

JULY-AUGUST • 1947

Televiser

FIFTY CENTS

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JOURNAL OF TELEVISION



➔ **STORY** of the "TELEVISION CARAVAN" — PAGE 14

➔ **TELE FILM RENTALS & FILM COSTS** — PAGE 9

➔ **4-PAGE FILM DIRECTORY** — Pages 28 to 31

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First with the finest in Television

LETTERS

TO THE TELEVISER

July-Aug.
1947

Televiser

Vol. 4
No. 4

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

Published at 11 W. Forty-Second St., N. Y. 18, N. Y. Tel: LO 5-1683

COVER: At Chicago's Northwestern railroad station, WBKB cameras televise interviews with typical travelers and notables hurrying aboard the Streamliner *City of Los Angeles*, crack train of the Chicago Northwestern-Union Pacific Railroads, sponsors of the weekly pickup. Caples Company is the ad agency.

IRWIN A. SHANE, Publisher
JUDY DUPUY, Editor

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SIRS: At WOI we read your magazine with interest. Our field of education is somewhat different from that of most operators of television stations but I feel there is still much to be tried and tested in farm education by all persons concerned.

Since a new building for our studios will not be ready for several years, temporary studios may have to be used for a time. Our present plans call for televising homemakers' programs such as applied art, style shows and household equipment demonstrations. Also in agricultural subjects of cattle and livestock demonstrations and shows, machinery operation and repair, movies of plowing demonstrations and test plots, results with grains and hays, and many other agricultural demonstrations. Also athletic events, concerts, and drama productions.

LOUIS L. LEWIS, *Chief Engineer Station WOI, Iowa State College Ames, Iowa*

Sorry . . .

SIRS: With regard to the WTMJ-TV listing in the May-June issue of TELEVISER, our studios are not located at 333 West State Street, Milwaukee. The telephone number is not Marquette 8000. The studios are located at 720 East Capitol Drive, Milwaukee, and the telephone number is Marquette 6000.

We expect to be on the air with WTMJ-TV in December 1947. This, however, is a matter which was not determined until about a month ago.

W. J. DAMM, *Vice Pres. and Gen. Mgr. of Radio The Journal Company Milwaukee 1, Wis.*

ED. NOTE: Thank you for calling above to our attention. Corrected listing is on page 31.

From the Coast . . .

SIRS: The time isn't too far away when television will put on its first pair of long pants and step out on a national hook-up. When this happens it will take men who are sharp and trained in the field to hold it there. This will also include publications such as yours to instill facts and new ideas in the minds of these men and give them accounts of what is happening elsewhere in their profession.

TELEVISER is, I believe, one of the most interesting and up-to-date publications of the tele-industry.

JACK WIEDMER
National Broadcasting Co. Hollywood 28, California

Candid Tele Hobbyist . . .

SIRS: Now that television has finally gotten around the corner and looks as if it might stay for awhile, it may open up a new hobby for many set owners who are photography fans. While television is in its present stage of development, an interesting hobby is

(Cont'd on Page 4)



. a revolutionary new studio camera

Produces sharp, realistic television pictures
without hot lights

THIS IS IT! RCA's new studio camera which does for indoor productions what RCA's super-sensitive field camera equipment did for outside events! Television pictures produced with this camera are sharp and clear, contain half-tone shadings needed for natural-appearing images, show detail in the highlights and shadows—all without the glare and heat formerly required in television studios.

Gone is the need for expensive, intense studio lighting. No need for oversized air-conditioning plants. You get brilliant, sharply defined pick-ups at light levels of from 100 to 200 foot candles . . . functions down to 25 foot candles.

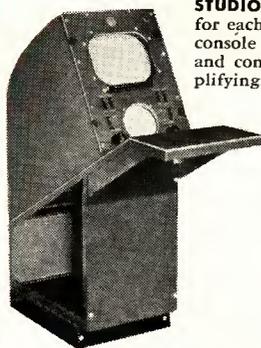
This studio camera opens new fields of studio production. Is simple to use and requires no fussy shading adjustments. Offers higher resolution and lower noise level than the field-type, image-orthicon camera with somewhat less sensitivity which is not required in the studio. You see exactly what you are picking up on an electronic view finder at the back of the camera.

The turret-mounted lenses can be switched in a matter of seconds. Lens ranges from 35mm f/2.8 to 135mm f/3.8 cover all studio requirements. Depth of focus is such that refocusing is seldom required.

The "eye" of this camera is a new studio-type, image-orthicon tube. Circuits and components used with it are similar to those in RCA's field camera. Therefore, anyone familiar with the field camera can operate or service the studio camera without special training.

The only camera connection needed for operation is a flexible, lightweight cable less than an inch in diameter. Intercommunication facilities for the operator and built-in tally lights are provided to co-ordinate all programming directions.

Here, we believe, is a real aid to versatile, low-cost studio programming . . . brighter, clearer, steadier telecasting. An early order from you will help us meet your delivery requirements. Write Dept. 104-G.



STUDIO CAMERA CONTROL—one required for each camera . . . becomes part of video console . . . permits operator to monitor and control quality of picture signal (amplifying, mixing, blanking, synchronizing, etc.).

VIDEO CONSOLE—composed of studio and film camera controls, a master monitor, and switching, lap-dissolve, and fading facilities for selecting the camera pick-up desired. "Building-block" design assures a compact, unified appearance . . . permits adding extra units at any time.



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

In Canada: RCA VICTOR Company Limited, Montreal

LETTERS

(Cont'd from Page 1)

taking pictures off the home receiver of the various programs being televised on the air.

Listeners record radio programs so why not take snaps of your favorite crooner, hockey player or even the President of the United States on television?

Since 1940 I have been taking snaps off my television sets, using only an inexpensive folding camera with only an f6.3 lens and a shutter speed of only 1/25 second. Naturally a camera with a larger lens and a faster speed would do a better job but the enclosed snap talks for itself. My snaps have been taken off a 5 inch, 9 inch and 10 inch screen.

An Off-the-Monitor Snap by Dean



Inasmuch as there are 30 images a second on the screen, a camera having a shutter speed of about 1/10 to 1/15 of a second with an opening of f3 or better would give satisfactory results as the snap would be made up of two complete images. I use the bulb control on my camera so as to give about that speed shutter. I have found using an f3.5 or f6.3 camera with Agfa Super Pan Press film with the contrast control of the receiver set lower than the usual viewing setting and the brightness control higher than the usual, that a good picture can be obtained if the negative is somewhat overdeveloped.

I use an Agfa and Eastman portrait attachment lens on my camera so that the picture takes in only the screen. Using a portrait attachment, the distance from the screen has to be very accurate as 1/8 of an inch off would give a picture out of focus. In figuring the focus distance one must take into consideration the fact that the picture is on the inside of the tube which would account for about 1/16 of an inch plus the air gap between the tube and the protective glass in front of the tube. This would have to be figured unless the camera is one that can be focused on the screen by using a ground glass plate in the back of it. I am interested in seeing this hobby develop. How about it?

WILLIAM A. J. DEAN
Chicago 29, Ill.

Ed. Note: If there are a sufficient number of tele-photo hobbyists among our trade readers, perhaps TELEVISER could be persuaded to sponsor a contest. We're interested in hearing from our readers about it.

SIRS: The March-April issue of TELEVISER contains an interesting story on U. S. Rubber's television plans. This article is particularly interesting to a television pioneer associated with U. S. Rubber's first appearance in the medium.

