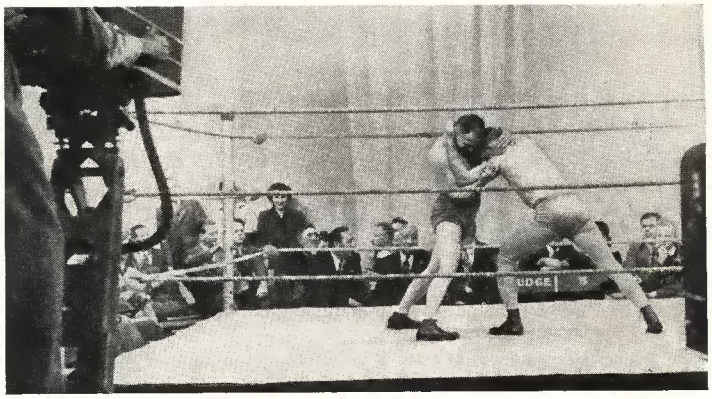
The estimated minimum times to start deliveries of commercial type UHF apparatus—remember—jigs, dies, and assembly lines have to be set up—are briefly:

	Sequential System-CBS	*Simultaneous System-RCA*
	yrs.	*yrs.*
Receivers	2 to 4½	3½ to 5
Transmitters, antennas, associated circuits	1 to 6	4 to 5½
Film Scanners—		
16mm	1 to 4	3 to 4
35mm	1½ to 4½	3 to 4
Studio cameras	2 to 4½	4 to 5
Remote field cameras	3 to 4½	4 to 5
Relay Radio links	2 to 3	2½ to 3

It must be born in mind, also, that the RCA simultaneous system is in its experimental development stages only; it is still in the laboratory.

Dr. Engstrom, speaking for RCA (he is vice president in charge of research), stated that RCA plans to "agressively develop color television." CBS's Frank Stanton is on record that his company, with an already heavy investment in color (about $2,000,000), is "not prepared to spend further substantial corporate energies in this direction (UHF color tele) should the Commission rule adversely upon your petition."





Interesting Reactions of a Housewife To Televised Sports

By CLARA A. BURKE
A Pleasantville (N. Y.) Housewife

SINCE the installation of our television set the day before the Louis-Conn fight, our basement rumpus room has needed only a box office to become VILLAGE THEATRE No. 2. But there's a law against that.

For that first big show the man of the house invited fifteen neighborhood men to view the fight. The house's lady promised to sit quietly on the highest step. With the landing of the first blow, the stags were aware of the bloodthirsty doe in their midst!

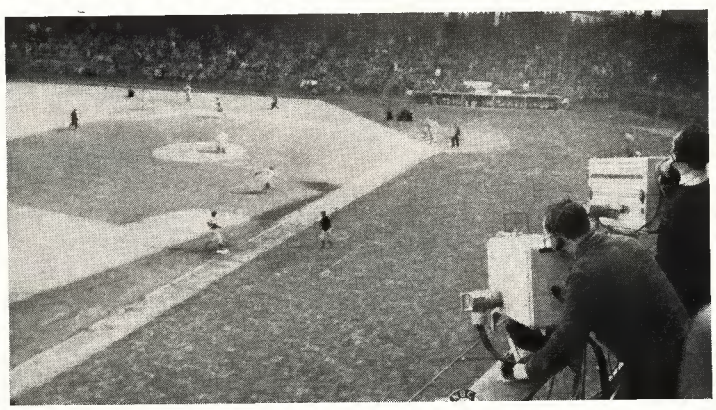
The sound in the set had not been adjusted so the regular radio was used for the blow-by-blow account. The first round was less than a minute old before everyone watching realized that the gloved hand is far faster than the spoken word. Then, as the fight progressed and the gloved hands slowed down, we heard the spoken words giving the fighters speed we did not see. Among the guests was a local priest with a keen sense of humor, who called the announcer on all his exaggerations throughout the bout. The main reaction of all those men, apart from their thrill of seeing the fight, was a keen distrust for the future of radio sports announcers' veracity.

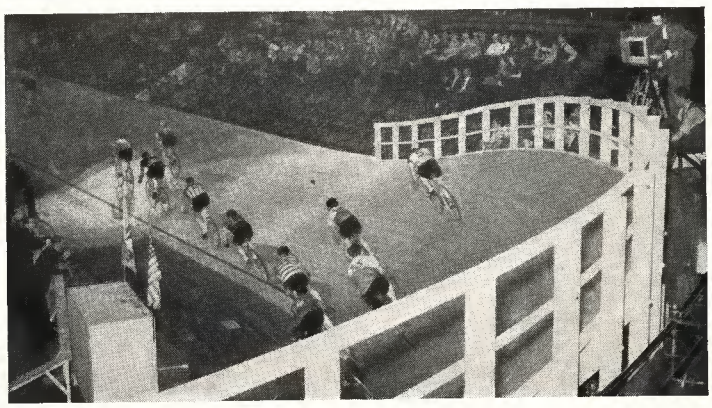
With the adjustment of the sound on our set, there came the regular television announcer's pleasant running commentaries. Perhaps it is because television is still so new an art that the announcers have not developed the stiff formality too characteristic of radio announcers. At any rate, lookers or listeners all enjoy their informal manner, with the chatty asides, and voice the hope that fuller schedules won't stereotype them.

A Baseball Fan is Born

For years I had been hearing baseball games blaring out from radios everywhere. Excepting for an exciting World Series, I could never arouse a flicker of interest. *Watching* those baseball games proves the eye more responsive than the ear. Seeing Leo Durocher in a heated argument at first base, watching him walk away still arguing to himself—cap bobbing up and down—you *see* why he is called "Lippy." The catcher behind first base, so small yet so sure of himself, you soon recognize as Bruce Edwards. The intimate camera flashes take you into their dug-out—suddenly you love "dem bums" and you are a baseball fan! Sunday afternoons the dishes waited while I dashed downstairs to see my team, each member of which I can now identify. No, not by face, for television is not that clear on anything but closeups, but by mannerisms and stature.

Weekly fight nights are open house nights at our menage and the "regulars" troop in. With the exception of a few indifferent sports fans, they all agree that watching any sports event via telecast is second to attending them. When the announcer mentioned a cut over one gladia-





tor's eye, a rabid fan expressed disappointment over not seeing the blood. Even if color television (which is promised soon) shows the gore the fans will still prefer witnessing the "in the flesh" spectacle.

The confines of a living or rumpus room inhibits the exuberance heard in the arena. At a really exciting football game one of the men kept rising from his chair, sitting suspended in air, but not a sound did he make. *At* the game he would have yelled himself hoarse. Watchers are inclined to be only a little less quiet than at the newsreel theaters. Instead of decreasing the gate receipts of sporting events, I believe television will bring new fans to the arenas. Televised sporting events may succeed in causing the breakdown of the fabulous, and scandalous, scalpers' prices. Such success would be a great favor to the whole sporting world.

Winter Sports

With the close of the baseball and football seasons, this housewife planned "catching up" on such homey duties as mending, knitting, and letter-writing—all sadly neglected since the arrival of our tele set. I hadn't reckoned with the fascination of tele-viewing an exciting basketball game. Now the neglected work piles higher while we watch basketball games. Our rumpus room is still turned into a theatre on sports nights.

Ice hockey, though, is the one sport for which we have not developed an interest, nor a following. We are never able to see the puck and the speed of the skaters is somewhat confusing. An ordinary ice show, however, is tops in tele entertainment.

For comic relief in sports-viewing we always switch to wrestling matches. Not one member of our viewing audience ever has watched them without laughing. Someone always voices a question as to the attitude of the paying attendance—whether they are taking the matches seriously or if they go for laughs.

Until the advent of television into our home, I never so much as glanced at a sports section of the daily newspapers. Now we battle for the sport pages. And after witnessing any newsmaking event, we scan the papers for comments and opinions.

Next issue our Pleasantville housewife will discuss her reactions to children's programs and video commercials.

How Public Relations Programs Will Pay Off—to Telecasters $$$

by PAUL MOWREY

National Director of Television, American Broadcasting Company

THE potentialities of television as a public relations medium—attractive to both labor and management who are anxious for public support—means additional revenue for the telecasters and provides the video industry with another answer to the critics who say television is not economically feasible.

A lot of people in and out of television have been talking about what a great salesman television is going to be. I've piped this tune now and then myself. I've told prospective sponsors that television is going to sell goods like nothing else ever has. And it's true.

However, television can sell more than just merchandise; it can and will sell ideas. Both labor and industry are going to find it the most effective medium for building public relations. Political, social and economic ideas, dramatized and documented over television, can and probably will affect the thought pattern of the nation.

Labor-Mgm't Public Relations

So far as I know, labor has not used television. Labor leaders, well aware that the struggle for better wages is not limited to the picket lines, are rapidly becoming experts in public relations. The advertising campaign put on by the United Automobile Workers during the last auto strike, the recent Nathan Report, and the film, *Deadline for Action,* are examples of labor's public relations efforts.

Industry is even more public relations minded than labor, and a few firms are beginning to use television for their messages. Business leaders know that they can't simply produce goods, sell them and go merrily on their way. They know industry has to convince most of the people that a business economy provides them with the most free, most secure and most abundant way of life. To do this job, U. S. firms are issuing pamphlets, writing articles in magazines and newspapers, and sponsoring radio programs—all dedicated to the idea that business is good for you, me and the guy next door.

Video Audience for Films

Television will deliver to labor and industry and to any other group which has gone in for public relations films the audiences they have never been able to reach, at least in satisfactory numbers. In a few years, television will be able to drop in the lap of a public relations counsel the audience of his dreams.

Both industry and labor have been turning more and more to the use of film as a public relations tool. This is a wise move. The story of industry and its service to the nation, and the story of labor and its uphill struggle, are dramatic stories. They need pictorial treatment. Film can give such stories much more punch than pamphlets, radio announcements or feature stories.

After producing a public relations film, the problem of finding an audience still remains. Business firms generally distribute films to service clubs, sales meetings, business associations and sometimes schools, libraries and small theaters. A labor organization distributes principally through other unions, and social and political organizations sympathetic to labor.

Although such systems of film distribution may eventually pile up large audiences, they are largely failures. Both labor and industry are circulating films in places where their particular public relations messages are not needed. For example: Most of the people who saw *Deadline for Action* were already solid labor supporters. In like manner, the business organizations are showing their films to audiences largely made up of other businessmen, free enterprisers from the word go.

Bringing the Story Home

In short, neither industry nor labor have succeded in getting grass roots distribution for their films—getting their message to the general public. Here, of course, is where television comes in, bringing the story into the home.

The American Broadcasting Company has experimented to some extent with public relations films, probably more than any other telecaster. We have not only put them on the air, we have produced them.

Our work, however, is just beginning. We have scraped the surface of what we know will prove to be a mine of new programs, studio and film, and new sponsors. Now we start digging.

Remote crew of Detroit News tele station, WWDT, loading cameras in the two-car mobile unit. Station wagon (nose, right) carries crew and associated equipment.

Two New Stations—and More Coming Helps Tele Outlook

BLACK-AND-WHITE commercial television, which has been stalmated and stalled for the past year, looks hopefully to a clean-cut decision by the FCC on the drawn-out, disturbing color controversy, and more hopefully to getting new video stations on the air in 1947. As of March 1, however, one year after the Commission started granting television station construction permits, only KSD-TV, the St. Louis *Post-Dispatch* station, has been completed and is on the air. It started telecasting commercially on February 8, 1947.

The low-band commercial station score, not too bright, stands as of March 1st: A total of 57 stations either telecasting or holding CPs (9 are on the air; 48 are in some stage of planning or construction). In addition, there are 15 applications on file, including the New York City applications, awaiting decision since June 1946.

The station picture though is not too gloomy. In spite of industry unrest and materials shortages, three new stations are expected to be on the air within the next two months. These are: WWDT, the Detroit *News* station which is set to telecast as soon as its ordered transmitter is delivered; WNBW, the NBC Washington, D. C., station which has been quietly constructing and equipping its studio and transmitter at the Wardman Park Hotel; and WNGA, the Chicago *Tribune* station which expects to concentrate on "remotes" until its new studio is built.

Out on the West Coast, KTLA in Hollywood has started commercial operation, being on the air six nights a week. Previously, Television Productions, Inc. (KTLA) operated experimental station W6XYZ. Also, Earle A. Anthony (KFI) is rushing construction of its Los Angeles video station, getting deliveries of equipment, and assembling a studio staff. It expects to have its new station on the air by early Summer.

Only WWDT, Detroit, like KSD-TV is bringing television service to a new area. The other stations are located in areas already enjoying television broadcasting. At present, areas with television stations include: New York City, Schenectady (N. Y.), Philadelphia, Washington, D. C., Chicago, St. Louis and Hollywood (Los Angeles). However, with stations in Baltimore, Boston, Cleveland and San Francisco scheduled to be telecasting by September 1947, most major market areas will be serviced by television.

Station interest is being bolstered by television receiver deliveries and by networking operation. Recent Radio Manufacturer Association figures show that 9,000 new sets were manufactured in December and January, and with an estimated 7,000 sets for February, this gives a total of 16,000 new receivers delivered to dealers. Most of these sets are now in homes, in addition to approximately 4,000 pre-war sets still in operation.

It is only a matter of a few years when television networks will be in service from coast-to-coast. The Illinois Bell Telephone Company announced recently that it will have coaxial cable in operation connecting Chicago eastward with Detroit and Cleveland. These two cities are terminal points for cable now in operation or being laid from New York City through Buffalo. Eastern video stations in New York, Philadelphia and Washington are operating regularly as a network, either by coaxial cable or radio relay.

With stations on the air and networks a practical reality, station managements who have been scared off by high program costs may look with relief at the recent experience of KSD-TV. Even though the station has been in operation only a short time, it started off on the right foot, calling in seasoned personnel to give it a helping hand. Experienced men and women from WBKB, from advertising agencies, and from Television Advertising Productions, Inc., a Chicago package organization, were engaged to train, work with and help the station staff put on the first week's programs. A staff of 18 people —12 with only a week's training and 6 experienced video veterans — wrote, staged, directed and produced over 20 hours of live programs. Reports indicate that the shows were of high production caliber, four "send-off" sponsors becoming interested in signing up for 13-week series. After this "baptism of fire," the regular station staff has been able to carry on like veterans.

Detroit's WWDT has a list of sponsors ready to sign for regular weekly programs as soon as the station gets under way, according to a station spokesman—these in addition to the special "kick-off week" sponsors.

With increased public interest in television and with a few new stations actually getting on the air, the black-and-white television picture looks bright, in spite of the many delays hampering commercial television.

"Art Today," a 15-min. ABC show on WPTZ featured Dutch artist Hans Van Weeren-Griek.

Tele Programs Falling Into A Rut

THE one criticism leveled against present-day television, and rightly so, is its programming—the entertainment that goes out over the air.

An analysis of a month's schedule of present operating television stations shows that programs have fallen into patterns—a few good, some bad, most of them time-fillers.

Programs of six stations were examined —WABD for January, the rest for February (WCBS-TV, WBKB, WPTZ, WRGB, and WNBT). During a total of 213 air-hours, an average per station of 8.8 hours telecasting per week, shows fell into the following seven major classifications:

Remotes—	
Special Features, 8%	32.4%
Sports, 24.4%	
Variety, including music and dance	22.8%
Cartoonists, Women's programs, etc.	3.5%
Drama	6.0%
Quiz Programs	7.0%
News, Public Service, etc.	8.5%
Film—Features, 11.2%	19.8%
Shorts, 8.6%	
	100.0%

Outstanding special features included WNBT's coverage of station WHN's radio program, *Books on Trial,* from Barbizon-Plaza Auditorium, and WCBS-TV's pick-up of the National Sportsmen Show from Grand Central Palace; WNBT's telecast of the Lincoln Day Dinner, with Harold A. Stassen as Principal speaker, from the Waldorf-Astoria Hotel.

In drama, nothing measured up to NBC's production in January of Evelyn Williams' *Thinking Aloud.* The repeat of the Lincoln excerpt, *Abe Lincoln in Illinois,* again rated high praise. Mention goes to the special production of Ben Hecht's *Miracle in the Rain* by Wes McKee of Young & Rubicam for Borden's (WNBT).

Standard Brands' *Hour Glass* was too uneven in presentation and production—one week being top entertainment, the next spotty Grade B. This hour teleshow, on WNBT since last June, has been dropped by Standard Brands together with its other show, *Dancing on Air.* It has been known that the advertising agency, J. Walter Thompson, producer of the programs, has been dissatisfied with present-day studio facilities (*Standard Brands story,* TELEVISER, Jan-Feb., 1947) which "limit and hamper" productions.

In the same "entertainment" class are CBS's *Variety Showcase* and Bristol-Myers' *Tele-Varieties*—one can never tell. An "insufficient" program pattern is being set to the industry's detriment.

With KTLA, Los Angeles, telecasting six days a week—now that it has its commercial license—and with KSD-TV in St. Louis, which went on the air Feb. 8, the program pattern set by present operating stations is being adapted. A look at KTLA's 10 to 12 hours' weekly schedule, even at this Paramount station, indicates that sports will fill most of the time. The schedule reads:

Tuesday: "Your Town"; News, Boxing
Wednesday: Talk or Feature Film
Saturday: Ice Hockey
Thursday: Basketball
Sunday: The Telefunnies; "Shopping at Home"; News; Basketball

KSD-TV, after its opening week of afternoon programs, all sponsored by local businessmen to give television a hearty send-off, has to settle down to a routine. It has no regular schedule, being on the air with auxiliary equipment. This time is being used more to "rehearse" the crews, getting the feel of video. However it, too, is turning to sports, having arranged to televise some of the home games of the St. Louis Cardinals and Browns.