However, I am very unhappy about your statement, "U. S. Rubber became interested in television back in 1942 when it sponsored two unrelated programs purely for public relations."

The truth is: These programs were Number One and Number Two of an important series "America at War." Rather than "experiments" in public relations, these programs were a combined effort by CBS Television, the War Production Board and U. S. Rubber to explain the military necessity for wartime civilian shortages, the conservation of what rubber we had—and the demonstration of U. S. Rubber's planning to keep war production going and to ameliorate the rigors of life for people on the home front.

The first program of the series was opened by Leon Henderson with a vigorous statement on conditions. Important WPB officials also appeared on U. S. Rubber's second show of the series only one week later.

The "America at War" series stands as an important contribution to television programming and production.

I think I see how your reference came to be made for I have looked in vain through CBS files for complete records on these shows. And I am therefore sure you meant no slight to the thought, energy and imagination put into the production of them by Gilbert Seldes, Paul Mowrey and

ROBERT COLLYER
Television-Radio Enterprises
New York 17, N. Y.

SIRS: We are wondering if you would be kind enough to send us a copy of the March-April issue of TELEVISER. We found it contained so much useful information that we would like to keep a copy permanently in our files.

FELICE KERRIGAN
Television Associates, Inc.
Chicago 1, Ill.

From Abroad . . .

SIRS: This Society is keenly interested in being informed on all aspects of American television, and we hope that you will be agreeable to an interchange of information.

The Society's Journal is published quarterly (at present, owing to paper restrictions) and contains reports of all the original papers read at the monthly meetings. It is proposed to expand the section devoted to "American Television Notes," and we would appreciate permission to quote from your publication.

G. PARR, Secretary
The Television Society
68 Compton Road
London, N. 21

SIRS: I wish to renew my acquaintance with TELEVISER. I subscribed while attending City College last spring.

Please send the magazine to me here in Ireland. I have missed getting it and feel I have lost something by not keeping up with television. I find that my interests are still strong. I attended all of Bud Gamble's classes at the uptown library studio.

FRANCIS G. QUIGLEY
Dublin Road, Limerick, Eire

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for Television Workshop's New Fall

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DAY and EVENING CLASSES

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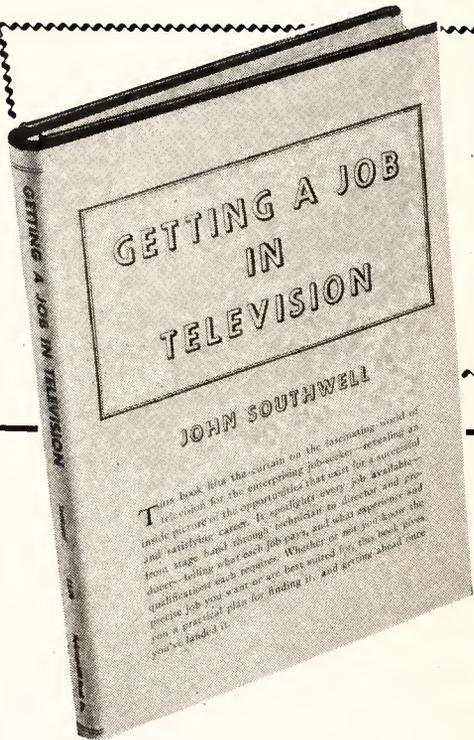
Training Division of:

THE TELEVISION WORKSHOP
11 West Forty-Second Street
New York 18, N. Y.

Helpful guides to bigger, better paying jobs

in

TELEVISION



GETTING A JOB IN TELEVISION

BY JOHN SOUTHWELL

119 pages, 5½ x 8

Illustrated

\$2.00

Here is a book that lifts the curtain on the fascinating world of television for the enterprising job-seeker—revealing an inside picture of the opportunities that exist for a successful and satisfying career. It spotlights every job available—from stage hand through technician to director and producer—telling what each job pays, and what experience and qualifications each requires. Helps you select the job you are best suited for, gives you a practical plan for finding it, and shows how to get ahead once you've landed it.

TELEVISION PRIMER OF PRODUCTION AND DIRECTION

By Louis A. Sposa

Director of Commercial Operations, Television Station WABD,
New York; Television Instructor, College of the City
of New York; New York University

237 pages, 5½ x 8, 108 illustrations, \$3.75

Here is a manual of techniques for producing and directing television programs—written by an expert for those who are interested in this aspect of television but lack specific experience. Gives you the ins-and-outs of putting on a show—from using the television camera properly and writing scripts—

through make-up and costuming—to preparing commercials. Detailed discussions cover all other phases of television production and direction, including programming, scenic designing, lighting methods, art work, titles, video effects, microphones and their use, televising motion pictures, and so on.

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JULY-AUGUST, 1947

FOOTNOTES to television news . . .

Doctoring Films for Tele

Treating films, produced for theater showing so that these same films are adaptable for video use (small screen), is the work of Lynn Dunne, film-effects man in Hollywood.

By a process called individual scene magnification, an old Hollywood technique applied to television, long shots in films could be treated by his optical printer so that they become close-ups or "move-ups". By magnifying long shots to such a degree the effect of a dolly shot can be made.

Films not made for television will be the primary source of his business—when he gets his plans worked out.

(See Films for Television on page 9, and Directory of Film Companies, pages 28-31.)

Television Receivers

There are about 56,000 television receivers now in the United States, a slow climb to the predicted 250,000 sets promised by the end of 1947. Here is the breakdown of production figures:

RMA report, Dec., 1946.....	3,561
RMA report, Jan. to May, inclusive	34,895
June estimated output	9,500
Viewtone (not RMA)	4,204
Prewar sets in use*	4,000
Total tele sets	56,160

* This is a low estimate; about 10,000 receivers were manufactured before 1942.

These receivers, both in homes and in dealers' stores, some still at the manufacturers, are estimated to be distributed in the following areas:

Chicago	5,500
Detroit	3,000
Los Angeles	4,000
New York City	31,200
Philadelphia	4,000
Schenectady, N. Y.	1,000
St. Louis	1,360
Washington, D. C.	2,000
Sets installed and in dealers	
stores	52,060
Unconsigned	4,100
Total	56,160

Sets installed: From 50% to as high as 75% of the receivers are installed in homes or public places (taverns, etc.) At present, in areas like Chicago, Los Angeles, St. Louis and Detroit, the percentage of receivers in public places is as high as 36%.

Station Activity

- St. Louis *Post-Dispatch* is doing a public relations job on its video station, KSD-TV, running double-truck picture pages each week on some phase of its activity: pictures off the screen; studio operation; golf tournament coverage; erecting station's antenna. St. Louisians are being given an inside view of video.

- WTTG, the DuMont Washington station, which must vacate its Hotel Harrington location, was granted four months by the FCC to "select satisfactory site and submit appropriate modifications" and a six months extension of completion date.

- Bill Eddy sent viewers a program letter in place of regular schedule, detailing station's plans and explaining WBKB's being off the air for about two weeks (July 7 to 21) to install a new, modern, superturnstile bat-wing antenna.

- WBAL-TV busy constructing television transmitter building, and station hopes to be on the air in October. FCC hearing on license renewal of William Randolph Hearst's WBAL, Baltimore, probably set for August; along with Drew Pearson and Bob Allen's competing bid for station's channel.

- WGNA, Chicago expects to be on the air by late October, with commercial operation by Jan. 1948; General Electric is supplying equipment (\$300,000).