Television's Challenge

WWDT, the Detroit station which is waiting for a transmitter in order to go on the air, is also thinking in terms of remote pickups. Not one new station, with the possible exception of the Los Angeles Times-Mirror (which is associated with the Pasadena Playhouse), gives "blood" to television. The Times Mirror plans to develop shows at the Playhouse's experimental television workshop.

There are sponsors looking for video vehicles—providing the script and the show measure up to good theatre. A package agency is sending out SOS's to this effect; "It seems ironic, when considering the state of television, to admit that we have sponsors waiting to spend money but not until we can show them better scripts and series than they are viewing on present-day television."

The challenge of programming must be met now.

Expert "Styling"—The Key to Better Television Pictures

By OLLIE TUCKER*
Stylist and Fashion Consultant

IF black and white video pictures are to have the clarity and brilliance required for successful entertainment, they must be "styled" as expertly as advertising photographs.

"Styling" in advertising photography means the selection of clothes, sets and accessories, actors and models, make-up and hair-do—*with an eye trained to foresee reproduction in black and white.* Only through this painstaking attention to detail — selection of clothes, props, and sets in exact tones, textures, shapes and sizes—does the picture on the magazine page attain the near-perfection demanded by advertisers. Television, with so many similar problems, has not given sufficient attention to this important phase of production.

Styling "Musts"

Many styling *musts* are being neglected in television today, with the result that many current video shows entertaining and pleasing to the eye in the studio, lose interest when viewed on a television screen. In many cases poor pictures are caused by selections of costumes, props and sets with little regard for "telegenic" qualities—for their reproduction in grey scale. Explanations in television circles are quite consistant—"There is not a sufficient number of sets distributed to interest advertisers. As a result, there are no appropriations available to do the the things in television that we can and will do *when the money is available.*"

A recent survey of television shows, made by the writer, furnished many examples of faults easy to avoid, without cost increases. For instance:

¶ A dancer's costume was in pastel pink and blue. The fabric had no sheen or other costume interest, and no contrast in tones. As a result, when telecast in black and white, the costume appeared to be a dull, faded grey. It would have cost little, if any, more to have selected a costume which reproduced well.

¶ In a dramatic serial, both ingenue and siren wore tailored medium-tone suits and dresses throughout the program. The costumes, background, furniture, drapes and even the actresses' hair and faces were so near the same tone and texture that it was difficult to get any definition. The clarity of the pictures could have been greatly increased by using a variety of tones and textures.

¶ A chorus dance number, gay and attractive in the studio, was mediocre and even dull in the viewing room. This, again, need not have been true. A photographic stylist could have costumed this dance—for the same amount of money—with a photogenic (or telegenic!) eye.

¶ Sets were conventional stage sets, some good as such, but lost in television. The architectural detail served only to make disturbing and out-of-focus patterns behind the characters. Most shows would have been more effective played before a plain cyclorama, or a greatly simplified set, with a resulting economy.

A good clear picture is "built" with variations in grey scale tones in black and white television. These tone variations must replace color interest, and without them a picture will be very dull —or "flat."

Camera Distortion

Many of the "do's" and "don't's" for advertising photography apply directly to styling for television. The stylist selects *all* elements in the picture with this question in mind—"What will this be photographed against?" In television this point will require a reading of the script and consultation with the director, since movement may put an actor here one minute and there the next. Camera angles and lighting are added photographic factors, differing from the "still" ad picture.

Anyone who presumes the camera to be like the human eye is doomed to disappointment. A set may be beautifully decorated with all the atmosphere-giving detail along the back wall—an unknowing stylist may find all this out of focus, with some insignificant object in the foreground assuming all importance. Other camera distortions often make it necessary to hang a picture crooked to make it look straight to the camera, or to seat people in queer arrangements to make them appear in correct positions. Camera distortion in television, as in photography, is one of the most important technical aspects with which a stylist, as well as a director, must be familiar.

For best results in photography, stage sets are greatly simplified. An excellent set for theatre or movie, or a beautifully decorated display room may seem very cluttered when reduced to an 8" x 10" picture. The *minimum number of pieces* that will provide the desired atmosphere is a good rule. Also, small scale pieces give best results. A love-seat can be substituted for a sofa, a pull up chair for a club chair, etc. The television stage set requires similar simplifications since it must be reduced in size and must also accomodate action.

One of the most important considerations in decorating a set for photography is dovetailing props with the costumes. A model in a medium-tone crepe dress will be "lost" sitting on a sofa of the same tone and texture. A *satin* gown in a lighter or darker tone gives good contrast.

Colors in Costumes, Sets

Colors in costumes, sets and props in "medium tones" are best. When black or extremely dark colors are used the amount of light needed to produce good definition causes light tones to be overlighted or "burned out." White and extremely light tones cause light flashes or "flares."

Variety in cloth texture can often substitute for variety in tone. If a high-lustre satin gown and a dull finish crepe gown are in exactly the same color, their texture alone will give excellent contrast. Similarly, an upholstered chair in a rough weave and a drapery in a smooth weave will reproduce with clearly defined separation—even though the color-tones are the same. Best results are obtained by taking full advantage of *both* contrast in tone-color and contrast in texture.

Patterns

When pattern is introduced, (plaids, geometrics, florals, etc.) possibilities for interesting black and white composition

**Ollie Tucker, newly appointed Merchandising Editor of* GLAMOUR *(magazine), has been in advertising photography for five years, and a free lance stylist for several years. For the past six months she has been making a study of television.*

become even greater. Very large patterns, however, are likely to be busy, while very small ones will have a "dirty" look. Some patterns which are beautiful in color are very disappointing when reduced to black and white. Often the design is completely altered by the fact that one color will photograph a much lighter grey than another. This produces a loud or "busy" effect. It is safer to select medium sized patterns, whether in clothes, wallpaper or upholstery fabrics. *Plaids, geometrics* and *stripes* are usually preferable to floral design. If florals are used it is better to avoid the all-over patterns—figures with good clear separation "come off" best.

Selecting the Clothes

"Cropping" in photography—framing in television—should be taken into account when selecting clothes. If the major shots are to be close-ups, the dress should have chief interest around the neck and shoulder line—no amount of style in the skirt will help the picture if it is to be cropped out!

In some layouts the *silhouette* of the dress must be depended on for good definition. A character in the foreground may get scarcely any front light but will be outlined against a light background. In this case the silhouette of the dress is even more important than tone or texture.

There are many minor considerations. Sequins produce flares; ostrich feathers look like fuzz; fine small scale decorations (embroidery, lace etc.) do not "come off." These points and many others are learned by trial and error by the stylist in cooperation with photographer, cameraman and dark room men—in television, with the director, cameraman and technical director.

Casting

Casting for television must, of necessity, produce a new species—an "actor model" with the photogenic qualities of a model and the acting ability of an actor. Television will not have the advantages of motion pictures and ad photos—editing in the cutting room or retouching in the dark room.

Facial bone structure, "sparkle," grace, regular features and other points determine the photogenic qualities of a model. Many attractive girls with smooth rounded features are poor photogenic subjects, while others less attractive to the eye, with good bone structure, may make excellent models. The camera adds 15 lbs. to the weight of the average model. Only a platinum blonde can be counted on to photograph as a blonde. A natural blonde or an ash blonde will usually become a brunette on the print or receiver screen. It is safer to avoid dark brunettes, except for special skits, because lighting them is difficult.

Importance of Styling

The quality of the television picture—definition, clarity, brilliance—quite apart from subject matter, script, or talent, is of paramount importance to television today. The picture on the screen or the show, admittedly not good today, is necessarily the chief criterion by which television is judged. It behooves the booster of television to see that *every picture going over the air* is correctly styled. Styling cannot make a good show out of a bad one, but the lack of proper styling can unquestionably make a mediocre show of one which is otherwise good.

An inevitable conclusion from the foregoing is that television—far from being unable to afford *styling* at this point—can hardly afford to be without it.

Some people in television are keenly aware of the present lack of styling, and are planning to lure top designers for costumes and sets from the stage and screen. This procedure will not necessarily result in immediate good video pictures. Since stage designers may not understand photography, their work may be full of mistakes for television. Similarly, while movie designers are thoroughly schooled in photography, they are likely to be quite unfamiliar with some of the problems involved in television—particularly the use of a screen as small as six by eight inches. For example, many spectacles involving large numbers of people, while very effective on a theatre screen, become dull and confusing on a video screen. The type of picture that will reach maximum effectiveness on a small video screen will be similar in styling and composition to a good advertising photograph.

Variations of tone-color and patterns make this a well-styled picture for the B & W camera.

Television Workshop of Philadelphia

THE Television Workshop of New York, founded in 1943, has announced the establishment of the Television Workshop of Philadelphia, at 600 N. Broad Street.

Robert Jawer, of Merion, Penn., who first became associated with TW-NY in Feb., 1946, to become program traffic manager a year later, is Executive Director of the Philadelphia TW.

Like the TW-NY, the Philadelphia TW will produce experimental package programs and conduct courses in television, serving Baltimore and Washington as well as Philadelphia.

Ernest Walling of WPTZ, Roy Meredith of WPEN, Dave Arons of Gimbel's, are associated with the workshop as instructors.

You Are Cordially Invited to Attend

TELEVISER'S

2nd Annual Two-Day

TELEVISION INSTITUTE

AND

INDUSTRY TRADE SHOW

HOTEL COMMODORE
NEW YORK CITY

APRIL 14-15, 1947

Costs! Programs! Films! Remotes!
New Stations! Equipment! Sponsors!

Panels • Seminars • Demonstrations • Exhibits
Displays • Two Luncheons

REGISTRATION FEE, $12.50. ADMISSION TO ALL PANELS, SEMINARS, STUDIO TOURS, AND 2 LUNCHEONS INCLUDED. REGISTRATION FEE, $7.50 WITHOUT LUNCHEONS

For Reservations, Write

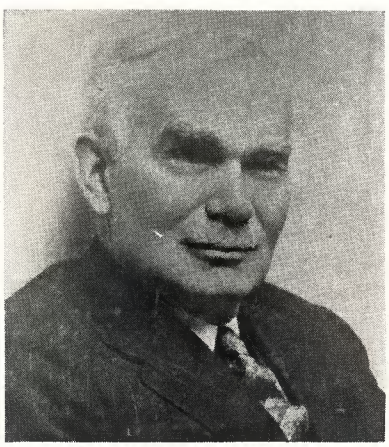
THE TELEVISER

11 W. FORTY-SECOND STREET
NEW YORK 18, NEW YORK

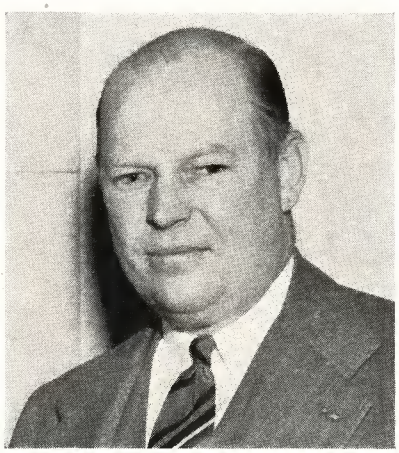
"MEETING TELEVISION'S CHALLENGE" TO KEYNOTE TELEVISION INSTITUTE;

DR. ALFRED N. GOLDSMITH
Consultant Television Engineer
Chairman, Man'ge'mt Panel

J. R. POPPELE
Pres., Television Broad. Assoc.
Luncheon Speaker



DR. LEE de FOREST
Vice-Pres., Amer. Tele. Labs.
Luncheon Speaker



DR. ALLEN B. DUMONT
Pres., Allen B. DuMont Labs., Inc.
Guest-of-Honor

C. E. HOOPER
Audience Research Expert
Luncheon Speaker

PAUL RAIBOURN
Pres., Television Productions, Inc.
Guest-of-Honor and Speaker

MONDAY, APRIL 14

Registration, 9-10 AM

Morning Sessions (10 AM to Noon)

1. PRODUCTION PANEL: Studio Shows—*(West Ballroom)*

THOMAS H. HUTCHINSON, *Chairman*

1. Which Sound Programs Can Be Successfully Converted to Television?
2. Putting Showmanship into Programs
3. What Are the Tricks of Better Production?
4. What Should Every Producer and Director Know?
5. How Production Costs Can Be Cut

II. STATION OPERATION PANEL *(Room A)*

DR. ALFRED N. GOLDSMITH, *Chairman*

1. What Problems Face New Stations?
2. How to Plan for Your Community
3. What About Unions?
4. How Can the Cost Problem Be Licked?
5. What About Color?

III. LUNCHEON (12:15 to 2 PM) *Grand Ballroom*

DR. ALFRED N. GOLDSMITH, *Toastmaster*
J. R. POPPELE, *Co-Toastmaster*

Guests of Honor:
Dr. Lee de Forest
Dr. Allen B. DuMont
Capt. W. C. Eddy
Ernest B. Loveman
Paul Raibourn
C. E. Hooper
George Shupert
Mrs. Clara Burke
Will Baltin
Harry R. Lubcke

Afternoon Sessions (2 PM to 4:30 PM)

IV. PRODUCTION PANEL: Remote Pick-Ups *(West Ballroom)*

THOMAS H. HUTCHINSON, *Chairman*

1. Role of "Remotes" in Programming
2. Problems of Doing Remotes
3. How a Sponsor Uses Remotes
4. Personnel for Remotes
5. Equipment for Remotes

V. STATION MANAGEMENT PANEL *(Room A)*

DR. ALFRED N. GOLDSMITH, *Chairman*

1. How About the Small Stations?
2. Problems of Equipping a Station Today
3. Operating Costs and Budget Problems
4. Training Operating & Program Personnel
5. Setting Up a Rate Card

COUNTRY'S VIDEO EXPERTS GATHERING APRIL 14, HOTEL COMMODORE, NEW YORK

TUESDAY, APRIL 15

Registration, 9-10 AM

Morning Sessions (10 AM to 12 Noon)

1. PROGRAMMING PANEL: Films *(West Ballroom)*

IRWIN A. SHANE, *Chairman*

1. What is Film's Role in Television?
2. Putting Showmanship into Television Films
3. News, Documentary, & Special Events Films
4. What to Keep in Mind When Editing Film for Video?
5. Setting Up a Film Department

II. ADVERTISING PANEL *(Room A)*

LEE COOLEY, *Chairman*

1. An Agency's Experience in Television
2. Television Commercials Need Improving
3. Problems of Preparing Good Visual Commercials
4. The Television Serial
5. What About Commercial Films?

III. LUNCHEON (12:15 to 2:00 PM) *Grand Ballroom*

J. R. POPPELE, *Toastmaster*

1. Five-minute reports on Television from Chicago, Detroit, Minneapolis, St. Louis, Washington, D. C. and other centers.
2. Presentation of Televiser Production Awards

Afternoon Sessions (2 PM to 4:30 PM)

IV. PRODUCTION DEMONSTRATION *(West Ballroom)*

IRWIN A. SHANE, *Chairman*

1. Rehearsal of "Guess-A-Song," a half-hour audience participation show sponsored by *Televiser*, with actors in full costume and make-up. Members of the audience will have the opportunity to operate dummy cameras, call shots and ask questions of Television Workshop staff directors and production assistants.

   A question-and-answer on all phases of television production will immediately follow the demonstration.
2. Set-dressing and styling demonstration

V. SEMINAR ROUND-TABLES

(Limited to 20 persons each)

1. Writing (2:15 PM to 3:15 PM) Room E
2. Advertising (2:15 PM to 3:15 PM) Room F
3. Station Problems (3:15 PM to 4:30 PM) Room E
4. Television for Retailers (3:30 PM to 4:30 PM) Room F

ERNEST B. LOVEMAN
V.P., Philco Tele. Broad. Corp.
Guest-of-Honor and Speaker

RALPH AUSTRIAN
Pres., RKO Tele. Corp.
Member, Advertising Panel

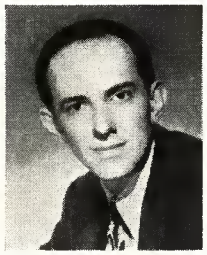
PAUL MOWREY
Nat'l Tele Dir., ABC-Television
Member, Station Operation Panel

LEE COOLEY
Tele Director, McCann-Erickson
Chairman, Advertising Panel

GEORGE SHUPERT
Pres., American Television Society
Guest-of-Honor

HARVEY MARLOWE
Exec. Dir., ABC-Television
Member, Production Panel

"ON-THE-JOB" PRODUCERS, DIRECTORS & MANAGEMENT TO DISCUSS PROBLEMS



RUDY BRETZ
Film Ed. WCBS-TV
Prod. Panel—Studio

CLARA BURKE
Housewife-Viewer
Luncheon—Apr. 14

JOSE diDONATO
Doherty-Clifford-
Shenf'd. (Adv. Panel)

C. J. DURBAN
Ass't Adv. Mgr.
U. S. Rubber Co.

CAPT. W. E. EDDY
Mgr., WBKB—Chicago
Management Panel

DAVID ARONS, television director, Gimbel's Phila. Chairman: "Television for Retailers" Roundtable, Tues., 3:30 pm.

RALPH AUSTRIAN, pres., RKO Television Corp. Speaker: "What About Commercial Films?"; Advertising Panel.

HARRY BANNISTER, Gen'l Mgr., Station WWDT, Detroit. Speaker: "Problems Facing New Stations"; Station Mgn't Panel.

RUDY BRETZ, film editor, CBS Television, New York. Speaker: "Does the Tele Drama Have a Future?"; Prod. Panel.

PHILIP CALDWELL, sales mgr., electronics dept. General Electric Co. Speaker: "Equipping a Station Today." Mgm't P'l.

LEE COOLEY, television director, McCann-Erickson, New York. Chairman, Advertising Panel, Tuesday, 10 am to Noon.

JOSE di DONATO, television director, Doherty-Clifford-Shenfield. Speaker: "Our Agency's Experience." Advert'g Panel.

JUDY DUPUY, editor, "The Televiser." Speaker: "Training Production Personnel." Mgem't Panel. Tues., 2:15 pm, Room A.

CHAS. J. DURBAN, ass't ad mgr., U. S. Rubber Co. Speaker: "What is Wrong with Video Commc'ls." Adv. Panel, Tues.

C. E. HOOPER, audience research expert. Speaker: "The Audience Speaks." Luncheon, Monday, 12:15 pm.

MAX FLEISCHER, veteran film producer. Speaker: "Putting Showmanship into Programs." Prod. Panel; Mon., 10 am.

DR. ALFRED N. GOLDSMITH, engineering consultant. Toastmaster, Luncheon, Monday, 12:15-2 pm, Main Ballroom.

JUDY DUPUY
Editor, "Televiser"
Management Panel

T. H. HUTCHINSON
Tele Prod.-Author
Production Panel

"BUD" GAMBLE
Tele Producer
Prod. Panel—Studio

CHET KULESZA
Tele Supv., BBD&O
Advertsing Panel

HARRY A. MACKEY
U. S. Rubber Co.
Prod. Panel—Remotes

THOMAS H. HUTCHINSON, author of *"Here is Television."* Chairman, Prod. Panel, Mon.

CHET KULESZA, television supervisor, B.B.D.&O. Speaker: "Preparing Good Visual Commercials." Tues. 10 am.

DAVID P. LEWIS, television director, Caples Agency. Speaker: "Our Television Serial." Advt's Panel. Tuesday, 10 am.

HARRY A. MACKEY, television producer, U. S. Rubber Co. Speaker: "How Our Co. Uses Remotes." Production Panel.

HARVEY MARLOWE, exec. prod., Amer. Broad. Co. Speaker: "Converting Radio Programs to Television." Prod. Panel.

PAUL MOWREY Tele Director, American Broad. Co. Speaker: "Licking the Cost Problem." Management Panel. Monday.

JACK POPPELE, Pres., TBA. Guest - of - Honor, Luncheon, Mon. 12:15 pm, Main Ballroom. Speaker; Toastmaster, Tue.

RICHARD RAWLES, Operations mgr. Amer. Broad. Co. Speaker: "Operating Costs and Budget Problems." Mgm't Pl.

ALBERT PREISMAN, v.p. CREI, Wash., D. C. Speaker: "Training Operating Personnel." Management Panel. Monday.

HELEN RHODES, prog. mgr., WRGB Schenectady, Speaker: "What Every Producer Should Know." Prod. P'l. Monday.

EDWARD STASHEFF, writer. Chairman: "Writer's Roundtable." Tuesday, 2:15-3:15 pm.

CLARENCE THOMAN, dir., and ERNEST WALLING, mgr., WPTZ, Phila. Co-Speakers: "Problems of Doing Remotes," Prod. Panel, Monday, 2:15 pm.

RICHARD RAWLES
Op'r. Mgr., ABC-Tele
Management Panel

HELEN RHODES
Prod. Mgr., WRGB
Production Panel

IRWIN A. SHANE
Pub., "Televiser"
Prod. Panel—Films

EDWARD STASHEFF
Freelance Writer
Writer's Roundtable

ERNEST WALLING
Prog. Mgr., WPTZ
Prod. Panel—Remotes

A Hollywood Technician's Views of Television

By WM. W. BROCKWAY, M. Sc.

TELEVISION is both radio and motion pictures. Therefore, the techniques of television are based upon known techniques of both industries and video is slowly evolving techniques of its own. It is the problem of developing these techniques that challenges the ingenuity of all persons now directly engaged in motion picture and radio production, and in television. But the industry should not place too much emphasis on the "how"—it is the visual result that is important.

Anyone associated with motion pictures when sound was introduced in 1929 will not forget the confusion caused by the over emphasis placed upon technical problems. We are sure to witness the same type of confusion in television production, only more so. The technician will be overly conscientious in an attempt to achieve perfection at the start. The creative artist will be subordinate to the technician until the inevitable simplification of operational techniques is brought about by intelligent cooperation between the technician and the creative artist.

The Technician's Problem

The creative artist will visualize a "wipe" to produce a desired subjective time transition in a television program. The technician will maintain that a "wipe" can only be accomplished by complex optical methods, and that some other form of "story telling" should be used. The creative artist does not understand why he cannot use the effective story transitions that are common to the motion picture art. The technician does not see why such techniques are needed, particularly if the method employed to produce the desired effect is technically complex. Should the creative artist accept the dictate of the technician, or should he insist upon the "wipe"? Eventually this question will be answered as it was in sound motion pictures and radio—simplification of technical controls.

**William W. Brockway, M.Sc., has been a sound technician at Metro-Goldwyn-Mayer Studios for many years, a consulting electronic engineer (Fritz Burns Corp), and a screen writer.*

The largest problem facing the television production facilities engineer is to simplify existing control methods and to develop means of giving the creative artist the tools to work with that are now common to most of the other technological arts.

The television engineer should not limit his thinking in terms of optical solutions or by adapting past methods of producing visual effects. He should try to produce the desired visual effects by electronic methods. Once the visual image has been translated into electrical currents, more means of control are available to control the image than could ever be accomplished by optical means.

One of the real problems of television as a commercial product is cost. The cost of a live program can be materially reduced if the cost of sets and stage space were reduced. How about "electronic process methods as a solution for this problem? Motion Pictures employ process methods to solve just such a problem. A photograph of the desired background is projected upon a screen behind the desired action and the action and background is then photographed as a composite. In television, this same technique can be employed but the background and action can be combined electronically rather than optically.

Let's take another example of some of the problems that the television engineer must solve to meet the demands of the creative artist. This problem again involves cost. In motion pictures, it is not uncommon to photograph a scene involving a large set wherein a section of the set is optically blanked out. The missing portion of the set is filled in at a later date by photographing a matched miniature painting. A complete picture is thereby produced. Can television accomplish this feat? The answer is yes if the engineer will look to electronic circuits* and not to optical solutions.

All this implies that the future is bright for the television engineer who is willing to recognize the demands of the creative artist and who will work to produce the desired effects by simple methods.

*Patent application—Serial No. 577,437 Inventor, Wm. W. Brockway.

Besides providing the basic techniques of the visual arts, Hollywood is planning a very active part in television.

Six of the seven applicants for commercial television stations in Los Angeles were recently granted construction permits. The Paramount station, KTLA (former experimental station W6XYZ) is already on a six day telecasting schedule. The experimental station of Don Lee Broadcasting, W6XAO, already has an adequate operating personnel but is on the air currently only one night a week. It is waiting for its commercial CP. Besides these active television stations, CP's were granted to Earle C. Anthony, National Broadcasting Company, American Broadcasting Company, Times-Mirror Company, and Dorothy C. Thackery (New York *Post*). Most of these stations are expected to be on the air by the end of 1947 or early 1948.

Eventually all the television stations in Southern California will be located upon the high mountain areas that run parallel to the Pacific coast line. Most of the above mentioned applicants as well as W6XAO and KTLA have secured transmitter sites near Mt. Wilson. The large flat areas that spread out around Mt. Wilson extend from Santa Barbara to San Diego. Los Angeles is ideally situated for television reception. The local situation for television broadcasting is ideal as far as coverage is concerned. Seven to ten million people can be reached without relay operation.

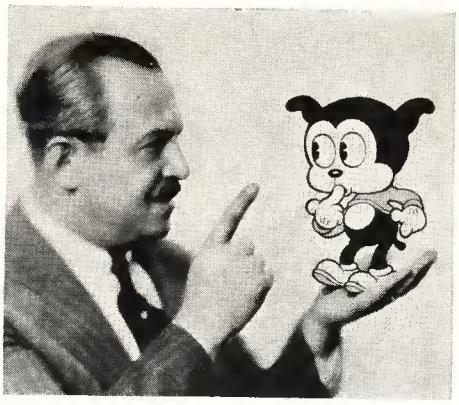
Picture Appreciation

With the exception of one motion picture studio, Paramount, very little if any direct television activity or interest is apparent on the part of the major motion picture studios in Hollywood. The reason for such lack of interest is hard to explain.

The motion picture studios are in the business of providing scientific entertainment and as such have developed techniques that are valuable to television programming. The motion picture studios have the technical "know how" that is required for successful commercial television programming. The motion picture studios have the facilities for television programming, such as sets and sound stage space. A television program will not compete with a good motion picture but will build an appreciation for good visual entertainment in the picture audience.

PICTURE SHOWMANSHIP

By MAX FLEISCHER*



*Max Fleischer, veteran film cartoon producer and creator of "Betty Boop," etc., has turned his attention to problem of showmanship in television programs and commercials.

Part II: *The Seven Languages of Showmanship*

INCLUDING the use of sound, showmanship in any presentation is achieved mainly by the ingenious employment of seven languages or elements.

These seven languages of the show have been expressed in a variety of terms. However, the elements are readily recognizable under the following designations:

1. Pantomime
2. Facial Expression
3. Physical Motion
4. Color
5. Composition (Scenic)
6. Lighting
7. Words and Sound Effects

The showman must regard the seven elements as seven distinct methods for the transmission of inspiration or interpretation from his brain to the mind of the observer. The observer reacts to any combination of these elements — sometimes strongly, sometimes passively, depending upon how a picture is presented, how it appeals to his emotions.

While the use of words or sound is important, other means of expression, though silent, play extremely influential roles in the presentation of a show. The showman, well aware of the power of words which may be devised to induce an infinite variety of moods, is also aware of the fact that, while some remarks may "cut like steel," action will often cut deeper than the sharpest words.

In the face of such facts, the apparent lack of interest by the major motion picture producing companies is unanswerable. It probably remains for the creative artists in Hollywood to allign themselves, to bring to it their skills to develop the sister art.

The showman considers the value of each element. For instance:

Facial expressions may, at times speak with more depth than words, action, or a combination of both.

Physical movements also possess the power of self-expression. The mere movement of hands, even to the finger tips, may be particularly revealing.

The importance of color, as an expressive element, is not underestimated by the showman. This is true when employed as contrasting shades in black and white media, or as "color" in the theatre or in technicolor films.

The showman devises scenic compositions designed to support the mood as well as locale of his presentation.

While the presentation or show is in progress, the seven principle elements virtually speak their parts in a variety of combinations, and frequently, all seven speak in smooth, rhythmic unison, not only to the eye and ear but to the imagination as well. As an example, suppose we imagine a simple, romantic scene in which the following words are used.

"Nothing matters now, Mary — but you."

It is quite obvious to the showman that such words are best presented in slow tempo and in very delicate tone, bordering on a whisper. The scenic composition and lighting should conform to the delicacy of the words. Pantomime, facial expression and movements of the performers must conform to the required delicacy as well. Here we have a picture that causes strong reaction in the observer, caused not only by the actual picture he is seeing, but also by the secondary pictures which the situation suggests to his mind.

While in life all the conditions and circumstances designed by the showman may not occur exactly as presented, the planned sequence, nevertheless, is highly acceptable since it actually and truthfully expresses the emotional effect experienced by the couple involved. This result may be described as "idealization," in which the observer is made fully aware of the circumstance, general appearance, plus the romantic imaginations of the persons involved in the sequence.

If we permit ourselves a little exag-

(Continued on Page 32)

Members of French Mission, here to study U. S. video, watch WRGB-GE control room operation.

The Dance on Television

Excerpts from Judy Dupuy's book, "Television Show Business" published by General Electric Co., Schenectady, N. Y. Third in a series.

DEVOTEES of the dance seem to feel that the dance is ideal for television. Television does open up a new stage for the dance but the average routine for the ballet, night club or theater dance is too rapid and covers too large a performance area. The experience at WRGB (and at WCBS-TV) during the past several years bears this out. However, video dance programs indicate that the dance to be made good television requires a new choreography arranged to conform with the rules and regulations of the video medium. Primarily, this means dances designed for close-space performance and restricted vertical movement, with calculated action planned for the camera. To televise the dance requires expert cameramen who can pan smoothly and continuously while on the air and at the same time keep the dancer always in focus. When it comes to the ballet or group dance the problem of the small field of the camera lens is an extra hurdle.

This need for especially planned dance routines for television has been emphasized again and again. When a ballroom dance program was attempted, to show the graceful movement and rhythm of the dance, it was found that the fast whirls and dips were hard to follow on close-ups. Consequently, the producer had to resort to many long shots to hold the full figures of the dancers. As a result much of the dance nuances were lost. Even on long shots, the dancers occasionally left the camera behind and a momentary shot of an empty floor went on the air.

The WRGB studio had only moderate success in telecasting the ballet adapted for television. Productions were rehearsed for cameras but in performance dancers did not stay confined to the chalk-marked floor space. Trained for stage routines, they covered so much territory that they were often out of camera reach. This experience showed the need for many camera rehearsals so that the cameramen will be as familiar with the routine as the dancers themselves. Thus the cameramen as well as the producer can anticipate the dancer's movements and be ready for camera takes.

An interesting technique to introduce the ballet line was found to be the oblique entrance—each dancer coming into camera for a momentary close-up, then whirling off camera, allowing viewers to see the dancers on close-up and at the same time creating an effective picture.

The ballet, folk dancing, rhumbas, tap dancing and oriental dances are excellent for television—the dances of the East particularly, since much of the rhythm is expressed by hands and arms, allowing for close-up camera work.

About one-third of the dance programs offered over the Schenectady station were rated as "good" by televiewers. Tap, ballet, square dances, jitterbugging and acrobatic dancing were particularly enjoyed. Acrobatic dancing can be televised effectively since the dancer's movements are usually spectacular and performed on the proverbial "dime." In fact a camera eye-view of an acrobatic dance is more revealing than a stage performance.

In a specialty dance program, a pony chorus dressed in brief shorts and blouses went through their "Rockette" routine and presented an engaging floor show from the studio point of view. But the television camera with its intimate picture quality emphasized the girls' bare thighs in panning shots and gave the routine a burlesque flavor. This is a point producers must watch for in dance programs.

Both lighting and stage sets are important factors in any television program but lighting is even more important for modeling, silhouetting and highlighting dancers. The problem of spotlighting dancers must be solved. Lightmen must be rehearsed and cued for every dance for good picture results to prevent light flares from getting into pictures when cameras are being panned rapidly to follow a dance. Lightmen must be on their toes to avoid this.

Stage settings for a television dance program can use a stylized background to give the effect of a Grecian garden, a simulated night club, or simple drapes. For ease of camera coverage the studio floor has been chalk-marked for the dancing area but artists invariably go off set. The floor itself can be utilized as part of the dance setting. (Ed: This has been done successfully at WCBS-TV.)

Choreography for Television

Each dance program telecast has emphasized the need for a choreography especially designed for television. Basic television dance technique should conform to these factors:

¶ The dance routine should be planned for camera performance in a confined space, limiting sweeping horizontal movement.

¶ The choreography of the ballet, folk dance or chorus routine should be designed for close-group action and for camera close-up.

¶ Theme interest in the ballet can be sustained by the premiere ballerina or by

A group of artists dance, play and sing for the BBC cameras. Note: Close groupings.

singling out specific couples for close-ups. Long shots of groups show the over-all effect of the dance but lose interest if held too long because of the inability of viewers to see details. This limitation of the long-shot must be considered and used in intriguing picture sequences with close-ups and medium close-ups of solo dancers or individual line members to personalize the dance rhythm.

Vertical Movement

¶ Vertical movement, such as tossing a partner into the air or jumping, cannot be covered adequately by the television camera without perfectly timed rehearsals and performers adhering to the routine established. What generally happens even in long shots is a momentary view of disembodied feet or torso until the dancer lands back into the picture. This adds an unintentional grotesque note to a difficult and probably well-executed step. The director of the dance must consider this restriction in conforming the art of the dance to television.

¶ Solo dancers are easier for the camera to follow even with modified night club or stage routines. When they are trained with special television routines they should be definitely video appealing.

¶ Costuming is important. Costumes should lend grace and beauty to the dance and should accent the flavor of the music. The picturesque costumes worn for most dances, such as the colorful Spanish costumes for the rhumba or the conga, the Hawaiian grass skirts for the hula, native dress for folk dances and gay costumes for chorus routines, add to the visual interest of the performance. Costuming a chorus requires particular attention. What may look pleasing on the studio floor may be turned into burlesque by the intimate television picture.

¶ Dance programs must be rehearsed before the cameras. The cameramen should know the routine as well as the artists so that they can anticipate the dancers' movements.

Television and the Dance

Television and the dance present a mutual challenge: The television producer must evolve a camera technique to catch all the nuances of choreographic movement; the dance finds its challenge in the limited field of the television camera. What is certain to evolve is a new dance form, one that is intimate, personalized and acceptable to all members of the family—the viewing audience.

Fashion Commercial (live) for Lytton's dep't store, produced by Ruthrauff & Ryan, Chicago.