- WFIL-TV, expected to go on air with a test pattern next month, has issued a rate card. Based on sets in circulation, initial charge will be \$200 per hr., until sets in circulation reach 5,000 when rate jumps to \$350. Two hrs. of rehearsal free, with a \$25 charge per hr. after that.

- Radio Station WPEN sold to Sun Ray Drug Co. by Philadelphia *Bulletin* Paper retains the television CP and the FM facilities.

- New York *Daily News*, which expects to get its station on the air in early 1948, is making a survey of video markets: potential for commercial operation, rate structures, etc.

* * *

Handy, pocket-size, 16-page booklet for receiver salesmen has been issued by RCA-Victor, answering consumer questions about television. It's called, WHAT'S YOUR TELEVISION I.Q.?

Diathermy interference to tele and radio broadcasting is eliminated by its new Microtherm microwave diathermy unit, according to Raytheon Mfg. Co. Frequency of 2450 mc has been assigned by the FCC.

Protest

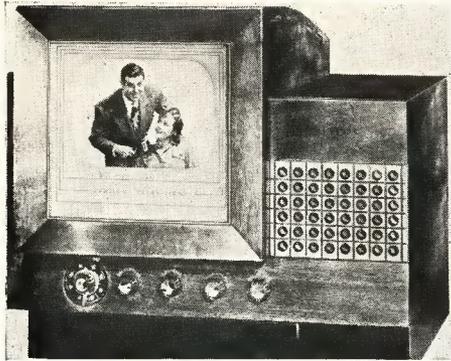
Proposed A T & T coaxial cable rates, to become effective Aug. 1, have aroused considerable industry opposition, and it is expected that the FCC will call a full hearing on charges. If so, action automatically postpones cable charges, with stations continuing to use cable on experimental basis. (see *Tele's Networking Problem*, page 20.)

Stubbing the Remote Toe

Weather, electricity, lack of component parts and union problems have combined to cancel WCBS-TV's remote pickups within the past few weeks. Inclement weather cancelled a special Negro baseball game, lack of parts closed Ford plant at Harrison, eliminated scheduled assembly line pickup; lack of power for sufficient lighting (pictures of first telecast were dark) postponed further Metropolitan Museum of Modern Art shows; and IATSE demand for four union standbys (electrician, carpenter, prop man and supervisor) caused CBS to cancel its televising the Fashion Fair from Madison Square Garden. Fashion show was staged on "stages" which gave union fair grounds for demand, since it covers all theatrical work. CBS did not want to set a precedent at this time.

Irony

Story is told of an eager, young independent producer who, after making the rounds of advertising agencies in his city in an effort to sell his first show, finally stumbled upon an agency where he was welcomed with open arms. "Just the person we've been looking for", they said, and told him of their client, a small furrier, who wished to sponsor a beauty contest series on television during August. After many conferences, a format was decided upon, and a contract for six shows was signed. Everything was fine so far. Time was cleared with the station program manager, but when it came to sign for air-time, the young producer was regretfully turned down. He was informed that the station, as a matter of policy, accepts only "big" accounts. P.S.: HE GOT THE AIR TIME.



Philco's 10-inch Set

Receivers

Philco Corporation, out to become the television leader (plans 250,000 receiver production during 1948), unveiled its "mysterious" front projection set and its two table models last month. Projection model, 15" x 20" picture, is tagged at \$795, with an \$85 installation charge. Direct view, 10-inch tube table model, is priced \$395, higher than the similar RCA set. Installation charge, \$45.

Philco has been pushing its television sets in the Philadelphia area, with full page ads and radio announcements. To counteract, RCA Victor used a "Mystery Lady"—guess who she is—stunt to promote its video receivers in Philadelphia.

Unofficial reports indicate that set sales haven't been too good.

* * *

Emerson plans to distribute its 10-inch video receivers, priced at \$375, within the month.

In The Headlines

- House Labor subcommittee investigating James Caesar Petrillo, AFM president. Broadcast witnesses loath to give testimony.

- Industry is studying the Lea Act and the Taft-Hartley labor bill, weighing carefully all clauses.

- Washington officials and the broadcast industry feel that the White Bill will be shelved, particularly by the 80th Congress—more against than for radio bill.

- ASCAP facing "music cartel" probing by the U. S. Dept of Justice, Anti-Trust Division, for music society's alleged "conspiracy" to tie up South American music performing rights. Society resigned from International Confederation of Authors and Composers Societies.

FCC extended its waiver of the 28-hour per week video rule governing commercial operations, until Sept. 30, 1947.

Trade Notes

- Film, *New Automobiles*, documentary made by ABC for Automobile Manufacturers Assoc., has been circulated around the country and seen by 122,946 people at 312 showings, an average of 295 persons per showing.

- Paramount Pictures and Allen B. DuMont Labs. has been granted until August 18th to decide about their mutual relationship; otherwise FCC will dismiss applications for tele stations held in pending file since together they already have five stations (four operating and 1 CP).

- CBS is again a member of Television Broadcasters Association. Lawrence W. Lowman and Leonard H. Hole are official representatives.

- Capitol Radio Engineering Institute, Washington, D. C. school, celebrated its 20th anniversary.

- Dr. Allen B. DuMont, president of the Allen B. DuMont Laboratories, told members of the New Jersey Allied, a group of film theater operators, that television probably will be introduced into movie theaters within a year or two.

- *Variety* brought out a Radio and Television Review and Preview issue on July 9.

- Society of Motion Picture Engineers has scheduled its semi-annual convention, to feature theater television, for October 20-24, Hotel Pennsylvania, New

York. Boyce Nemeck, has been appointed executive secretary.

Video's Market

Television today broadcasts in eight metropolitan areas where nearly 25,000,000 people live, according to Dan Halpin, RCA-Victor television receiver sales manager. New stations opening in 1948 will bring television service to an additional 15 cities in which 10,000,000 additional people live.

All the major motion picture companies have a specially designated person, and sometimes a department, looking into television.

Tele Plugs Film

Allied Artists again will use television to plug the opening of a new movie, this time *Black Gold* in August. Producing team of Paul Belanger and James McNaughton did a bangup job for company's *It Happened on Fifth Avenue* on WABD, New York.

Promotion

A 44-page brochure title, *RCA, What Is It, What It Does*, outlines the giant company's many activities and services from broadcasting (including television), international subsidiaries, communications, marine and technical training to information on people employed, labor policies, research and engineering. Booklet is being distributed to press, to schools, colleges, libraries, manufacturing firms and officers of the company.

No Lack of Sponsors

Listed below are sponsors on WWJ-TV, Detroit station, which began commercial operation on June 3, 1947:

Bulova Watch Co.; five spots weekly; 52-weeks, from June 3. *Agency:* Biow.

Detroit Edison Co.; two live newscasts, weekly; 52 wks, started in July. *Agency:* Campbell-Ewald.

Goebel Brewing Co.; Detroit Tigers, two baseball games weekly, through 1947. *Agency:* Brooke, Smith, French & Dorance.

Grinnell Bros. (dep't store); *Television Party*, 1/2 hr. weekly participation, from store; 52 wks, from June 18. *Agency:* Simons Michelson.

Grissom Chevrolet (dealer); races, from Detroit Track; once weekly, through summer. *Agency:* L. J. DuMahaut.

Hot N'Kold Shops (appliance dealer); weather, five spots wk; 52 wks, from June 3. *Agency:* Chas Hargrave.

J. L. Hudson Co. (dep't store); 15-min. variety show; 52 wks, from June 4. *Agency:* Wolfe, Jinkling, Dow & Conckey.

Trivoli Brewing Co.; spots, 4 weekly; 52 wks, from July 1. *Agency:* McCann-Erickson.