Old & New Tele Sponsors

THE secrecy with which agencies and advertisers are veiling their television plans is equalled only by the cloak with which the atomic experiments were kept under wraps. Most top ad agencies —now that receiver circulation is around the '47 corner—are readying teleshows for clients, checking available station time. Sponsors are getting into video! Television receivers are coming off the line.

Kraft Foods is sponsoring a full hour show, 9 to 10 p.m. on WNBT, right opposite its own radio show, starting May 1st. Agency, J. Walter Thompson, and the client are talking about a dramatic show, or possibly a variety program now that Eddie Mayehoff is available. Mayehoff, under contract to J. Walter was with Standard Brands' *Hour Glass*. Standard Brands has dropped all television at this time because of "budget."

Procter & Gamble and General Mills have set aside video money (about $200,000 each) for television experimentation in 1947. Dancer—Fitzgerald—Sample is busy lining up tele outlets for General Mills which plans to place its home economist "Betty Crocker," its first radio program of twenty years ago, on every tele station in the country, at a limited amount of expenditure. (The company owns the "Betty Crocker" name). Some contracts have been tentatively set, it was learned, but the ad agency and client have not been able to come to terms with NBC because they feel that NBC's rate card is too high in comparison with the rest of the field. NBC, on the other hand, feels it is delivering the Number One audience in the Number One market and believes there is no basis of comparison between it and any other station, rate-wise.

Foote, Cone and Belding is handling the Procter & Gamble account (Compton agency getting no part of it at this time). P & G is getting into the picture, supposedly for a new product. Lever Brothers, its chief competitor, has already explored the possibilities of television, having been on television a year or two ago testing video versions of its radio daytime serials.

McCann-Erickson is readying teleshows for a number of clients, principally Swift & Co., according to Lee Cooley, tele chief. Agency has taken an option on *The Homemakers' Club,* package featuring Jinx Falkenburg and Tex McCrary.

B.B.D.&O. (North Star Blankets, General Mills Appliances, Wildroot), Duane Jones, Geyer, Newell & Ganger—to mention a few ad agencies are planning tele shows for clients, checking on station time. B.B.D.&O. is putting on a one-shot for General Mills Appliance on WABD-DuMont, tentatively set for April 22. These are just a few agencies and clients ready to climb upon the video bandwagon, when and if.

Baseball Sponsorship

At this time, only CBS has sold sponsorship to its baseball video package, the Brooklyn Dodgers (Dem Bums). Dual sponsorship is being shared by General Foods (a big radio advertiser) and Ford. Ford is also sponsoring the Chicago Cubs over WBKB, on a share sponsorship basis although a second sponsor hasn't been signed up as yet. DuMont is offering the New York Yankees for single, dual, or triple sponsorship—although it prefers one client. NBC, at press time, has made no mention of a client for the New York Giants, its baseball attraction.

Increased interest in television might be traced to the trickling stream of receivers reaching the market, the newspaper and slick magazine advertising by RCA Victor and DuMont, General Electric's promised receivers for the immediate present, and Philco's front-projection bright-image model which has aroused great interest. (reportedly costing $600). Further, Philco is supposed to have under wraps two low-priced table models which are now being manufactured and will be displayed to dealers in May.

RCA is the only manufacturer making a concerted effort to get television receivers on the market at this time. Since production began in October-November of last year, an estimated total of 10,000 sets have been put into the hands of dealers. General Electric has announced that it is bringing out a console set, possibly within the next month or two. Viewtone has turned out over 3,000 sets.

It is conservatively estimated by trade sources that there will be 100,000 television receivers on the market by September, and 200,000 by the end of 1947. By the end of 1948, if there are no hitches in schedules, 1,000,000 television sets should be in operation in video areas.

Television market areas are opening up, and farsighted advertisers are looking into the possibilities of video.

(See EDITORIAL on next page)

EDITORIAL

ONE of television's top sponsors recently dropped a bombshell in the industry! After months of being on the air with one of television's most widely known and discussed shows, the sponsor suddenly dropped it, together with 1½ hours of air time—this, after spending thousands of dollars to experiment with the video medium.

The corporation dropped video because of budget but, according to reports, the sponsor left with a "bad taste," not for the medium itself (it is unhappy because it is losing its time option) but for today's limited and often very inadequate studio facilities. Producers of costly shows expect sound stages, multiple cameras, lights, special effects and rehearsal studios with equipment. They expect these facilities as a matter of course and television stations, particularly those in New York and Los Angeles, the talent and production centers, are going to have to face this demand by sponsors sooner or later. Today's bandbox television studios have served their experimental purposes.

Another cause of "bad taste" for television, according to advertising agency men working in the various studios, is the "attitude" and "we don't do that" edict of station directors who handle shows once they are brought into the studios. Stations who have set sights on retaining studio control of programs, are forcing a "war of control" by the attitude of working staffs which reflect management, according to these same agency men. Many agency men have complained that they were told to go "sit in the client's booth" while the station directors aired sponsors' shows.

The challenge of commercial television is here and stations must look first to the attitude and cooperation of their staffs . . . and second, to facilities.

Commercial Shows During March

PROGRAM — START, DURATION	SPONSOR	AGENCY

WABD—DuMont, New York, N. Y.

WABD DuMont was off the air during February and March, installing a new transmitter. It expects to be back telecasting programs on April 1.

WBKB—Balaban & Katz, Chicago, Illinois

Telequizicalls, home audience telephone quiz; Fri. 8 pm.	Commonwealth Edison	Direct
"Live" Time Spot, Sundays	Elgin Watch Co.	J. Walter Thompson
Tele-Chats, Fri. 7:30 pm.	The Fair Store.	Ivan Hill
Hockey games, Wed. 8:30-11 pm; Nov. 24, 1946 to Mar. 16, 1947.	General Mills; ABC	Knox Reeves or Dancer Fitzgerald & Sample
Hockey or Wrestling, Sun. 8-30-11 pm; Nov. 24, 1946 to Mar. 9, 1947. ABC	Henry C. Lytton & Sons; ABC	Ruthrauff & Ryan
Special Program, daily, 12 noon-3 pm; Nov. 25, 1946. For RCA Victor dealers.	RCA-Victor dealers Pool Sponsorship	Direct

WCBS-TV—CBS, New York, N. Y.

Time signals, Nov. 6, 1946, 52 weeks.	Benrus Watch Co.	Young & Rubicam
Weather report, (60 sec.) three times weekly; Sept. 15, 1946, 52 weeks.	Borden Co. (Reid Ice Cream)	Doherty, Clifford & Shenfield
King's Party Line, audience participation, Sun. 8:30-9 pm; Jan. 12, 1947, 39 wks.	Bristol-Myers Co. (Ipana & Vitalis)	Doherty, Clifford & Shenfield
Time signals, Aug. 22, 1946, 52 weeks.	Bulova Watch Co.	Biow Co.
Time signals, Jan. 16, 1946, 52 weeks.	Elgin Watch Co.	J. W. Thompson
Sports and events at Madison Square Garden, not boxing; Sept. 28, '46, 52 wks.	Ford Motor Co.	J. W. Thompson
Time signals, Apr. 3, 1946, 52 weeks.	Gruen Watch Co.	McCann-Erickson
Television News, Thurs. 8:15 pm; June 20, 1946, 52 weeks.	Gulf Oil Corp.	Young & Rubicam

WNBT—NBC, New York, N. Y.

Weather film cartoon; Oct. 5, '46; 26 wks.	Botany Worsted Mills	Silberstein-Goldsmith
I Love to Eat, with James Beard, Fri. 8:30-8:45 pm; Dec. 13, 1946, 13 wks.	Borden Co.	Young & Rubicam
Tele-Varieties, Sun. 8:15-8:30 pm; Dec. 8, 1946, 13 weeks (Network).	Bristol-Myers (Trushay and Minit-Rub)	Young & Rubicam
Time signals; Sept. 5, 1946, 26 weeks	Bulova Watch Co.	Biow Co.
Time signals; Oct. 6, 1946, 26 weeks.	Elgin National Watch	J. W. Thompson
Voice of Firesotne Televues, film; Mon. 9-10-9:20 pm; (Network).	Firestone Tire & Rubber Co.	Sweeney & James
Educational films, Mon. 8-8:15 pm; Sept. 30, 1946. 26 weeks.	Ford Motor Co.	J. W. Thompson
Boxing from Madison Square Garden and St. Nicholas Arena, Mon. & Fri. 10 pm; Feature Bout. (Network).	Gillette Safety Razor Co.	Maxon, Inc.
You Are an Artist, with Jon Gnagy, Thurs. 9-9:10 pm; Dec. 12, 1946, 26 weeks. (Network).	Gulf Refining Co.	Young & Rubicam
World in Your Home, film, Fri. 8:46-9 pm.	RCA Victor	J. W. Thompson
Hour Glass, variety, Thurs. 8-9 pm; May 9, 1946 to date, 52 weeks.	Standard Brands (Chase & Sanborn)	J. W. Thompson
Esso Reporter, newsreel, Mon. 9-9:10 pm; Dec. 9, 1946, 52 weeks. Network.	Standard Oil Co. of N. J. (Esso)	Marschalk & Pratt
Campus Hoop-la, with Clair Bee, Fri. 8-8:15 pm; Jan. 3, 1947, 13 weeks.	U. S. Rubber Co.	Campbell-Ewald
Time signals; Wed. 8 pm; 26 wks.	Waltham Watch Co.	N. W. Ayer & Son

WPTZ—Philco, Philadelphia, Pa.

Basketball, University of Pennsylvania games, Wed. and Sat. nights; Dec. 21-1946 to Mar. 15, 1947.	Atlantic Refining Co.	N. W. Ayer & Son
Tele-Varieties, Sun. 8:20 pm; Dec. 8, 1946. Network from WNBT.	Bristol-Myers (Trushay and Vitalis)	Young & Rubicam
Voice of Firestone Televues, Mon. 8-8:15 pm; Nov. 4. Network from WNBT.	Firestone Tire & Rubber Co.	Sweeney & James
Cavalcade of Sports, Tues. and Thurs. 10 pm; Madison Sq. Gar.; from WNBT.	Gillette Safety Razor Co.	Maxon, Inc.
You are an artist, with Jon Gnagy, Thurs. 9-9:10 pm; Network from WNBT.	Gulf Refining Co.	Young & Rubicam
Television matinee, M-W-Th-F, 2 pm; Feb. 3, 1946, indefinite.	Philadelphia Electric Co.	Direct
Visi-Quiz, Thurs., 9:10-9:40 pm; Sept. 12, 1946, 26 weeks.	Sears, Roebuck & Co.	Raymond E. Nelson
Esso Television Reporter, newsreel, Mon. 9 pm; Nov. 4, 1946. From WNBT.	Standard Oil Co. of N. J.	Marschalk & Pratt

Esso Marketers Find Tele Pays Off—TODAY!

STANDARD Oil of N. J. (Esso) entered television in June 1946, sponsoring NBC's *Television Newsreel,* with a planned campaign: 1) To measure video's selling power, 2) to check its commercials and news program formats, generally.

It has found out that television can sell: Esso users, jumping from 29.5%, indicated in a pre-telecast survey made in May just prior to going on the air, to 39.7% in a check-up survey four months later. The company also found out that 85% who had seen *Your Esso Television Reporter* could identify the sponsor correctly.

The use of television is important to Esso, one of the top radio news sponsors. Its five-minte *Your Esso Reporter* currently is broadcast over 40 radio stations and its Esso Weather Reporter is on 13 additional radio stations in the Company's selling area—18 Eastern states, most of them bordering the Atlantic coast. On the NBC video station in New York, WNBT, *Your Esso Television Reporter* (film with commentary) currently is on Monday nights, at 9, for ten minutes. Esso started out sponsoring the 7:50 p.m. spot for the first 26 weeks, changing time in December.

High Returns

To study the effectiveness of video commercials, Esso's ad agency, Marschalk and Pratt, prepared a four page, cartoon illustrated questionnaire which was mailed out on May 9, 1946 to 51,010 people interested in television, including all known receiver owners. No mention of television was made (just products covered), since this was a pre-telecast check. 21.8% returns, a high percentage, were received. All returns received after May 25th were thrown out, since Esso took over sponsorship of NBC's *Newsreel* on June 6.

In September, four months after Esso had been on television, a check-up survey was made (Sept. 3rd to 25th) by personal interview with 205 people of the same group those who had responded to the questionnaire. These 205 persons were all television set owners, most of the sets being in homes, as seen from the following analysis:

Location of Sets:
- 86.3% in homes
- 10.8% in places of business
- 4 sets elsewhere

Users of Esso showed a significant gain as indicated by the answers to the question: What brand of gasoline do you use?
- May questionnaire 29.5% use Esso
- Sept. Interviews.....39.7% use Esso

Similarly, with Esso Motor Oil a significant gain was indicated:
- May questionnaire 15.6%
- Sept. interview 24.7%

The economic status of the 205 television receiver owners fell into these income classifications:
- $25,000 per year.....19.0%
- $10,000 to $15,000.....36.6%
- $5,000 to $10,000.....32.7%
- Under $5,000 .....11.7%

The age groups were:
- Under 26..... 3.4%
- 20 to 30.....20.9%
- 31 to 35.....13.2%
- 36 to 50.....50.3%
- 51 to 60.....12.2%

About half the respondants viewed television five or more nights per week, depending upon station schedules. The viewing habits of these set owners are:
- 5 or more times per week...48.2%
- 3 to 4 times.....27.8%
- 1 to 2 times.....14.2%
- Once in a while..... 9.8%

They indicated that their leisure time, the best viewing hours, are from 7 p.m. to 9 p.m., falling off after that. 20.5% preferred 7 p.m.; 33.6%, 8 p.m. In spite of this, Esso — as mentioned before — shifted its Television Newsreel to 9 p.m. on Mondays.

Esso Commercials

Esso commercials are informative — facts about your car, about oil and gas. A series, for instance, were planned around "Evaporation of Gasoline," "Vapor Lock," "Frequency of Oil Change." They usually run one minute and 30 seconds of the 10-minute *Esso Television Newsreel.*

In order to check on both the commercial and program materials, an NBC Panel Group made a six week study, from July 15 to Sept. 16, 1946. On each of six Mondays, a group of 35 people, total 183

persons, sat in on the panel and viewed the newsreel. Later they expressed their reactions to both the commercial and the show. Here are some of the results:

1. As many as three out of every four were seeing television for the first time. The fourth had seen television in this frequency:
   1 to 5 times (33 persons)...78.6%
   6 to 10 times (4 persons).....9.5%
   More (5 persons).....11.9%
2. Almost half drive cars.
3. All contents of the television program rated below the commercial.
   a. Only 8% considered commercial too long (1 min., 30 sec.)
   b. One-half stated they learned something from the commercials.
4. Of the three types of items in the *Television Newsreel* (sports, news, features), the features were liked least. Men preferred sports and news.
5. Sports coverage rated higher than news. During weeks of the panel, *Newsreel* covered Forest Hills tennis, Hambletonian racing, motorboat, polo, and amateur golf contests.
6. Show as a whole had greater appeal for housewives than for men. One out of every five in the panel were housewives.
7. Panel groups objected to seeing people talk and not being able to hear them. (Coverage of events by newsreel camera without sound—commentator filling in story).

On the basis of factors learned from the panel study, Esso changed its program format somewhat, particularly in its attempt to use a single system camera, recording both picture and sound at the same time. However, this equipment is extremely expensive; not always available.

From the research studies, Esso officials feel that they have already developed a television equivalent of their outstanding radio program, *Your Esso Reporter.*

U. S. RUBBER CO. CONTINUES DURING '47; BUDGET: $100,000

By JUDY DUPUY

"KEDS, keds, keds! Rah, rah, rah! K-e-d-s, keds!"

That's the commercial cheer of the "K" girls (second photo) rooting for their favorite footwear on *Campus Hoopla,* NBC teen timers teleshow, Friday nights. The tab for the weekly WNBT sweets shop gathering spot is picked up by United States Rubber Company, Keds' parent organization.

Largest manufacturer of footwear in the world, Keds is just one of the 15 divisions of U. S. Rubber. These 15 divisions, each autonomous—Tire, Mechanical Goods, Lastex, Synthetic Rubber, etc. — manufacture over 30,000 products. And *Campus Hoopla,* NBC package show for which the company pays about $1,500 a week, is just part of the rubber organization's exploration and experimentation in television.

Budget: Over $100,000

U. S. Rubber is currently using time over three New York television stations. Already, it has built a reputation for its film and live coverage of special events—its Christmas telecast from Grace Church, New York; its Washington, D. C., pickup of the seating of Protestant Episcopal Church's new bishop; and New Year's Eve at the Stork Club. The Company has had a regular weekly series, *Serving Through Science,* On DuMont since 1945, and recently starting using WCBS-TV for special remotes (Sportsman Show). This is in addition to the NBC series, *Friday Quarterback,* with Lou Little for football, and *Campus Hoopla* for basketball. Both "sell" Keds.

The company, a two and a half million dollar advertiser (all media, 1946), has a "respectable" 1947 video budget, well over $100,000, according to amiable, astute Charles J. Durban, Assistant Advertising director, in charge of television. Even with this it will be "robbing Peter to pay Paul," he stated, by getting a division, such as Keds, to take over "sponsorship" of teleshows after they are "tested."