Sam's, Inc. (dep't store); half hour interviews from store; 52 wks, from June 4. *Agency:* Stockwell & Marcus.

Harry Suffrin (clothier); man-on-street, from park across from store; 52 wks, from June 4.

Station had several one-time sponsored shows on opening week, including 1/2 hour film (Chevrolet Motor Co.); 1/2 hour variety (Norge Division, Borg-Warner) which is expected to return weekly; boxing matches from Olympia Station (Ned's Auto Supply), and 1/2 hour film (U. S. Rubber Co.).

People

• John H. McNeil, former station manager of WJZ but new to television, is rapidly getting into the driver's seat as general manager at DuMont's tele station WABD. He is building up a sales force. Trade query: How about a production staff?

• Charles C. Barry is new ABC vice president, charge of programs and television, succeeding Adrian Smith, resigned. . . . Samish accepted the presidency of Show Productions, subsidiary of Dancer-Fitzgerald-Sample ad agency. His job will be to build new programs.

• Robert P. Ritter, former program director at WSAM, Saginaw, Mich., resigned to accept a position with WWJ-TV, Detroit.

• David J. Miller, Jr., veteran tele engineer, is now assistant chief engineer in charge of television for the Triangle Publishing Company, operators of WFIL. Miller will work with chief engineer Louis E. Littlejohn.

• Carl Dozer, sales manager of WCAE, is new president of The Radio & Television Club of Pittsburgh, active station-agency group.

• Walter Gorman, new director of productions at Kenyon & Eckhardt ad agency, is responsible for all production phases of radio and television, including personnel. Agency has Borden's account.

• Maurice C. Dreicer, freelance producer on radio station WWRL, N. Y., has been appointed director of radio and television of Henry L. Lackson Organizations, fashion consultants to department stores.

• Burke Crotty, field program supervisor of WNBT, is happy. His license plate is now W-N-B-T. Connecticut issues such special "numbers."

* * *

Richard W. Hubbell, a consultant, called to give testimony before the Senate subcommittee on the White Bill, advocated that television station licenses be issued for 17 years, to encourage long term planning.

* * *

Cool-Light Camera

A new studio image orthicon camera has been announced by RCA Victor, which, it is said, cuts down the terrific light required by present day operation by as much as 90 per cent.

Over a Glass

Television in bars and grills is becoming a business attraction. Already over 1,000 bars in New York City and 700 in Los Angeles are said to feature television, according to the United States Television Co.

Music, Films & Video

The ban on music in films for video use, went into effect Feb. 1946, when Petrillo indicated that such an agreement has been reached with major motion picture companies. This supplemented AFM's ban on live music for television. Tele stations, with the exception of DuMont, have made no attempt to use live music with studio show for fear of reprisal. Consequently, recordings are only music available to television.

The House Labor Committee, probing Petrillo activities, may request U. S. Dept. of Justice to look into AFM-film producers "agreement," which may be construed as "restraint of trade." Major film companies deny such an agreement, nevertheless they are refusing to book pictures on television. Further, the ban serves to withhold pictures of small independent producers from television.

Also, the film ban has handicapped telecasters who want to make films of studio live shows, utilizing recordings, for possible re-telecasting.

* * *

• American Television Academy, Hollywood school, going in for production courses in television has placed orders for equipment, according to Mr. Rabinoff, president.

Phono Vision

Zenith is being "swamped with telephone calls from people wanting phono vision service immediately," the company claims for its new pay-as-you-see video system (key signals over telephone lines and remaining off-the-air) which was demonstrated in Chicago.

According to E. F. McDonald, Jr., president, it will take from six to twelve months to work out details and get receivers into production. He believes telephone companies legally can handle service inasmuch as franchises authorize phone companies to provide tele service. On the other hand, attaching foreign devices to telephones is illegal, according to Illinois Bell Telephone Co.

Let's Go!

Tele CP's are now free to plan and go ahead with construction projects without getting a permit from Office of the Housing Expeditor. Federal ban on new construction was abolished this month under terms of the new Housing and Rent Act.

London Theater Tele

It is possible that London will have theater television by the middle or end of 1948, according to John Davis, managing director of J. Arthur Rank, Ltd. Company may equip two theaters experimentally for large-screen television. Davis, while in America, negotiated for the interchange of patents with E. N. Rauland Corp. of Chicago, which gave a theater demonstration of television in Schenectady, N. Y., last year in cooperation with General Electric's WRGB.

Video Bait

Television is being dangled before the 1951 Olympic Games officials by a committee plugging Detroit, home of WWJ-TV and ABC's planned video station (net holds CP).

Package Groups

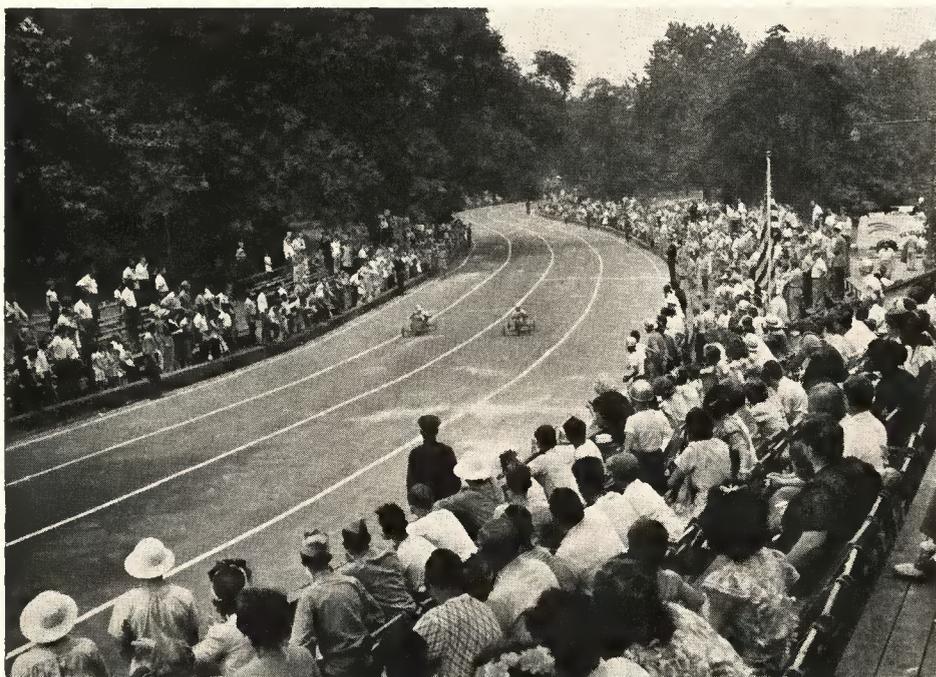
• Ted-Rad Productions, new television producing unit, has been organized in New York to package video shows. Group plans a Television Digest show to be showcased over WABD.

• Jawer Television Productions, a package organization in Philadelphia, is auditioning shows for possible clients. Organization is headed by Robert L. Jawer, and has signed up its first client: a furrier, for a six-week show on WPTZ.

• Bob Loewi Productions is presenting *Swing Into Golf* on WABD-DuMont, sponsored by the William M. Perry Co., manufacturers of women's sportswear; Thurs., 8:30 p.m.

• National Video Guild, Inc., tele production association of people interested in television from ad agencies and stations, are looking for scripts for possible production. Group hopes to package shows. Scripts should be sent to the Guild at Box 369, Grand Central Station, New York.

• Television Dance Productions produced its first show, *Main Street, U.S.A.* on WRGB, Schenectady, (July 16). Group headed by Eleanor Rampell and Morris Cooper, formerly with Television Workshop.



Soap Box Derby, regional and Akron finals, being filmed by Emerson Yorke for ABC and U.S. Rubber Co. for two 15-min. tele shows. U.S. Rubber holds film rights other than tele, which it shares with ABC.

Televiser's Film Survey Results: Rentals & Production Costs

FILMS for television, whether rental for special production jobs, are already a major factor in video programming, with both stations and sponsors becoming increasingly aware of film costs and quality of picture. It was only last year that many station applicants, and even a few operating studios, were blithely stating that they would use film for as much as fifty percent of their program schedules. These newcomers, radio-wise in low cost of transcriptions, are being rudely awakened by the high film rentals being asked (but not always presently obtained) for motion pictures. Sponsors, too, and advertising agency men are learning the hard way about film production and film production costs as well as about film rental charges, and film available to tele.

In order to obtain an overall view of films for television, TELEVISER made a survey of film distributors and film production organizations of New York, Chicago, Detroit and Hollywood. We have obtained answers to the following questions: 1) What are current film rental charges for television showing? 2)

What type motion pictures are presently available for television? 3) Are films being made expressly for television rental? And, 4) What, on an average, are film production costs both for spot commercials and short features?

The survey reveals that there is a wide range of film rental figures now in effect, each distributor or film company getting what it can for its motion pictures although there is a trend to establish rental rates based on "sets in area" and "quality of motion picture." Equity Film Exchange, which has been renting theatre motion picture type films to television stations since 1939, believes that rental fees depend upon the local station situation. In other words, a station serving an area with 500 sets with a potential viewing audience of 1,500 persons, should not pay the same fee as a station in an area with 3,000 sets and a potential audience of 9,000 persons. (Ed: *Company assumes 3 viewers per set; television survey figures show 5 to 6 viewers per set*). Rental fees, according to this company also depend upon type of film, the star, and other factors which make a

motion picture more or less desirable than the next film. Finally, rental fees depend upon the quantity bought, whether a single film is occasionally used or whether a package deal for film is set up.

Film Rental Charges

Rental charges according to The TELEVISER survey, with film companies beginning to differentiate between sustaining and commercial showings, fall within these brackets:

Features Sustaining	Features Commercial
\$75 to \$150 (Stations out of New York City)	\$150 to \$300 (Stations out of New York City)
\$125 to \$450 (Stations in New York City)	\$250 to \$500 * (Stations in New York City)
Shorts ** Sustaining	Shorts ** Commercial
\$5 to \$10 (3-Min. subjects)	\$10 to \$20 per subject
\$10 to \$15 per subject	\$25 to \$30 per subject
\$15 to \$50 per subject	\$30 to \$80 per subject
\$50 to \$300 per subject	\$100 to \$750 per subject
Also Rental per Reel Charges	
\$10 to \$25 per reel	\$25 to \$30 per reel
Serials Out of New York City	Serials In New York Area *
\$25 to \$30 per reel	\$40 to \$50 per reel

Most of the motion pictures available for television are old time features and shorts, including many westerns. Occasionally a new motion picture feature may be cleared for television, however, this is infrequent. The majority of films

* Rentals are being based upon sets in area, with New York City having most viewers.

** Rental figures cover all types of shorts being offered, from cartoons and newsreels to educational and entertainment films.

are shorts, consisting of comedies, some musicals, dramas, cartoons, travelogs, sports and educational pictures. Many films available are made by 16mm producers. These include documentaries, industrial and educational pictures, most of them made for theatre or club group showing. Some of these pictures are excellent since the industrial film producer utilizes techniques similar to the close-up technique required for video small-screen viewing. A few companies have motion picture serials marked for video showing. WCBS-TV has been telecasting *The Last of the Mobicans*, a blood-and-war whoop serial of early sound vintage.

Films Made for Tele

A few film companies, aware of television as a film market, are in production with pictures being made especially for television rental. Organizations making video films or having them on their production schedules include: Jerry Fairbanks, Inc., RKO Television Corporation, Telefilm, Inc., Encyclopedia Britannica Films, Telenews Productions, Inc. and Animated Art Productions. These companies will finance their productions and offer them to television stations or advertisers on a rental basis — a charge for one showing bases on either: (a) A percentage of the station's time charge, or (b) The number of receiving sets in the station's area. The present music ban, of course, restricts production of video films.

The Jerry Fairbanks studio in Hollywood is now producing two series of pictures for television to be released in the early Fall. The first series is a prosecutor type film, the second a family drama, each in seventeen episodes. These films are being shot on a mass production basis to bring down the average-per-station cost and will be delivered on 16mm film. They are expected to run from 12 to 20 minutes, with "open-ends" for inclusion of film or live commercials.

At the present time, Encyclopedia Britannica Films is planning a series of motion picture packages for television, both 15 and 30 minutes in length, available for 13 or 26 weeks. Films will cover such subjects as: social problems, children's programs, history, geography.

Mr. Don McNamara of Telefilms, Inc., believes that the disrepute films holds in some television quarters is directly

traceable to the types of films that have been made available to the medium. His company's policy is to produce directly for television, with demands of the medium receiving primary consideration. The company already has an audition film of its *California Fashion Parade* series going the rounds of New York advertising agencies, and it is in production with audition films of various types of series.

Audio Film Libraries is planning to produce a series of films for television but present rentals which stations are willing to pay cannot begin to pay the cost of production, the company claims. However, when rentals reach the stage that make production profitable, the company states that it will be ready to go into immediate production.

RKO Television Corporation has long had plans to produce films especially for television. At present it has two series of re-edited news-quiz films available for rental or sponsorship. Animated Art Productions of Brooklyn is putting into production a series of animated cartoons of famous comic strip characters which will be offered for rental.

The problem of producing films on order for advertisers and stations, including one-minute commercials, animated trade marks, bridges, newsreels,

special event films and even shorts, is causing considerable concern among film producers. They point out the need for advertising agencies and stations, some already having special film shot, to learn the difference between sloppy production and well-planned film sequences and to appreciate relative costs. As one film company put it: "Television people need to learn the "inside" headaches of producing films for this new medium. Every film producer has ideas for cutting down costs to meet the needs of the video market and everyone is ready, at the drop of a sprocket, to tell you the amount of stupidity that he runs into in the field—not that people in television are stupid but that they are so badly briefed about pictures that we have our hands full just educating them to what film can and can't do. The prices they think about when they think about film are so out of line (on both sides of the measuring stick) that a bit of briefing for all concerned won't hurt anyone."

Many film companies claim that there is no such thing as an "average" cost of film production (there are too many variables). This includes some organizations who have already made films — spot commercials or special event coverage — for television. Many of these

SHOOTING A FILM COMMERCIAL . . .



Ad agency William Esty had film commercial made by Grey-O'Reilly Studios for Super Suds teleshow, including "Broadway bubble sign" (top of pic. back). *Televiser, May-June, 1946.*

companies are agreed on and are fully aware of the need of using video techniques in film production but only a few of them are aware of the present-day need for curtailed production costs in view of limited television audiences. However, they are urging sponsors to submit carefully prepared scripts and to order six or more spot films or series of shorts at a time, thereby reducing production costs. The film companies hasten to point out that at times it is the agency man or sponsor who insists upon costly animation and special effects — and then complains about costs. "We give them what they want," is one firm's answer.