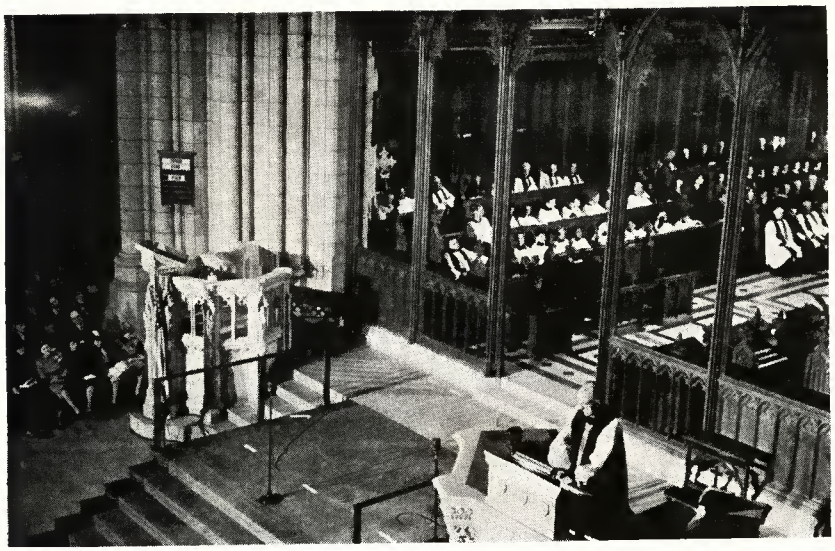
Television on Agenda

U. S. Rubber became interested in television back in 1942 when it sponsored two unrelated programs purely for public relations. In 1944, the company's top management—there are 12 vice presidents, each heading up one or more of the 15 autonomous divisions—instructed Central Ad-

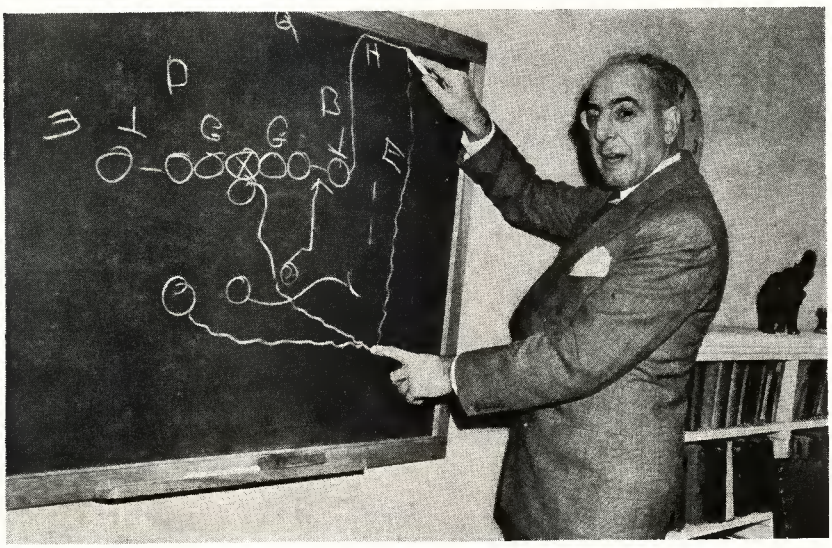
Trade mark seal is used to open and close teleshows, backed by announcer's voice.

Singer Jack Kilty of "Oklahoma" ties a Keds commercial on "Campus Hoopla"

Television visited the Stork Club on New Year's Eve. Allen Prescott toasting camera.



Television entered Washington, D. C., cathedral for seating of Episcopal bishop.



Coach Lou Little diagrams a play for the edification of "Quarterback" home viewers.

Commercial: Real gas station, Esso pumps and new Ford car, for U. S. Royal Tires.

vertising (T. H. Young, Director) to enter television actively, to explore its advertising and public relations possibilities, and to learn how to use the medium.

The television job was given to C. J. Durban, a comparative newcomer with the company (10 years), along with his other duties. Under T. H. Young, he coordinates the advertising of all divisions; is custodian of policy and budget. Last year, of the U. S. Rubber Company's estimated $2,500,000 for overall advertising (automotive products, clothing and shoes, household and sporting goods, industrial products, Fisk Tires, services, chemicals, etc.), about one half went for radio (principally New York Philharmonic Symphony Orchestra, CBS networks). But this was institutional advertising, selling "Serving Through Science" during intermission talks. It is Durban's expressed hope that each division, (Keds, Fisk Tires, Lastex, etc.) with consumer goods will sponsor eventually its own video shows.

Company's Video Testing

Durban's first active video venture in 1945 was a series of 13 weekly programs over WABD-DuMont. He made use of films *(Rubber Goes to War, Birth of the B-92)* and concentrated attention on visually presenting commercials involving products associated with the films—life raft, Mae West bullet-proof life preservers, fire suits of asbestos, asbestos ironing board covers, flame proof upholstery covering. Later in the series he ventured into live shows.

After this test he reported: "Television is potentially an important advertising medium making possible a presentation and demonstration of merchandise, not feasible in either radio or publication advertising. Sound motion pictures can approximate the results but there is no way to show motion pictures of products in thousands—eventually millions—of homes, week after week on a regular schedule except through television."

With this beginning, learning how to use the medium, Durban initiated a 30-week series of *Serving Through Science,* at the new DuMont—John Wanamaker studios on May 16, 1946. Again, motion pictures were used with a "scientist" introducing the film from the studio. Again, particular attention was placed on the development of the commercial and was used to build public relations with dealers and to promote relations with allied industry customers. For instance:

¶ Ken Schall of U. S. Tire Supply, New York City, was brought in and "interviewed" by a *Dealer News* reporter about U. S. Royal Air Ride Tires. *Dealer News,* a house organ with 40,000 circulation, goes to important rubber buying executives and tire dealers all over the country.

¶ To promote its farm chemical, Spergon, an anti-fungus dust, Michael J. Watson, sales manager of Vaughans Seed and Bulb Co., set up a

virtual store in the studio, displaying Spergon along with seed packages and supplies. He "sold" Spergon on the air. Pictures of Watson and stories of the telecast appeared in farm trade journals.

¶ Raymond H. Leet, representing the Dairymen's League, was interviewed by Miller McClintock, consultant to the Encyclopedia Britannica and associated with the U. S. Rubber Company's tele series. There are 25,000 members in the League, operating thousands of trucks—a large potential tire market. Leet, himself, is a dairy farmer.

It is interesting how McClintock became associated with U. S. Rubber. The type of films used by the Company on its DuMont series were made for motion picture viewing and many were not suitable for television with its small screen. Hard put for "scientific" and "educational" films, U. S. Rubber approached Encyclopedia Britannica, makers of this type film, for video rights. These were gladly granted for the "usual $50 fee," even supplying 35mm prints. Becoming interested in the rubber company's work, "Dr." McClintock signed up as commentator.

Expanded Tele Activities

About this time, Durban who had been personally assembling and directing the television shows, scoured the company for an assistant and selected solid Harry A. Mackey, a former salesman in the U. S. Tire division's advertising department. Mackey, an amateur photographer of no mean ability, has taken hold and through his initiative, the U. S. Rubber Co. went into producing remote pick-ups, the first being Grace Church on Christmas Eve, with Mackey directing the DuMont crew.

U. S. Rubber had previously sponsored many filmed special events through ABC's television department — National Air Races at Cleveland, Minneapolis Aquatennial, local news events, such as New York's recent tenement house disaster. Its one previous live remote was the Tam O'Shanter Golf Tournament in Chicago televised over WBKB.

With the commercials, Mackey is assisted by the Company's advertising agency, Campbell-Ewald, particularly on the NBC program where the sales message is their only real concern—the network building and delivering the show. It is only recently, however, that the ad agency has participated in the production of the taleshows.

Television programs today may cost too much as television but their other uses —promotional and public relations— will repay a company, U. S. Rubber has found out. (Company's average cost per teleshow has run around $1,000 right from the start.) The company has had cooperative programs with the oil industry *(see photograph, bottom page 31)*, with aviation and seed growers. Films of special events have been used for promotion and public relations between the corporation and industry customers, as well as the public. Golden Jubilee film after being televised on five video outlets (New York, Philadelphia, Washington, D. C., Schenectady, N. Y., and Chicago), was used throughout the country to cement wartime relations between tire and automotive dealers.

Similarly, the video film of the National Air Races at Cleveland was shown to airlines and plane manufacturers—which together constitute the rubber company's biggest market for aviation products.

These films and others have been made available to schools, libraries and clubs as well. Universities—Florida and Indiana recently—write in for the video films. *Better House and Gardens* (publication) has accepted prints for its Club Service Bureau. U. S. Rubber doesn't spend a nickle on film promotion, according to Durban. It's all word of mouth, yet thousand of people have seen these films.

Home Viewers

With Mackey taking over details of the Company's television activities, Durban has become a home "critic," watching telecasts on his receiver (he's had one for two years). He is now concerned with the overall showmanship of the programs, and visual effectiveness of commercials.

As home critic, Durban has noted a trend in viewing habits, "Friday night is fight night; Saturday night is basketball night; Monday is full length feature film night; Thursday is variety show night." On each of these nights, he finds "certain of my neighbors sort of accidentally drop in." At least four extra chairs are always provided — with everything ready, ashtrays, cigarettes, etc., within reach.

That video shows have a viewing audience even with limited receivers in homes, (at present about 12,000 in the New York area) and that the visual medium is effective, was indicated by the response to a give-away on *Television Quarterback* (NBC). Over 40 requests per telecast were received last Fall for the Keds Sports Department pamphlets, *Official Bulletins* on football rules. Most letters also requested Lou Little's autograph.

U. S. Rubber and Television

Television is much more costly than any other media for a given program or per viewer, U. S. Rubber has found, and as time goes on and networks become possible, it is expected to become even more expensive. Yet Durban believes television is the most effective advertising medium ever known because products can be shown and visibly demonstrated.

U. S. Rubber has staked time claims both on NBC (Fridays, 8 to 8:30 p.m.) and on DuMont (Sundays, 9 to 9:30 p.m., or Tuesdays, 9 to 9:30 p.m.) The company selected the late hour on Sunday because it doesn't want to compete with Fred Allen and Charlie McCarthy, although part of the time it will have Walter Winchell as competitor if it decides to retain the Sunday spot. U. S. Rubber is now cementing relations with CBS. It is the corporation's intent to "establish time schedules on most of the important stations so that U. S. Rubber television will be national in character, even though comprehensive networking is in the future."

Like a number of other far-seeing corporations, Bristol-Myers, Standard Brands, Esso, etc., the U. S. Rubber Company is not going to be caught short.

PICTURE SHOWMANSHIP

(Continued from Page 24)

geration, suppose we attempt to visualize the romantic words employed in the sequence above, in a very different setting. The locale now is the seashore. The couple are in full action romping about and splashing in the surf. The sun is high and brilliant. Now we hear his shouted words (the very same words):

"Nothing matters now — Mary — but you."

This result is absolutely ineffective. The words make no lasting impression, and actually transmit no inner feelings of the performers. The elements of the picture are not employed to create a romantic scene.

Accordingly, the seven principle elements or seven means of thought-transmission employed by the showman should be applied in a manner in which they serve most effectively, even to the point of idealization but *never beyond that point*—to exaggeration. Exaggeration is not good showmanship.

Some Thoughts on Intra-Store Tele

By GRACE NEVILLE
Television Consultant

SOMETIME soon, programming, sales and technical staffs concerned with the wide-scale launching of intra-store television will be anxiously awaiting a verdict on their combined "Design for Shopping." Will the lady most concerned give it her unqualified approval?

From a technical standpoint, present intra-store video plans leave The Woman Shopper very little room for complaint. Certainly, the department store's many television screens will offer an eloquent invitation to shop. Waiting in shoe departments, beauty salons, etc., will be infinitely pleasanter with television to help her pass the time. And, a sheltered but not too out-of-the-way viewing spot on each floor will prove a boon when she's waiting for a package or desirous of catching some program feature on schedule without having to go to another floor.

Fifth Avenue window of W. & J. Sloane's showing a modern living room with a DuMont receiver.

Receiver Location

But what's this about a receiver planted in the center of a main ground-floor artery to divert store traffic to little visited departments? Tch, tch, tch! There's a plan that could succeed so well that Milady—who traipsed all the way downtown with a fur jacket in mind — never *does* run the obstacle course to the fur department but goes home with an underprivileged egg-beater or bathmat. (That's right . . . she COULD go home with a fur jacket when she came for an egg-beater—but think of the pangs of conscience that could set in later!)

Bulletin-Board Schedule

Almost as important as the right receiver locations, to the busy shopper of tomorrow, will be adequate bulletin-board information on programming. Bulletin boards containing program schedules, if located just inside every store entrance, at information booths and in elevators, will enable her to revise her itinerary as she goes along, and help her take fullest advantage of intra-store television. (There's no law, of course, against baiting the hook with intriguing titles on the strictly commercial presentations.)

But the all-important factor in making tomorrow's shopper television-minded will be program content, first and last.

Feature program items—in the entertainment, cultural, educational or news line—interspersed with spot selling, will naturally attract the greatest viewing audiences. But in-use demonstrations, shopping suggestions and reminder advertising in almost any shape or form will find audiences receptive—even enthusiastic—in the opinion of this shopper, IF PRESENTED WITH A MINIMUM OF PALAVER AND A MAXIMUM OF CLOSEUPS.

Some Sales "Don'ts"

But, speaking from experience acquired in two years of "on-the-air" programming, I'd like to present a few specific pleas—on behalf of The Woman Shopper — to the advertising powers-that-be:

If four-dollar slips are specially priced at $3.89, please don't break the news in a breathless announcement of the FLASH! type. Make sure any tremors of excitement in an announcer's voice are warranted by a really hot merchandising tip.

Spare us demonstration commercials featuring those very dull citizens—"Real People in Real Situations"—unless fortified with a smart script. Better a closeup demonstration by a member of the store's personnel with an off-screen commentator to enliven (as well as explain) the proceedings.

Fashion Is Action

Don't photograph a standard fashion show accompanied by the usual running comment about pattern, material and too many details, and then complain if audiences are lukewarm about television. Fashions in action—caught by the cameras against realistic-appearing backgrounds—will speak for themselves with very little help from an announcer. They'll tell The Woman Shopper a whole lot more if a few models with figures a trifle short of perfection — matrons, stylish stouts, pint-sized collegiennes and out-size glamazons — are included with the streamlined beauties displaying clothes.

Don't forget a five or ten minute review of "The Day's Best Buys" once or twice a day—presented by announcers who have trained for the job by practicing the writing of ten word telegrams.

Don't ever imagine that a woman who can't be sold in ten to twenty words can be sold in fifty to a hundred.

REVIEWS of "REMOTES" » » »

By JUDY DUPUY

Dorothy Thompson: "Stick to the book."

"Books on Trial"

Style: Radio forum "trial" of Elliot Roosevelt's *As He Saw It;* and Kurt Von Schuschnigg's *Austrian Requiem;* half-hour remote.
Producer: Burke Crotty
Engineering Field Supervisor: John Burrell
"Judge": Sterling North
Station: WNBT-NBC, N. Y., 8 p.m., Mon.
Reviewed: Jan. 27 & Feb. 27

The most forceful show seen on television recently is, peculiarly enough, not a tailor-planned video vehicle, but a radio forum involving noted personalities engaged in a battle of minds and issues. It is understandable that NBC has assumed "video" sponsorship of the series. *Books on Trial* is broadcast regularly over New York's independent radio station WHN, from the Barbizon-Plaza auditorium. It is a "trial" of an author and his book.

Norman Cousins, editor of *Saturday Review of Literature* and Leland Stowe, foreign correspondent, "prosecuted" and "defended" respectively Elliot Roosevelt and his much-discussed book, *As He Saw It.*

Turning the cameras on men the public want to see as well as hear is a neat bit of showmanship. Viewers were given a close-up of proceedings. And, Elliot Roosevelt was judged more by what he said and how he said it than by Cousins' attack or Stowe's support.

On the second telecast, Kurt Von Schuschnigg, Austrian official during the years of Hitler, and his *Austrian Requiem* were both stripped of their sheltering cloak of simulated "democracy" by fighting Ralph Ingersoll. Defense "attorney" Dorothy Thompson, driven to platitudes, was on the verge of tears and resorted to personalities. She was warned by "Judge" North: "This is not a return engagement on the Polish question," referring to a CBS *People's Platform* battle.

Greatest thrill was in seeing people: Von Schuschnigg, aristocratic, assured; Ingersoll (my boss on PM), a little older and tired looking; Miss Thompson, emotionally unhappy.

Production was simple and smooth—Burke Crotty having his cameras cover in medium close-ups most of the time, catching speakers at the right moment. Crotty let you see people who make the news.

Production Details

¶ Two image orthicon cameras were used, so located to get full face and profile views of speakers.

¶ Lighting in the auditorium was sufficient for good pictures.

¶ Even microphones (this was a radio show) in front of people's faces weren't too objectionable, so tense and dramatic was the program. (It is hoped NBC will use hidden mikes from now on.)

¶ Uses of multiple lenses, cutting from wide-angle lenses to long focal-length lenses, adds such variety to programs that they flow like well-edited films.

New York Aviation Show

Style: Indoor remote, from Grand Central Palace; half hour; sustaining
Commentator: Win Elliot
Director: Bob Bendick
Field Supervisor: Andrew Mercier
Station: WCBS-TV, New York City
Reviewed: Feb. 6, 1947; 9:25 p.m.

Trade shows, in this case the National Aviation Show at Grand Central Palace, which inherently conjure glamour, present a tough video assignment—the telecast usually falling short of viewer expectation. This was true of the WCBS-TV pick-up of the New York Annual Aviation Show, in spite of hard-working Win Elliot who kept up a constant chatter while visiting the Coast Guards' life raft display, its pilot training station, and the Link training plane.

Director Bendick injected a hat style show—fashions for plane wear—which, while interesting with attractive hats and beautiful models, was rather disappointing when this viewer expected planes. The only close-up glimpse given was of a helicopter, and was unsatisfactory.

Television coverage of this type special event is a challenge and a chore. This one proved that.

Production Details

¶ Portable lights were used, being moved around from location to location with the cameras. However, even this additional light at times, particularly on long shots, failed to avoid dark pictures.

¶ Additional light, however, saved the hat style spot. A small area, with a curtain background, was used, with models walking in and out of frame. Coverage was held on a medium closeup shot, apparently by one camera.

¶ Cameras, at least one of them, were on dollies. An interesting shot, which unfortunately meant very little picture-wise except to show it could be done, was a truck shot with Win Elliot walking into the camera as he chatted and left the life raft and went down an aisle to the pilot training station.

¶ Elliot worked with a hand microphone, which destroys the illusion of freedom. It anchors people.

¶ Best shot of the show was a view of the main floor showing planes on display, even though views of planes were obstructed by the Palace's many pillars. Shots were made over the central balcony from the third floor where cameras were located.

The television camera follows the play.

Polo: Ramapo vs. Redbank

Style: Indoor remote, from Essex Troop Armory, Newark, N. J. Part of game: Ramapo Freebooters vs. Redbank; Sustaining.
Director: Burke Crotty
Engineering Field Supervisor: Jack Burrell
Announcer: Bob Stanton
Station: WNBT-NBC, N. Y.
Reviewed: Sat., Jan. 25, 1947; 8:40 p.m.

Remote video coverage of indoor polo, while inadequate both picture-wise and game-wise in this test pickup, indicated what television can do in scanning the rich man's sport. Camera work was hampered by poor lighting conditions, making action hard to follow, and by a projecting balcony covering part of the playing field.

Announcer Bob Stanton at no time really introduced the Ramapo Freebooters or the Redbank team. He gave little polo information or color to heighten viewer-interest in the game Players were rarely identified and then usually by number. In polo as in baseball, it is the "DiMaggios" and "Durochers" who will make the sport popular. Just one name was carried away by this reviewer, Coombs of Redbank.

Horses, scions and a contest are a high-powered triple combination that can attract an audience, providing viewers know what's going on, become acquainted with players and game, and learn something about the mounts.

Production Details

¶ After surveys of all indoor armories and arenas where polo is played around New York, NBC selected Essex Troop Armory, Newark, N. J., for its trial telecasts. This armory has the best lighting, even though inadequate for good image orthicon pickup. (The image orthicon tube manufactured for broadcasting use has been designed for full spectrum response, requiring from 40 to 200 foot candles of light for proper scene pickup. The image orthicon developed for military use and shown to the press, has a high infra red response and can photograph a scene by the light of a match. It conveys information but the picture is not of acceptable commercial broadcast quality.)

¶ Three image orthicons were used—two located to cover most of the field and one goal; one located some yards distanced to shoot under the balcony where players too frequently disap-

peared. (Crotty does not like to split cameras, preferring to retain one viewing vantage point. Change of perspective confuses audience.)

¶ Turret lens mount on I.O.'s give producer a wide variety of camera shots, having available a complete range from extreme wide-angle lenses to extreme "telephoto" lenses. Lenses are changed for shots desired.

¶ Where light was adequate, cameras caught action—viewers could see players ride down the ball, could see ball in play. They could not, however, see goals being made. That end of the field was too dark.

¶ The tanbark floor absorbed a lot of light. It would cost between $4,000 and $5,000 to install additional lights for adequate television pickup of polo at the Armory.

¶ During time between periods when players changed mounts, walked horses to warm them up, announcer Stanton had an excellent opportunity to give viewers data on players and mounts and game. He did none of these.

¶ Only a portion of the game was telecast, the pickup cut in after the game had been started and signed off after the start of second period.

"March of Dimes Ice Carnival"

Style: Public Service, indoor remote from Brooklyn (N. Y.) Ice Palace; benefit National Foundation for Infantile Paralysis.
Director: Garry Simpson
Engineering Field Supervisor: Jack Burrell
Sports Announcer: Radcliff Hall
Station: WNBT-NBC, New York
Reviewed: Feb. 3, 1947; 8 to 9 p.m.

Television will be called upon to participate in many public service remote programs, and the March of Dimes Ice Carnival indicated the job video can do in covering public events. However, the telecast also emphasized the need of adequate light, or supplementary light, required for good picture pickup.

The benefit which featured specialty skaters and ice races, was unusually interesting and well presented. Camera coverage of action was excellent except in close-ups when lack of picture clarity fogged people's features. Close-ups of spills, fancy skating and barrel jumping showed the job image orthicons can do.

Production Details

¶ Two image orthicons were used, located in a balcony box overlooking the ice rink, and shooting down to the curtained entrance.

¶ Cameras caught acts as they made their entrance, and using a variety of lenses, gave viewers close-ups of skaters and racers.

¶ It was difficult for cameras to get close-ups of specialty dancers receiving "thank-you" bouquets since speaker's stand was located almost directly below the cameras.

¶ Lack of adequate light gave pictures an all-over grey tone.

¶ Coverage of audience was not good, mostly shots of the backs of people's heads.

¶ Director held specialty dancers on camera shot with medium close-up lens, for most of their routine, cutting to other views only when action changed.

¶ Director rates a bow for excellent camera coverage of boys' races and former world speed champion Caesar's spectacular barrel jumping.

¶ Announcer needs to be more fully informed about personalities to keep viewers interested in performance.

Hockey: Rangers vs. Canadiens

Style: Remote, from Madison Square Garden; sustaining; 9:05 p.m. to end of game.
Director: Herbert Bayard Swope, Jr.
Field Supervisor: Andrew Mercier
Sports Announcer: Win Elliot
Station: WCBS-TV, N. Y.
Reviewed: Feb. 2, 1947

Television image orthicons give a more than satisfactory picture coverage of hockey, one of the fastest sports with ten men swooping down on a "quarter-sized" disk, racing it down the ice or piling up in a mele. At this particular game, a hectic battle (New York Rangers, 7; Canadiens, 1), cameras followed the action most of the time, even though it was impossible for viewers always to see the puck.

Announcer Win Elliot, a quiet-voiced trip-hammer talker and former hockey player, kept right up with every play, calling name and pass as quickly as it happens. Producer Swope assisted by alert cameramen and varied lenses available, switched from long shot to close-up so that little game-action was lost. The whooping enthusiasm of the Garden crowd, a surging background to Elliot's play-calling, contributed the final realistic note. The viewer was right there in the Garden.

Production Details

¶ Two image orthicons, equipped with a variety of nine different action lenses, were located in the second balcony CBS cage, a little to left-center of the uptown side of Madison Square Garden. This location gives the cameras unhampered view of the Garden floor. Clocks and score board are located on the opposite side.

¶ Announcer, with a television monitor at his side so he can see the air picture, was located at the left end of the cage, a small stand microphone at chin height.

¶ Monitor controls and director are located in a special monitoring room on the ground floor, director following action on camera monitors and depending upon cameramen to keep on the play or pick up "color." (CBS hopes to have a second monitor for the cage, one for each camera, then the director will work from there. Present cage-monitor shows on-the-air pictures.)

¶ Commentator and cameramen are on the same intercommunication line from the director, all hearing whatever is said. Cameramen and announcer can also speak to the director. They wear head phones.

¶ Game was picked up during the first period, after scheduled studio show had signed off.

¶ Most Garden events telecast by CBS, are sponsored by Ford. This game was not, Ford having sponsored the previous night's Millrose Track Meet (not reviewed).

¶ Hockey is too fast a game and the puck (disk) too small for cameras to catch at all times, however video coverage is more than adequate. Director and cameramen anticipate play, and therefore catch most of the goals, and let viewers see, as was in this case, the Canadiens miss making goal again and again after repeated tries.

Win Elliot tries his hand at bowling.

Bowling: Exhibition

Style: Indoor remote, from Capitol Health Center, New York City. Half-hour exhibition.
Director: Herbert Swope, Jr. (station)
Sponsor: American Bowling & Billiard Corp. (direct)
Station: WCBS-TV, N. Y., 9-9:30 p.m.
Reviewed: Sun., Jan. 26, 1947

This bowling telecast proved top entertainment and showed what can be done with planning when some control of remote action can be exercised. Show opened on an empty bowling alley with camera panning alleys (pins set up) to banner identifying "Capitol" location.

A cut to Win Elliot, emcee, had the show off to a good start, with Win receiving a bowling lesson, how to hold the ball, how to throw the ball. Mixed doubles teams were introduced in action as they played. A camera held pins in closeup so viewers could see strikes, splits and misses—see them being made. Close-ups of score board showed how score is kept. After a couple of frames, the team of four left to finish their game elsewhere.

Trick shots by the "One and Only" Joe Falcaro of bowling and film fame rounded out the sports telecast, which was climaxed by Win Elliot who, after an evening with the experts, picked up the ball for a final shot and made a strike!

The production and camera coverage by Herb Swope, Jr., was tops!—interesting to those who know the sport and to the uninitiated. Announcer Win Elliot (emcee of radio's *County Fair*) also did a top job in keeping the show rolling.

Production Details

¶ Ten extra floodlights were brought in to bring up light levels, particularly on the pins.

¶ Two image orthicons were used, one on a home-made dolly. It was used to cover head of alleys, to shoot down alleys, and to pan for shots of speakers.

¶ Hanging microphones were tried but balls striking pins caused high noise level and hand microphones had to be used. Microphones, however, were held at waist level and weren't too objectionable, picture-wise.

¶ Viewers received most kick from seeing the "One and Only" Falcaro miss his trick shots which seem so easy in the movies. Announcer explained that in television Falcaro required "five chances or less" because in movies the misses are left on the cutting room floor.

TELEVISION STATION DIRECTORY

(Operating & C.P.s. Granted)

(Total as of Mar. 1: 57—9 opr. stas & 48 C.P.s Also 15 app on file.)

PART ONE:

CALIFORNIA

LOS ANGELES
(* Sales Rank, 3—Pop., 2,904,596)

* *

KTLA (W6XYZ), Channel 5 (76-82 mc)
Studio: 5451 Marathon St., Hollywood 38
Telephone: HOllywood 2411
Licensee: Television Productions, Inc.
N. Y. Office: Paramount Pictures, Paramount Building, New York City
Affiliation: Paramount Pictures, Inc., owner
CP Granted: Dec. 20, 1946
On the air: Commercial, Jan. 22, 1947
Experimental, W6XYZ
Transmitter—Location: Mount Wilson
** Power: 4 kw visual; 2 kw aural
Facilities—Remote: 4 image orthicon field pickup cameras; 2 trucks
Film: 2 16mm projectors and 2 film pickup cameras
Studio: 6 iconoscope cameras
President: Paul Raiburn (N. Y. headquarters)
General Manager: Klaus Landsberg
Directors—Dramatic Programs: Alan Mobry;
Program Research: J. Gordon Wright;
Special Events: Keigh Hetherington;
Variety & Musical Prog.: Richard Lane;
Physical Ed. & Sports: James C. Davis;
Comedy Prog.: Frank Faylen;
Mystery Prog.: Dean Owen;
Stage Manager: Jay Dettman
Engineering Supervisor: Raymond Moore;
Development Engr.: Charles Theodore;
Studio Facilities Engr.: Hugh F. Latimer;
Transmitter Engr.: James G. Duncan

*

KTTV, Channel 11 (198-204 mc)
Studio: To be constructed on Figueroa St., Los Angeles
Licensees: The Times-Mirror Company
202 West First Street, Los Angeles 53, Calif.
CP Granted: Dec. 20, 1946
Telecasting Service: Estimated, Jan. 1, 1948
Affiliation: Publishers, Los Angeles *Times-Mirror*
Transmitter: Mount Disappointment near Mt. Wilson
Power 40 kw visual; 20 kw aural
Antenna Height: 5,860
Construction status—Transmitter: Architectural planning. Type: RCA, TT5A
Studio: Architectural planning
Program Director: David Crandell;
Director Film Activities: Jack Chertok;
Chief Engineer: R. A. Monfort;
Studio Operations Supervisor: Joseph W. Conn

* Sales rank indicates retail sales
** Power is effective radiated power; antenna height is above average terrain

Call Letters Not Yet Assigned

————, Channel 7 (102-108 mc)
Studio: 1440 No. Highland Ave., Los Angeles
Headquarters: 30 Rockefeller Plaza, New York 20, N. Y.
Licensee: American Broadcasting Company
CP Granted: Dec. 20, 1946
Telecasting Service Date: Indefinite
Affiliations: Radio Station KECA, ABC network, tele CPs for Chicago, Detroit, San Francisco; application for New York
Studio Construction Status: Indefinite
Transmitter: Indefinite
Power: 5.4 kw visual; 2.7 kw aural
Antenna Heights: 1281 ft.
V.P. Charge of Television: Adrian Samish

*

————, Channel 9 (186-192 mc)
Licensee: Earle C. Anthony Inc.
Studio: 141 North Vermont Ave., Los Angeles
Telephone: FAirfax 2121
CP Granted: Dec. 20, 1946
Telecasting Service Date: Late 1947
Affiliation: Radio Station KFI; NBC network
Studio: Being planned
Transmitter: Being ordered
Power: 4 kw visual; 2 kw aural
Antenna Height:
Chief Engineer: Curtis Mason
Program Director: Charles B. Brown

*

————, Channel 4 (66-72 mc)
Studio: Location to be selected
Headquarters: 30 Rockefeller Plaza, New York 20, N. Y.
Licensee: National Broadcasting Company
CP Granted: Dec. 20, 1946
Telecasting Service Date: Indefinite
Transmitter: On order
V.P., Charge of NBC Television: John F. Royal, New York Headquarters

*

————, Channel 13 (210-216 mc)
Studio: 1000 Cahuenga Blvd., Los Angeles
Telephone: Hillside 1161
Headquarters: New York *Post*, 75 West Street, New York, N. Y.
Licensee: Dorothy S. Thackrey
Affiliations: Radio Station KLAC, New York *Post*
CP Granted: Dec. 20, 1946
Telecasting Service Date: Undetermined
Studio Type: RCA
Construction status: Late summer 1947
Transmitter Location: Mt. Wilson
Completion date: Late summer 1947
Facilities—Remote: 2 camera chains, RCA Film: Both 16 mm and 35 mm
Studio: 3 camera chains, 2 studios
General Manager: Don J. Fedderson
Chief Engineer: Paul C. Schulz

RIVERSIDE
(Suburb of Los Angeles)

* *

KARO, Channel 1 (44-50 mc)
Studio: 3401 Russel St., Riverside, Calif.
Telephone: RIverside 6290
Licensee: Broadcasting Corp. of America
CP Granted: Dec. 19, 1946
Telecasting Service: Estimated, Oct. 1. 1947
Studio Type: DuMont
Completion date: September 1, 1947
Transmitter Location: Cucumonga Peak, San Bernardino County
Power: 1 kw visual and aural
Completion date: September 1, 1947
Antenna Height: 5132 ft.
Facilities: Remote, film and studio
General Manager: W. L. Gleeson
Program Director: Larry Sutton; *Com'l Mgr.;* Gene Williams
Chief Engineer: Stan Reynolds

SAN FRANCISCO
(Sales Rank, 7—Pop., 1,428,525)

* *

KCPR, Channel 4 (66-72 mc)
Studio: Fifth & Mission Sts., San Francisco 19, Calif.
Telephone: Garfield 1112
Licensee: The Chronicle Publishing Co.
CP Granted: July 19, 1946
Telecasting Service Date: Nov. 18, 1947
Studio: Being planned
Transmitter: Delivery indefinite
Power: 18.24 kw visual; 19.2 kw aural
Antenna Height: 2281 ft.
President: George T. Cameron
Vice President: Nion R. Tucker
Charge of Television: Charles Thierot

*

KWIS, Channel 5 (76-82 mc)
Studio: Mark Hopkins Hotel, One Nob Hill Circle, San Francisco 6, Calif.
Telephone: EXbrook 4567
Licensee: The Associated Broadcasters, Inc.
Mark Hopkins Hotel, One Nob Hill Circle
CP Granted: Oct. 17, 1946
Telecasting Service Date: Late in 1947
Affiliations: Radio Station KSFC
Studio Construction Status: Being planned
Transmitter: Top, Mark Hopkins Hotel Bldg.
Construction status: Type and make equipment not yet selected
Power: 4 kw visual; 3 kw aural
President: W. I. Dunn; *V.P. & General Manager:* Philip Lasky; *Program Director:* Keith Kerby-Lakin; *V.P. Engineering:* Royal V. Howard

*

Call Letters Not Yet Assigned

————, Channel 7 (174-180 mc)
Studio: 155 Montgomery St., San Francisco
Licensee: American Broadcasting Company
30 Rockefeller Plaza, New York 20, N. Y.
Affiliations: Radio Station KGO, ABC network

CP Granted: Jan. 20, 1947
Telecasting Service: Indefinite
Studio Construction: Indefinite
Transmitter: Indefinite
V.P. Charge of ABC Television: Adrian Samish
National Dir. of Television: Paul Mowrey

STOCKTON
(Sales Rank, 108—Pop., 79,337)