The two film categories in which potential sponsors are interested are: 1) Spot commercials and animated signatures, and 2) Documentaries or special events. TELEVISER's survey of film organizations does come up with production cost figures that give an indication of what can be expected. However, even the "average" cost for one-minute commercials varies with a sponsor's requirements — whether animation, full sound. Here is the range of film costs a sponsor can expect to pay for spot commercials:

One-Minute Film Spots	Production Costs (Average)
16mm — simple production, depending upon effects used	\$100 to \$500
35mm — simple production, depending upon effects	\$300 to \$500
Animation — 16mm or 35mm	\$300 to \$500
Animation, sound and special effects — 16mm	\$500 to \$1,000
Animation, sound and special effects — 35mm	\$1,000 to \$2,500
Three-dimensional puppet pictures, sound, etc.	\$1,500 to \$2,000
Full color animation, sound, etc., 35mm	\$2,500 to \$7,500

The television package organization, Television Advertising Productions of Chicago, is concentrating on devising methods of making low-cost film commercials for television — and their secret is well-prepared and planned scripts, the same answer that film producing groups are urging. The company supervised the production of seven one-minute commercials for the Goebel Beer Company, the film plugs now being used

over WWJ-TV in Detroit, the beer company sponsoring the Detroit Tigers televised baseball games. All seven commercials were shot in one day at the low cost of approximately \$200 per spot, according to Ardien Rodner, president of TAP. He expects to apply this procedure — carefully planned, written, and rehearsed preliminary details — to the film production of dramatic shows so that there is little chance for error before the cameras, thereby eliminating costly, time-wasting retakes.

Special events coverage, newsreels, documentaries and entertainment films, specially made for sponsors or stations, may run into high production costs — as much as \$1,000 to \$50,000 per reel,* depending upon subject matter, location, special effects, and other determining factors. Costs vary in between these figures, with many producers quoting from \$2,000 to \$15,000 per reel.

The survey shows these "average" production costs for video films:

Special Events, Documentary or Newsreel Short	Production Costs (Average)
35mm, 1,000 to 2,000 ft.	\$1,000 to \$5,000
Special animation, 16mm, 5 to 8 mins.	\$2,500
Special animation, 35mm, 8 to 12 mins.	\$3,500
Either 16mm or 35mm, some effects, sound, per reel	\$4,000 to \$10,000
Documentary type, per reel	\$7,500 to \$15,000
Documentary type, full effects, per reel	\$20,000 to \$50,000

* Reel — 16mm film stock, 400 feet; 35mm, 1,000 feet.

The film producer is prepared to give the sponsor, advertising agency or station what it wants, and the producer is slowly developing a purely television technique, particularly those who already have made films for television.

Animated Art Productions is concentrating on the development of a low cost form of animation — a technique involving a limited number of animator drawings, thus cutting costs on the most expensive part of animation production. The company has produced an eight-minute cartoon with sound effects, voices, music and color for under \$2,500, or less than one-tenth the cost of an average animation production. By the use of ex-

cellent direction and the skillful handling of long panoramas, zoom shots and lap dissolves, the actual movement of figures were kept to a minimum without sacrificing storytelling qualities.

The recent development of an automatic sound slide film strip projector offers new fields to the television producer. Animated Art Productions and other film companies are experimenting with a form of semi-animation on film strip that will permit production of a 15-minute animated picture, with synchronized sound, for under \$1,000.

Interested in Tele

The Irena Film Studio believes that puppet films (puppetoons) are predestined for television. The company claims that with its three-dimensional puppets, a new style of art animation, the picture can be accommodated to the curving line in television transmission, provided, of course, that the art is created technically perfect. Three-dimensional animations, the company believes, is the answer for distinctive trademarks and that they give a new perspective to television.

Fred Amster of Amster Television Cartoons, also believes that film, animation or cartoon, gives a new expression to the advertiser. However, film headings, title sequences and trademarks will have to be carried into the film short or feature, or even studio show, so that they bear repetition as a theme or trademark, visually indentifying the firm or product. The advertising agency man, Mr. Amster points out, will have to acquaint himself with this new medium if he is to sell television to clients.

Byron, Inc. of Washington D. C., reports that the 16mm field is coming into television, thereby cutting costs. However, Hartley Productions does not differentiate between 16mm and 35mm production costs, but states that costs depend entirely upon what's involved in the production. Sizable cast and direct recording are costly whereas post-recording and no cast reduces charges commensurably.

In the final analysis, however, it is volume production, well-prepared scripts, judicious use of animation, optical and special effects, sound, and the employment of video techniques which will keep costs within advertisers' television budgets. (See pp. 28-31 for *Film Directory*.)

Mrs. Consumer's Tele Reactions: From a Typical Housewife-Viewer

By CLARA A. BURKE,* *Housewife*
Pleasantville, N. Y.

I'M the lady who put the catcher behind first base in my previous article for TELEVISER. When a friend read the column and quickly discovered the error, he snorted, "Isn't that just like a woman. She gets interested in a sport and immediately starts changing the rules of the game!"

Most men have a natural interest in sports. However, unless there is a personal element the average woman is not interested. I've noticed that, at first, my friends and neighbors watch the telecasts of sporting events simply because they are fascinated with the miracle of television. Soon they are taken with a player's manner or a team's ability—the personal element has entered—and they become fans. A woman I know became interested in baseball via television last season and this year she went to the opening game of the Dodgers.

Not all women, however, will become converts to the shrines of the sports gods. Only last week I talked with a woman who has had a television set for about five weeks (we've had ours a year). Already she is very bored with seeing basketball, fights, et cetera, and reads in bed while her husband watches the sporting events. When more stations are telecasting (there are three now in New York City), each with equally good reception, set owners will discriminate in their looking choices as they do now in radio.

Lack of Children Shows

Those responsible for the televised programming have given too little consideration of the children in the home. Perhaps surveys have shown that until recently the bulk of sets were in childless homes. With increased distribution of sets that cannot hold true. When the new tele-set arrives in the home, it becomes all absorbing to the parents and to the children. Invariably they say, "Just like the movies." Unfortunately, the movies they can see on television are not good. For the older children, the "Westerns" are

tolerable, yet certainly not for children under ten. Recently, on the DuMont channel, one night a week, a very good hour of film entertainment has been produced for the children. (ED. *Program is now half-hour nightly*), and it is telecast at a reasonable time, 7:30 p.m. Other than this, there is no entertainment for the average child under ten.

No doubt material for children's programs presents a problem. Animated cartoons are their favorites. I do know that children of all ages love them. An eleven-year-old niece who visited us last summer, begged to stay up each night to see the animated cartoons with which WNBT signs off (10 p.m.) She never tired of it, and needless to say by the end of her month's stay she knew every note of the Brahms' *Lullaby* that accompanied it. Our six-year-old had seen it twice and felt very abused because she couldn't stay up to see the "bunnies." On both the nights we had permitted her to stay up, she had nightmares from sitting through a hair-raising gangster picture the one night and a cowboy thriller the other.

Parents dislike having their smaller children seeing that type of entertainment. On the other hand, they dislike denying them the fun of watching. Half-hour programs, beamed at an early hour, 7:30 to 8 p.m., would appease the small fry and lessen the magnetism of the public movie.

Televised Commercials

The average televised commercial, in the short year we have been watching them, is, for the most part, amusing or boring. The "stills" of pretty men with grins stretched between the lather, or a close-up of a washbowl (which lookers have to see three or four times to identify) are almost revolting. They make one fear that televised commercials will sink to the level depicted recently in *The New Yorker*—a cartoon showing the pills in the digestive tract.

Any televised still-shot is a strange interlude. The animated pen-and-ink sketches are only a slight improvement.

Yet I, as a consumer, envision unlimited possibilities in televised selling. Instead of being necessary evils, commercials could be not only interesting, but educational. CBS's action pictures to sell motor cars (Fords) are as good as a trip to the dealer. The action pictures showing the consumer purchasing gasoline are good (Gulf and Esso). Better still are the ensuing pictures of the travel to a spot of interest.

I have always been intrigued with the picture of the wheat being "shot from guns" on a cereal carton. I would like to see a short film, or a series shown in sequence, revealing the whole process from harvest to the shooting of the guns into the cartons. Of course, if the "shot from guns" line is mere advertising propaganda, the idea isn't workable. Again, as a consumer I might suggest that using employees for the human interest angle should be good merchandising and of great viewing interest. Approval of the product he helps to manufacture from a satisfied employee would be the finest kind of testimonial.

Tele's Cultural Force

I hope television is aware of its power as a cultural force in this country. There are many of us who cannot appreciate the opera or the symphony on the radio. I say "cannot" because we are without that innate appreciation of music—early and prolonged exposure. There are millions of us who grew up, and are growing up, in communities where the only "live" talent was the annual home talent minstrel and town band. The unexpected popularity of operatic singers in the movies has proved the power of the visual. A musical film, televised several times, showed a young pianist, winner of a European contest, playing with a symphony orchestra. It received the undivided attention of our varied audiences. Just one of our guests was a musician and he would have listened with the same intent had there been no visual impact. I do not advocate, however, that television go completely highbrow. But certainly, cultural entertainment could be televised at least as often as the gangster movies.

I should like to tell you of a neighborhood incident which demonstrates pointedly the power of television. One of our immediate neighbors, who at home is a versatile carpenter, painter, stone-mason and Jack-of-All-Trades, is a devoted base-

(Cont'd on Page 24)

* *Text of Talk at Luncheon, Television Institute, April 14, 1947.*

1: SPONSOR & AGENCY ACTIVITY



Here are your teleshow customers, watching a fight via WRGB, relayed from New York, at Thompson Corners gas station, Albany, N. Y.

Selling Ford Cars to Bubble Gum

TELEVISION sells now!

Crystal-gazers and Hooper experts have long proclaimed television's selling ability and they have quoted viewers-per-set when video receivers numbered only in the hundreds instead of the 50,000 now in the United States—installed mostly in homes or public places.

Today, television is selling Ford cars, macaroni, bubble gum, and Lionel trains as well as good will.

Let's look at a Hooper survey made for CBS which reveals new evidence of the commercial value of sports telecasts—and this isn't the one about the man who bought the Ford because he was so impressed by the film commercial showing the car in action on WCBS-TV.

In the Hooper survey, over 500 video set owners in the New York City area were called by telephone on Friday, June 6, between 8:45 and 10:15 p.m. while WCBS-TV, the CBS video station, was televising the Brooklyn Dodgers-Chicago Cubs baseball game at Ebbets Field.

Sets-in-use

The survey shows that:

¶ Television sets-in-use were 54.5 per cent, more than half the home receivers in New York being tuned in to sports. The two other New York video stations were also carrying sports events that night—one fights, the other wrest-

ling bouts. Video sets-in-use were more than double the Hooper June evening average of 23.0 per cent for radio sets-in-use.

¶ Of those watching the Dodger telecast, three out of four, or 75 per cent could identify the sponsor, the Ford Motor Company. More impressive, two-thirds of these people could also name a product of General Foods which alternates with Ford in sponsoring the Dodger home games.

¶ More than six (6.26) persons per home set were watching sports on television sets tuned in. This included 3.74 men, 1.52 women and 1.0 children. This compares with 2.5 persons per radio set.

The survey corroborates what television people have long believed—video sports is a terrific sales vehicle for the advertiser; it will sell cars or cereals.

Premium Offer Response

And look at the telephone response to a one-time premium offer by Mueller's Macaroni on WABD, DuMont. An unprecedented return of 642 telephone calls and postal cards (559 calls; 83 cards) were received in response to a one-time offer of \$25 for the winning name of a salad featured in a television commercial by the C. F. Mueller Company for Mueller's Elbow Macaroni. The telephone calls were made within the hour following the

telecast and the cards in the mail by the next day. Only one telephone call, according to the records of Duane Jones ad agency, was a duplicate, from the same telephone number and address.

"This response to one commercial compared to one-time shots in other media," according to the agency which specializes in premium give-aways, "proves that television will be a major contender in the battle to sell goods."

Audience Pull

Does television have an audience? Let's look at Philadelphia and WPTZ.

Jack Creamer, *The Handy Man*, casually made an offer to send six sticks of double bubble gum to anyone who wrote in on his regular Friday evening (June 20) show for Gimbel Brothers, Philadelphia department store. *The Handy Man* tells folks how to fix things, shows them new gadgets, and gives them new ideas. The next morning the mail started arriving and in two weeks over 2,500 requests were received, mostly from children writing on penny postcards.

And look at this:

During a *Tex and Jinx* WNBT show, they had a demonstration of Lionel trains by a representative of the A. C. Gilbert Company. It was a ten-minute spot, showing how the trains work and what they looked like—with Tex playing at railroading. No attempt was made to sell because Lionel wasn't sponsoring the show. The next morning (Monday), the Lionel demonstration center on 26th Street and Fifth Avenue received over 600 telephone calls asking for specific items seen on the video show. Calls, of course, were referred to regular dealers.

Maybe these are only straws in the wind—maybe, though, it's because television sells—now! Anyway, when Tex and Jinx announced the premiere of Bristol-Myers *Party Line* (both same sponsor) on WNBT and the NBC network (four stations), requesting viewers to send in their names and telephone numbers if they desired to be called during the quiz show, more than 750 postcards were received from the single announcement.



Picture shows "studio" set-up at Gertz. Note control board and director's monitor (center foreground) and booth displays. Customers get full flavor of "television in operation."

The "Television Caravan's" Tour of 22 Leading Dep't Stores

By JUDY DUPUY

EVER since the much-publicized Television Caravan opened at Pomeroy's Dept. Store in Reading, Pa., last May 20 (the first of 22 stops), it has proved to be a top promotional stunt for the stores visited, the "sponsors," the Allied Stores Corporation, and RCA.

A study of the tour shows it has brought in additional store traffic, townspeople eager to see television (many for the first time), and it has obtained considerable newspaper space and air time (exact figures not yet available), increased store sales, and built goodwill—at little cost for all concerned!

"The Television Caravan, as a traffic producing attraction, is one of the best I have ever seen," declared James Van Stee, Sales Promotion Manager of Herpolzheimer's, Grand Rapids, Mich., eighth store on the video tour. "In this section of the country very few people have had an opportunity to see the latest television broadcasting and receiving processes," he said, "so that interest here has been high from the outset. Our crowds have been tremendous and we hear people all over town talking about it."

This television road show, the RCA-Victor—Allied Stores Caravan, traveling in five bannered station wagons, carries two-camera equipment and a crew of eight (cameramen, engineers, announcers, etc.) headed by Lou Sposa, director, and Bernard Brink, engineer. It is greeted in each city with parade fanfare, gets Mayor and Governor official greetings and a proclamation of "Television Week". Scores of window and interior displays, prepared weeks ahead, add color and excitement to the vast promotion put on by the host store. Full page ads, radio announcements, stunts, and a vast amount of publicity all figure in the promotional barrage.