* *

Call Letters Not Yet Assigned

————, Channel 8 (180-186 mc)
Studio: 517 East Market St., Stockton, Calif.
Telephone: 4-4551
Licensee: E. F. Peffer (same address)
CP Granted: Jan. 9, 1947
Telecasting Service Date: Indefinite
Affiliations: Radio Station KGDM
Studio: Being planned
Transmitter: being planned
Power: 1.93 kw visual; 1.80 kw aural
Antenna Height: 337 ft.
Owner: E. F. Peffer

DISTRICT OF COLUMBIA

WASHINGTON, D. C.
(Sales Rank, 12—Pop., 907,816)

* *

WNBW, Channel 4 (66-72 mc)
Studio: Wardman Park Hotel, Washington, D. C.
Headquarters: 724 14th St., N.W., Washington, D. C., and 30 Rockefeller Plaza, New York 20, N. Y.
Telephone: Republic 4000
Licensee: National Broadcasting Company
CP Granted: April 26, 1946
On the air: Est., March or April, 1947
Affiliations: Radio Station WRC; NBC network
Studio Construction Status: Being completed
Transmitter: Wardman Park Hotel
Construction status: completed, testing
Power: 13.4 kw visual; 10 kw aural
Antenna Height: 302 ft.
NBC Executive: Frank M. Russell
General Manager: Carleton D. Smith

*

WTTG (W3XWT), Channel 5 (76-82 mc)
Studio: Harrington Hotel (Station has to move out)
Headquarters: 515 Madison Ave., New York 22, N. Y.
Licensee: Allen B. DuMont Labs., Inc., Television Broadcast Division
Commercial CP Granted: April 26, 1946
On the Air: Experimental station W3XWT
Commercial License:† Nov. 29, 1946
Affiliations: Tele Station WABD (see listing); Paramount Pictures Inc.; Allen B. DuMont Labs., Inc. (Mfg.)
Transmitter: Harrington Hotel, Washington, D. C. Type: DuMont. New 5 kw transmitter being installed
Power: 6.25 kw visual; 2.5 kw aural
Antenna Height: 45 ft.
Facilities—Remote: 2 image orthicon cameras
Film: 1 16mm projector
Studio: 3 iconoscope cameras
Exec. Ass't. to Vice Pres.: Paul Eshleman
General Manager: L. Arries; *Ass't. Manager & Program Operations Manager:* C. Kelly; *Mobile Operations:* J. R. Harter
Chief Engineer: W. Sayer; *Ass't. Chief Engineer:* R. F. Hester; *Chief Operations Engineer:* M. Burleson
†*Operating on a commercial basis temporarily* (*Nov.* 29, 1946 *for* 90 *days*)

*

WTVW, Channel 7 (174-180 mc)
Studio: 724 14th St. N.W. Washington, D. C.
Headquarters: Same
Telephone: National 5400
Licensee: The Evening Star Broadcasting Co.
CP Granted: April 26, 1946
Telecasting date: Estimated, Summer 1947
Affiliations: Radio Station WMAL; Washington *Evening Star*
Studio Construction Status: Undecided
Transmitter Location: American University Campus
Expect to complete construction in July of 1947; *Type:* RCA
Power: 14.25 kw visual; 15.2 kw aural
Antenna Height: 543 ft.
Facilities—Remote: 3 image orthicon cameras
Film: 2 35mm and 1 16mm projectors
Studio: image orthicon
General Manager: K. H. Berkeley
Chief Engineer: Daniel O. Hunter
Tele Operation Supervisor: Frank Harvey

*

WWBR, Channel 9, (186-192 mc)
Studio: Downtown Washington, D. C.; site to be selected
Headquarters: 1440 Broadway, New York 18, N. Y.
Licensee: Bamberger Broadcasting Company
CP Granted: April 26, 1946
Telecasting date: Estimated, Nov. 1947
Affiliations: Radio Station WOR; MBS network
Transmitter—Location: 40th and Brandywine Sts., Washington; being constructed
Completion date: unknown
Power: 30.25 kw visual; 24.5 kw aural
Antenna Height: 473 ft. aural; 453 ft. visual
Secretray & Chief Engineer: J. R. Poppele (1440 B'way, N. Y. C.)

ILLINOIS

CHICAGO
(Sales Rank, 2—Pop., 4,499,126)

* *

WBKB, Channel 4, (66-72 mc)
Studio: 190 N. State St., Chicago, Ill.
Telephone: RANdolph 5300
Licensee: Belaban & Katz Corporation
177 N. State St., Chicago 1, Ill.
On the Air: Experimental started Oct 13, 1942
Commercial license granted, Oct. 1943
Affiliation: Paramount Pictures, Inc.
Transmitter: 190 N. State St., Chicago, Ill.
Construction Status: complete (April 6, 1944)
Power: 1.8 kw visual and aural
New transmitter to be located at 210 N. State St.
Facilities—Remote: RCA 2 image orthicon camera chains
Film: 2 16mm RCA projectors; projection room under construction
Studio: 2 RCA orthicon cameras, 2 DuMont iconoscope cameras
Two complete studios: "A" 30′ x 30′ (1942) "G" 55′ x 34′ x 28′ (Oct. 1946)
Television theater for audience
Station Director: William C. Eddy
Chief Engineer: A. H. Brolly
Program Director: A. Warren Jones
Directors: Pauline Bobrov, Helen Carson, Loraine Larson, Beulah Zachary
Director Special Events: Reinald Werrenrath
Studio Manager: Lewis D. Gomavitz
Ass't. Engineer: W. P. Kussack; *Studio Engineer:* James Leahy; *Remote Operations Engineer:* Richard I. Shapiro; *Development:* Elmer Cawthorn; *Public Relations:* Morton K. Tuller

*

WENR-TV, Channel 7 (174-180 mc)
Studio: Merchandise Mart, Chicago 54, Ill.
Headquarters: 30 Rockefeller Plaza, New York 20, N. Y.
Licensee: American Broadcasting Company
CP Granted: July 25, 1946
Telecasting Service Date: Indefinite
Affiliation: Radio Station WENR; tele stations in Detroit, Los Angeles, San Francisco, and New York
Studio Construction Status: Undecided
Transmitter: To be decided
Power: 30 kw visual; 15 kw aural
Antenna Height: 613 ft.
National Director of Television: Paul Mowrey
General Mgr., WENR: Roy McLaughlin

*

WGNA, Channel 9 (186-192 mc)
Studio: In WGN Studio Bldg., Tribune Square, Chicago, Ill.
Headquarters: 441 North Michigan Ave., Chicago 11, Ill. Telephone: SUperior 0100
Licensee: WGN, Inc.
CP Granted: Oct. 20, 1946
On the air: Estimated June or July, 1947
Affiliation: Radio Station WGN; Chicago *Tribune*
Studio: Under construction; RCA-GE equipment
Transmitter—Location: Tribune Tower, 435 Michigan Ave.
Power: 18.4 kw visual; 11.4 aural
Completion date: June 1947
Antenna Height: 496 ft.
Facilities: Remote: Complete RCA Field portable equipment
Film: 16mm and 35mm projection equipment
General Manager, WGN Inc.: Frank P. Schreiber
Director of Engineering, WGN Inc.: Carl J. Meyers

*

WNBY, Channel 5 (76-82 mc)
Studio: 222 W. North Bank Drive, Chicago 54, Ill.
Telephone: SUperior 8300
Headquarters: 30 Rockefeller Plaza, New York 20, N. Y.
Licensee: National Broadcasting Company
CP Granted: May 2, 1946
Completion Date: Late 1947

Affiliations: Radio Station WMAQ; NBC network; Tele Stations in New York, Cleveland, Los Angeles, San Francisco
Studio—Location: Merchandise mart
Transmitter—Location: Civic Opera Building
Equipment on order
Power: 21.8 kw visual and aural
Antenna Height: 592 ft.
Manager: I. E. Showerman (WMAQ)
V.P. Charge of NBC Television: John F. Royal

*

WTZR, Channel 2 (54-60 mc)

W9XZV, Channel 2 (54-60 mc)
W9XZC (Ultra high frequency station)
Studio: 6001 W. Dickens Avenue, Chicago 39
Telephone: BErkshire 7500
Headquarters: Same
Licensee: Zenith Radio Corp. (Manufacturer)
Commercial CP Granted: May 2, 1946
Telecasting Date: For WTZR, requested FCC delay
Experimental stations on the air
Transmitter—Location: 6001 W. Dickens Ave.
Construction Status: WTZR, indefinite
W9X2V and W9XZC in operation
WTZR Power: 4.5 kw visual and aural
Antenna Height: 580 ft.
Facilities—Direct pick-up and film
President: E. F. McDonald
Ass't. Vice Pres.: J. E. Brown

INDIANA

INDIANAPOLIS
(Sales Rank, 24—Pop., 455,357)

* *

WWHB, Channel 3 (60-66 mc)

Studio: Plans not formulated
Licensee: The William H. Block Co.
50 N. Illinois St., Indianapolis, Ind.
Telephone: RIley 8421
CP Granted: Oct. 10, 1946
Telecasting Date: Not known
Affiliation: William H. Block Department Store
Transmitter: Plans not formulated
Power: 14.44 kw visual; 7.6 kw aural
Antenna Height: 331 ft.
Television Director: Merrill Lindley

IOWA

AMES
(Sales Rank,———— Pop., 12,555)

* *

Call Letters Not Yet Assigned
————, Channel 4 (66-72 mc)

Studio: Service Building, Iowa State College, Ames
Licensee: Iowa State College
Service Building (Ext. 281)
CP (Non-commercial) Granted: Sept. 19, 1946
Telecasting Date: Not known
Affiliations: Educational Radio Station WOI
Studio: Completion Date: Not known
Transmitter—Location: Waiting for CAA approval on tower site
Completion Date: Not known
Power: 13 kw visual; 10.4 kw aural
Antenna Height: 650 ft.
Facilities: Remote: Co-axial cable on campus
Film: 16mm; Studio: Not completed
Program Plans: Programs on homemaking, farm equipment and livestock. Also college musical, drama groups and athletic events.
General Manager: W. J. Griffith
Director: Richard B. Hull;
Program Director: Edward Wegener;
Chief Engineer: L. L. Lewis

KENTUCKY

LOUISVILLE
(Retail Sales Rank, 33 Pop., 408)

* *

WHAS-TV, Channel 9 (186-192 mc)

Studio: 6th & Broadway; Under construction
Licensee: WHAS, Inc.—Courier-Journal and Louisville Times Co.
Headquarters: 300 W. Liberty Street, Louisville, Ky.
Telephone: WAbash 2211
CP Granted: Sept. 19, 1946
Telecasting Date: Not known
Affiliations: Newspapers; Radio Station WHAS
Transmitter—Location: 6th and Broadway
Construction not started
Power: 9.6 kw visual, 7.2 kw aural
Antenna Height: 529 ft.
Program Plans: Being formulated
Executive Manager: W. Lee Coulson; *Commercial Director:* Joe S. Eaton; *Program Manager:* Richard E. Fischer; *Technical Director:* O. W. Towner; *Ass't Tech. Director:* D. C. Summerford

LOUISIANA

NEW ORLEANS
(Sales Rank, 31—Pop., 540,030)

* *

Call Letters Not Yet Assigned
————, Channel 4 (66-72 mc)

Studio: Maison Blanche Dept. Store
Licensee: Maison Blanche Co.
901 Canal Street, New Orleans, La.
CP Granted: Jan. 16, 1947
Telecasting Service: Indefinite
Affiliations: Maison Blanche Dept. Store
Studio: Being planned
Transmitter: Being ordered
Power: 13.6 visual; 7.2 kw aural
Antenna Height: 375 ft.

MARYLAND

BALTIMORE
(Sales Rank, 13—Pop., 1,046,692)

* *

WAAM, Channel 13 (210-216 mc)

Studio: O'Sullivan Building, Baltimore and Light Sts., Baltimore, Md.
Headquarters: Same
Licensee: Radio-Television of Baltimore Inc.
CP Granted: May 21, 1946
Telecasting Date: Indefinite
Studio Construction: Indefinite
Transmitter: Not ordered
Power: 36.65 kw visual; 20 kw aural
Antenna Height: 410 ft.
Owners: Ben and Herman Cohen

WMAR, Channel 2 (54-60 mc)

Studio: Baltimore & Charles Sts., Baltimore 3,
Headquarters: Same
Telephone: LExington 7700
Licensee: The A. S. Abell Co.
CP Granted: May 16, 1946
Telecasting Date: Estimated, Sept. 1947
Affiliation: Baltimore *Sun* papers
Transmitter—Location: Tower O'Sullivan Bldg. at Baltimore and Light Sts.
Construction Status: Transmitter ordered
Power: 17.1 kw visual and aural
Antenna Height: 397.4 ft.
Facilities: Remote: 2 camera chains, video truck, air link
Film: 16 & 35 mm; Studio
Director of Radio: Donald Withycomb
Program Director: Robert B. Cochrane
Chief Engineer: Carlton G. Nopper

*

WWBT, Channel 11 (198-204 mc)

Studio: 26th and Charles Sts.,
Lexington Building, Baltimore, Md.
Telephone: Lexington 4900
Licensee: Hearst Radio Inc.
CP Granted: May 21, 1946
Telecasting Date: Estimated Oct. 1st, 1947
Affiliations: Radio Station WBAL
Studio: Under construction. Being built by RCA
Completion date approx. Aug. 1st 1947
Transmitter: Cottage and Violet Aves.
Under construction. Being built by RCA.
Completion date approx. Aug. 1st 1947
Power: 32.6 kw visual; 17.2 kw aural
Antenna Height: 500 ft.
Facilities: Remote: RCA complete mobile unit
Film: 2 16mm projector channels
Studio: One large, one booth
Manager of WBAL: Harold C. Burke; *Chief Engineer:* Richard Duncan; *Program Manager:* Donald De Groot; *Ass't Prog. Mgr.:* Edward Harvey

MASSACHUSETTS

BOSTON
(Sales Rank, 5—Pop., 2,350,514)

* *

WBZ-TV, Channel 4 (66-72 mc)

Studio: New radio-tele center, Soldiers Field Road, Boston
Telephone: Hancock 4261
Headquarters: Hotel Bradford, 275 Tremont St., Boston 16, Mass.
Licensee: Westinghouse Radio Stations, Inc.
CP Granted: Aug. 8, 1946
Completion Date: Indefinite
Affiliations: Radio Station WBZ; WBZ-FM; Westinghouse (Mfg. Co. & radio chain); ABC Network
Studio Construction: Getting under way
Transmitter—Location: Soldiers Field Road
Construction Status: on order—5 kw video; 2 kw audio transmitter
Power: 10 kw visual; 7.5 kw aural
Antenna Height: 500 ft.
V.P. Chg. of Broadcasting: W. C. Evans (Grant Bldg., Pittsburgh 19, Pa.)
Station Manager, Westinghouse Radio Stations, Inc.: J. B. Conley
WBZ Manager: W. C. Swartley

WALTHAM
(Suburb of Boston)

* *

WRTB, Channel 2 (54-60 mc)
Studio: Location not determined
Headquarters: 55 Chapel St., Newton 58, Mass.
Telephone: Bigelow 7500
N. Y. Headquarters: 60 East 42nd St., New York 17, N. Y.
Licensee: Raytheon Manufacturing Co.
CP Granted: May 17, 1946
Completion Date: Construction not started; Oct. 16, 1947
Transmitter: To be decided
Power: visual 50 kw; aural 30.7 kw
Antenna Height: 373 ft.
Publicity Director: Ray Rice
(New York Office)

MICHIGAN

DETROIT
(Sales Rank, 6—Pop., 2,295,867)

* *

WDLT, Channel 5 (76-82 mc)
Studio: Stroh Building, Detroit 26, Mich.
Telephone: Cherry 8321
Headquarters: 30 Rockefeller Plaza, New York 20, N. Y.
Licensee: American Broadcasting Co.
CP issued to King-Trendle Broadcasting Co. Transferred on sale to ABC
CP Granted: July 12, 1946
Telecasting Service Date: Late 1947
Affiliations: Radio Station WXYZ; ABC Network
Studio Construction: Not started
Transmitter: To be located at Joy Road & Greenfield Sts (suburban Detroit)
Power: visual 16 kw; aural 14 kw
Antenna Height: 379 ft.
V.P. Chg. of ABC Tele: Adrian Samish
(30 Rockefeller Plaza, New York 20, N. Y.)
National Dir. of Tele: Paul Mowrey
General Manager, WXYZ: H. Allen Campbell
Tele Special Events: John Pival

*

WWDT, Channel 4 (66-72 mc)
Studio: 630 W. Lafayette Ave., Detroit 31
Telephone: RAndolph 2000
Licensee: The Evening News Association, 630 W. Lafayette Ave., Detroit 31
CP Granted: July 22, 1946
On the Air: March 15, 1947 (depending upon transmitter delivery)
Affiliations: Radio Station WWJ; Detroit *Evening News*
Studio: Using Studio A, WWJ Building, temporarily
Completion Date: March 15, 1947
Transmitter: Location: Penobscot Building, 45th floor. Type: DuMont
Completion Date: March 15, 1947
Power: 17.1 kw visual; 17.7 kw aural
Antenna Height: 588 ft.
Facilities: Remote: 2 camera image orthicon chain (RCA)
Film: 2 camera iconoscope chain (DuMont); Slide projector
Studio: 3 camera iconoscope chain (DuMont)
Director of Radio, The Detroit News: W. J. Scripps
General Manager: Harry Bannister
Ass't. Gen. Mgr.: Edwin K. Wheeler
Business Manager: Harold W. Priestley
General Sales Mgr.: Harry W. Betteridge
Gen. Program Mgr.: Melvin C. Wissman
Dir. Special Events: James G. Eberle; *Dir. Studio Programs:* Haford G. Kerbawy; *Film Director:* Elaine Phillips
Gen. Engineering Mgr.: Edgar J. Love; *Chief Studio Engr.:* Herbert F. Tank; *Chief Transmitter Engr.:* Carl H. Wesser; *Tele Transmitter Supervisor:* Ronald H. Fisk

MINNESOTA

MINNEAPOLIS
(Sales Rank, 11—Pop., 911,077)

* *

Call Letters Not Yet Assigned

————, Channel 4 (66-72 mc)
Studio: Location undecided
Licensee: Minnesota Broadcasting Corp., Wesley Temple Building, Minneapolis
Telephone: Main 6562
CP Granted: Oct. 4, 1946
Telecasting Date: Estimated, Dec. 1947
Affiliations: Radio Station WTCN; Ridder newspapers: *St. Paul Dispatch* and *Pioneer Press;* ABC network
Studio Construction: To be decided
Completion Date: Expected in 1947
Transmitter—Location: Foshay Tower, Minneapolis
Completion Date: Sometime in 1947
Facilities: Remote: mobile mainly
Film: 16 mm to start
Studio: Undecided at present
General Manager, WTCN: F. Van Konynenburg
Television Director: Joseph H. Beck in charge of programming and production
Technical Director (WCTN): John M. Sherman

ST. PAUL
(Sales Rank, 11—Pop., 911,077)

* *

KSTP-TV, Channel 5 (76-82 mc)
Studio: St. Paul Hotel, St. Paul 2, Minn.
Telephone: Cedar 5511
Licensee: KSTP, Inc.
Saint Paul Hotel, St. Paul 2, Minn.
CP Granted: May 17, 1946
Telecasting Date: Undetermined
Affiliation: Radio Station KSTP; NBC network
Studio: Completion date, July 16, 1947
Transmitter: Completion, July 16, 1947
Power: 13.68 kw visual; 6.48 kw aural
Antenna Height: 547 ft.
General Manager: Stanley E. Hubbard
Chief Engineer: John N. Fricker

MISSOURI

ST. LOUIS
(Sales Rank, 10—Pop., 1,367,977)

* *

KSD-TV, Channel 5 (76-82 mc)
Studio: 1111 Olive Street, St. Louis, Mo.
Telephone: Main 1111
Licensee: The Pulitzer Publishing Co.
CP Granted: July 12, 1946
On the Air: Commercial telecasting service started Feb. 8, 1947
Affiliations: Radio Station KSD; St. Louis *Post-Dispatch;* NBC network; has UHF experimental station CP
Studio: Completion Date: Jan. 15, 1947
RCA equipment
Transmitter: Location: 1111 Olive St.
Completion Date: March 1st, 1947
Type: RCA TT5A
Power: 18.15 kw visual; aural to be determined
Antenna Height: 524 ft.
Operating with temporary transmitter
Facilities: Remote: RCA mobile unit, 2 camera chain TK-30 image orthicon cameras, microwave relay
Film: One film camera; 1 16mm, 1 35mm and one slide projector
Studio: Floor 25′ x 45′; remote equipment will be used for the present
General Manager: George M. Burbach
Chief Engineer: Robert L. Coe
Engineers: J. Edwin Risk, Thomas E. Howard

NEW MEXICO

ALBUQUERQUE
(Sales Rank, ———— Pop., 77,492)

* *

KOB-TV, Channel 4 (66-72 mc)
Studio: 903 Buena Vista Blvd., Albuquerque
Headquarters: 418 W. Gold Avenue (Box 1319)
Telephone: 4411
Licensee: Albuquerque Broadcasting Co.
CP Granted: May 21, 1946
Telecasting Date: Estimate late 1947
Affiliations: Radio Station KOB; NBC Network
Studio Construction Status: late 1947
Transmitter—Location: 903 Buena Vista Blvd.
Construction Status: Ordered 5 kw RCA TT5A
Power: 15 kw visual, 8 kw aural
Antenna Height: 18 ft. (100 ft. above ground, 5,240 ft. above sea level)
Facilities: Remote RCA 6000 mc relay transmitter and receiver; 2 image orchicon cameras
Film: RCA film camera: RCA 16mm sound film
Studio: Two RCA iconoscope camera chains
Program Plans: Expect to work with Albuquerque Little Theatre and Univ. Rodey Theatre groups; also remote sports and special features
General Manager: Frank Quinn
Chief Engineer: George S. Johnson

(PART II IN NEXT ISSUE)

"DEPTH OF FOCUS" » » » »

VIEWS OF TELEVISION BY THE EDITORS

War-of-Nerves

A MORE effective war-of-nerves could not have been masterminded than the one our industry is now experiencing. If the multitude of conflicting statements, rumors, charges and insinuations isn't giving everyone a bad case of jitters, we are badly mistaken. Flying about us as thick as bats, have been distressing, unfounded rumors of several companies about to shut their doors, of RCA ready to give up television, of a New York station ready to be placed on the block, of television being postponed ten years and maybe forever. These rumors are doing television much harm and should be immediately countered by a well-planned, well-financed publicity campaign. Confidence must replace confusion—due largely to the controversial color hearings.

* * *

Antenna Problem

ADDING to the industry's confusion was the publicity recently given the banning of television by a New York realty company in all of its buidings. The *New York Times* considered it of such import as to devote to it a full column. In the *New York Post,* Paul Dennis warned his readers against purchasing television receivers until the antenna problem is licked, or until they have received permission from their landlords to erect an antenna. TBA called an emergency meeting.

Has color been occupying the best engineering minds to the exclusion of developing a master antenna for mutiple use? For the sake of millions of apartment house dwellers, we hope the problem can be immediately licked, regardless of the color outcome.

* * *

Televiser's Institute

WE'VE always prided ourselves in being more than just another trade magazine. As a result, TELEVISER has undertaken many important television advancing projects, but most important has been its annual "Television Institute," which was first held October 1945 at the Hotel Commodore, in New York, and later at the Hotel Statler in Washington, D. C., in collaboration with the Advertising Club of that city.

In April we are again holding our annual "Institute" at the Hotel Commodore. We, of TELEVISER'S staff, invite all our readers to attend this important two-day (April 14-15) event.

With men like Dr. Alfred N. Goldsmith, Jack Poppele, Thomas H. Hutchinson, Ernest Walling, Ralph Austrian, Paul Mowrey, C. E. Hooper, Dr. Allen B. DuMont, and a score of others on hand to act as mentors, we don't see how our readers can go wrong. Especially when the price is only $12.50 for two days, which includes two luncheons, seven panels, four seminars, and an opportunity to watch an actual show in rehearsal.

If you're interested, we suggest you let us know at once. We can accommodate only a limited number of guests. Our readers come first, naturally.

* * *

The High Cost of Sets

IN this period of inflated labor and material costs, there is probably ample economic justification for manufacturers pricing their television receivers as they have. But nearly everyone agrees the prices are much too high.

If television is to succeed, it will only do so when it enjoys a mass audience. This, in turn, is only possible if receivers are priced for the masses, rather than the few. We don't profess to know the answer, but we do believe that if all manufacturers (the Sherman anti-trust act permitting) were to concentrate their efforts toward putting out a medium or low priced set to retail at $200 (and less), it could be done by strictly standardizing parts and limiting screens to one or two sizes, preferably one not smaller than 6" x 8".

If television is not to be limited to Park Avenue dwellers and bars, it is agreed that concerted effort is needed to reduce the price of receivers and the high cost of installation.

Isn't this a legitimate matter for the TBA and RMA to take up—rather than a Congressional committee?

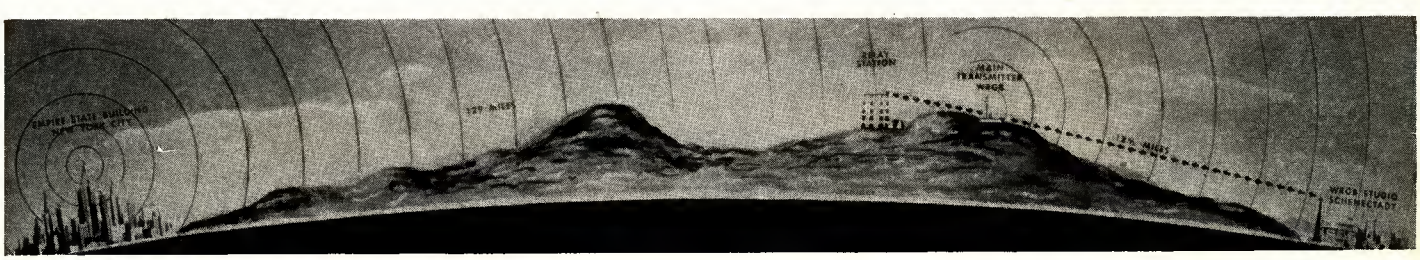
* * *

We Second the Motion

THAT there's need for a trade organization whereby persons in the television profession can come together to discuss problems of a strictly professional character, is being more and more felt in the industry, it seems. The editors of THE TELEVISER have received many suggestions for such an organization from people in the advertising agencies and from writers and directors.

A top agency tele executive recently wrote us: "It would do the television industry a world of good if all of us advertising agency producers could meet regularly to discuss each others' experiences, gripes, and ideas."

We second the motion.



Can You BEAT These Broadcasters for Purchasing Power? . . .

—Among Them Are Stations Who Will Spend Millions for Television Equipment — All Televiser SUBSCRIBERS

KALE Portland, Oregon
KBON Omaha, Neb.
KDKA Pittsburgh, Pa.
KDTH Dubuque, Ia.
KDYL Salt Lake City, Utah
KECA Hollywood, Cal.
KELO Sioux Falls, S. D.
KEX Portland, Ore.
KFAR Fairbanks, Alaska
KFBI Wichita, Kansas
KFI Los Angeles, Cal.
KFNF Shenandoah, Iowa
KFMB San Diego, Cal.
KFRO Longview, Tex.
KFUO St. Louis, Mo.
KFWB Hollywood, Cal.
KFXM San Bernardino, Cal.
KGA Spokane, Wash.
KHQ Spokane, Wash.
KGB San Diego, Cal.
KGER Long Beach, Cal.
KGFJ Los Angeles, Cal.
KGHL Billings, Montana
KGKO Ft. Worth, Tex.
KGNC Amarillo, Tex.
KGW Portland, Ore.
KID Idaho Fall, Idaho
KIDO Boise, Idaho
KIRO Seattle, Wash.
KLO Ogden, Utah
KLZ Denver, Colo.
KMA Shenandoah, Iowa
KMBC Kansas City, Mo.
KMED Medford, Ore.
KMOX Webster Grove, Mo.
KMPC Los Angeles, Cal.
KMYR Denver, Colo.
KNX Los Angeles, Cal.
KOA Denver, Colo.
KOIL Omaha, Neb.
KOL Seattle, Wash.
KOMO Seattle, Wash.
KONO San Antonio, Texas
KOTA Rapid City, S. D.
KOY Phoenix, Ariz.
KPO San Francisco, Cal.
KPRO Riverside, Cal.
KQV Pittsburg, Pa.
KRGV Welasco, Tex.
KRNT Des Moines, Ia.
KROW Oakland, Cal.
KSD St. Louis, Mo.
KSTP St. Paul, Minn.
KSWO Lawton, Okla.
KTAR Phoenix, Ariz.
KTHT Houston, Texas
KTUC Tucson, Arizona
KTUL Tulsa, Okla.
KTUA Salt Lake City, Utah
KVEC San Luis Obispo, Cal.
KVGB Great Bend, Kansas
KVOA Tucson, Ariz.
KVCO Tulsa, Okla.
KWK St. Louis, Mo.
KWKH Shreveport, La.
KXL Portland, Ore.
KXOK St. Louis, Mo.
KXOX Sweetwater, Tex.
KYA San Francisco, Cal.
KYW Philadelphia, Pa.
WAAT Newark, N. J.
WABC New York, N. Y.
WAGA Atlanta, Ga.
WAIT Chicago, Ill.
WALA Mobile, Ala.
WAPO Chattanooga, Tenn.
WAVE Louisville, Ky.
WBAL Baltimore, Md.
WBAP Ft. Worth, Texas
WBAX Wilkes-Barre, Pa.
WBBM Chicago, Ill
WBEN Buffalo, N. Y.
WBEZ Chicago, Ill.
WBML Macon, Ga.
WBNS Columbus, Ohio
WBT Charlotte, N. C.
WBZ Boston, Mass.
WCAE Pittsburgh, Pa.
WCAO Baltimore, Md.
WCAU Philadelphia, Pa.
WCBM Baltimore, Md.
WCCO Minneapolis, Minn.
WCLO Janesville, Wisc.
WCOS Columbia, S. C.
WDAY Fargo, N. D.
WDRC Hartford, Conn.
WEAN Providence, R. I.
WEBC Duluth, Minn.
WEEI Boston, Mass.
WEGO Concord, N. C.
WELO Tupele, Miss.
WEVD New York, N. Y.
WEW St. Louis, Mo.
WFAA Dallas, Texas
WFBC Greenville, N. C.
WFBM Indianapolis, Ind.
WFBR Baltimore, Md.
WFDF Flint, Mich.
WFEA Manchester, N. H.
WFIL Philadelphia, Pa.
WFMJ Youngstown, Ohio
WFLA Tampa, Fla.
WFTL Miami, Fla.
WGBS Miami, Fla.
WGAC Augusta, Ga.
WGAA Cedartown, Ga.
WGAL Lancaster, Pa.
WGAN Portland, Maine
WGAR Cleveland, Ohio
WGKV Charlestown, West Va.
WGL Ft. Wayne, Ind.
WGN Chicago, Ill.
WGNC Gastonia, N. C.
WGNY Newburgh, N. Y.
WGRC Louisville,, Ky.
WGST Atlanta, Ga.
WHAM Rochester, N. Y.
WHAS Louisville, Ky.
WHB Kansas City, Mo.
WHBC Canton, Ohio
WHIO Dayton, Ohio
WHK Cleveland, Ohio
WHKC Columbus, Ohio
WHN New York, N. Y.
WHO Des Moines, Iowa
WHTD Hartford, Conn.
WIBC Indianapolis, Ind.
WIBG Philadelphia, Pa.
WIBW Topeka, Kansas
WIND Chicago, Ill.
WING Dayton, Ohio
WINS New York, N. Y.
WINX Washington, D. C.
WIP Philadelphia, Pa.
WIRE Indianapolis, Ind.
WITH Baltimore, Md.
WIZE Springfield, Ohio
WJBK Detroit, Mich.
WJJD Chicago, Ill.
WJR Detroit, Mich.
WJW Cleveland, Ohio
WJZ New York, N. Y.
WKBN Youngstown, Ohio
WKMO Kokomo, Ind.
WKY Oklahoma City, Okla.
WLAC Nashville, Tenn.
WLAW Lawrence, Mass.
WLIB New York, N. Y.
WLW Cincinnati, Ohio
WMAL Washington, D. C.
WMAM Marinette, Wisc.
WMAQ Chicago, Ill.
WMAZ Macon, Georgia
WMBD Peoria, Ill.
WMBG Richmond, Va.
WMBR Jacksonville, Fla.
WMCA New York, N. Y.
WMJE Daytona Beach, Fla.
WMPS Memphis, Tenn.
WMUR Manchester, N. H.
WNAC Boston, Mass.
WNBF Binghamton, N. Y.
WNBH New Beford, Mass.
WNEW New York, N. Y.
WNOE New Orleans, La.
WNYC New York, N. Y.
WNYE New York, N. Y.
WOAI San Antonio, Texas
WOC Davenport, Iowa
WOI Ames, Iowa
WOL Washington, D. C.
WONS Hartford, Conn.
WOR New York, N. Y.
WOW Omaha, Neb.
WOWO Fort Wayne, Ind.
WPAT Paterson, N. J.
WPDQ Jacksonville, Fla.
WPEN Philadelphia, Pa.
WPTF Raleigh, N. C.
WRAW Reading, Pa.
WRBL Columbus, Ga.
WRC Washington, D. C.
WRDW Augusta, Ga.
WREC Memphis, Tenn.
WROL Knoxville, Tenn.
WRR Dallas, Texas
WRUF Gainesville, Fla.
WSAI Cincinnati, Ohio
WSAN Allentown, Pa.
WSB Atlanta, Ga.
WSBA York, Pa.
WSJS Winston-Salem, N. C.
WSBC Chicago, Ill.
WSNJ Bridgeton, N. J.
WSOO Sault St. Marie, Mich.
WSPB Sarasota, Fla.
WSPD Toledo, Ohio
WSPR Springfield, Mass.
WTAG Worcester, Mass.
WTAR Norfolk, Va.
WTCN Minneapolis, Minn.
WTIC Hartford, Conn.
WTMJ Milwaukee, Wisc.
WTMV E. St. Louis, Ill.
WTOL Toledo, Ohio
WTOP Washington, D. C.
WTRC Elkhart, Ind.
WTTM Trenton, N. J.
WTSP St. Petersburgh, Fla.
WWDC Washington, D. C.
WWJ Detroit, Mich
WWL New Orleans, La.
WWSW Pittsburgh, Pa.
WXYZ Detroit, Mich.

For Full Information About Rates and Circulation, Write

Televiser

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

11 WEST FORTY-SECOND ST., NEW YORK 18, N. Y.

IRWIN A. SHANE, *Publisher* • JUDY DUPUY, *Editor*