Over-night the store's "studio" is set-up consisting of cameras, lights, control equipment and receivers. And, the Caravan is ready to go to work—ready to present three 1¼ hour shows a day which feature the merchandise of the 11 participating sponsors (8 national manufacturers and 3 publications) who pay \$250 a week each for the privilege. Customers see cameras in action; watch television on twelve RCA-Victor 10-inch table model receivers located throughout the store.

Many of them are seeing television for the first time.

Cost of the Caravan runs about \$3,000 a week, paid for by the "sponsors". Each store pays all local advertising and publicity costs. Allied Stores headquarters covers the rest—a mere nothing.

Merchandise to be televised is displayed in especially constructed booths adjacent to each other in an impromptu "studio" built on one of the floors, so that cameras can proceed from booth to booth for consecutive "commercial" demonstrations. Customers can watch the cameras in action or can watch the "program" on the 12 RCA-Victor receivers.

Reactions to Picture

At Gertz and at Quackenbush, two stores visited by TELEVISER, it was noted that television did *not* stop traffic—customers looked but did *not* stay to watch the demonstration on the telesets. This may have been due to several reasons: picture quality; production and presentation of the demonstrations; and the fact that the stores are in a television area (New York City has three operating stations which can be received in Jamaica, L. I., and Paterson, N. J.)

At Gertz, the television picture was poor—it was hazy, lacking clarity and definition. At Quackenbush, the picture quality had been improved considerably (RCA had worked on circuits) although not up to NBC broadcast quality seen regularly on a similar home RCA-Victor receiver. The picture, however, although at times hazy, other times lacking depth (depending upon the background of the booths), did compare favorably with current indoor image orthicon pickup pictures being broadcast by stations.

It is regretted by many that the picture quality of television being introduced to an expected 1,500,000 people on the Television Caravan tour from New York to Seattle, Washington, from San Antonio, Texas, to Akron, Ohio, is not the clear, brilliant picture with depth and definition seen regularly today. Nothing less, it is felt, will "sell" television to the nation overnight. (RCA-Victor, according to a company spokesman, has no plans to change cameras during the tour, to substitute new RCA studio image orthicon cameras that will give brilliant pictures with little light).

However, the Gertz experience seems to refute the above contention of picture

quality. The one department which had increased sales directly traceable to the Caravan was the television receiver department with over a dozen sales being made in a few days. Gertz, the week of the Caravan, enjoyed a 35 per cent business increase. Of that, about 20 per cent could be accounted for by a general business increase throughout the country that week, leaving a tidy 15 per cent increase tagged to television.

In televising the demonstrations, Lou Sposa, director of the Caravan project, was handicapped somewhat by the inexperience of display directors with the video medium. However, he should know that merchandise must be seen and not just talked about—as is being done on the tour.

Store display directors have a lot to learn. In designing the display booths, they were more concerned about the decor of the store than about the resulting picture on the television receivers. Color schemes were wrong for black-and-white reproductions. Scale of furniture and letters were done for the eye. No one evidently told them that what is seen on the screen, for the most part, is an area roughly four feet wide and three feet high, from the top of the counter or table to the top of the demonstrator's head. Therefore, the table should be high, more than waist height. But, no, low modern tables for the most part, were provided. Consequently, action had to be held on medium long shot, particularly since the girl had so much "talk" commercial chatter. However, cameras could have covered merchandise in close-up more frequently than was done in programs caught.

Another point. Two demonstrators, pretty girls, accompany the tour. At one booth, a girl may be a cooking expert, pointing out the food values and benefits from using a Presto pressure cooker. Two booths later, the same girl is a Hoover vacuum cleaner demonstrator. Psychologically, it's a bit of a shock. It's an "unselling" job. Program should be planned as a unit, to utilize the girls as demonstrators, not "experts." Customers are quick to spot phonies.

Store, Sponsor Reactions

Quackenbush, which is located in the N. Y. video area, realized that seeing television in action wasn't a sufficient drawing card to bring crowds into the store. It introduced a "Miss Television"

contest during its Caravan Week, in cooperation with the Paterson *Evening News* and radio station WPAT. Contestants were televised daily (in spot skits), bringing in friends and family to the store. The tie-in resulted in a daily feature story in the newspaper and daily mention on the air as well as a pre-Caravan Week build-up. "We brought something to the community," John Lewis, Manager, summed it up, "that will always be remembered."

Max Gertz, Vice President of Gertz, is convinced that "Television is more than an advertising medium; it makes actual sales."

Sponsors, particularly United States Rubber, are all pleased with results obtained from participating in the Caravan. U. S. Rubber feels that its footwear division has been introduced to footwear buyers and into enough stores to make its investment (\$6,000 and cost of preparing their display) a success. The publicity resulting from the cooperative Caravan-Store activities has had value, according to a participating manufacturer, especially since the names of all "sponsors" are included in stores' paid advertising and in all promotion and publicity.

Caravan Build-up

The Allied Stores have a definite promotion plan for each store. An advance agent arrives at the store, three weeks in advance, to set up a plan of operation

with the television coordinator—every item from installation to advertising and publicity.

Here is a brief plan of operation followed at Herpolsheimer's, Grand Rapids, Mich., typical of each store visited:

1. Physical setup—Checking power, selecting studio and receiver locations, planning booths.

2. Advertising—Ads run in 28 newspapers in western Michigan. Full page ads on opening days; boxes during the show. Radio—spots and station breaks for two weeks.

3. Publicity—News stories sent to Grand Rapids *Press* and Grand Rapids *Herald*; pictures of arrival of Caravan; pictures and story of stunts (an egg-dropping stunt on the U. S. Rubber's cellular rubber sheets which is used to cushion the equipment in transit); Governor Sigler's comments on television. Radio: guest tie-ins, talks and interviews. Daily coverages from "interview booth" on studio floor, etc.

4. Stunts—Governor Sigler's greeting of Television Caravan; press breakfast; egg-dropping contest; door handouts; television folder explaining television (supplied by Allied Stores headquarters); posters and displays in hotels and Gulf service stations; Lou Sposa's *Television Primer* book display; lobby displays in local theatre, railroad, bus, and airline terminals.

5. Windows—all windows given over



Westinghouse electric blanket is being demonstrated for Caravan cameras. Note booth background.

to television; merchandise tie-ins.

6. Bulletins issued to all schools and colleges (summer sessions) and to all clubs and organizations.

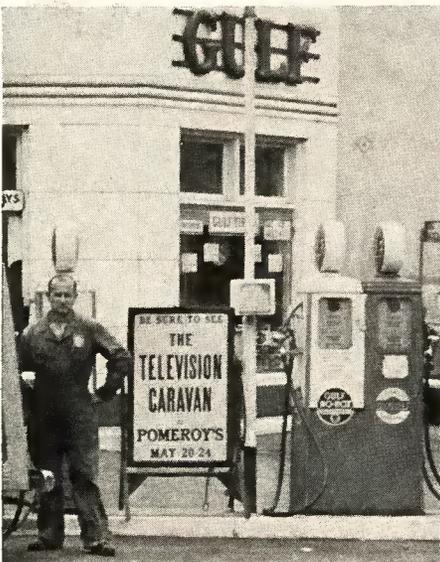
To date, the Caravan has been at Laubach's, Easton, Pa., Gertz, Jamaica, N. Y., Jordan Marsh, Boston, Mass., Dey Bros., Syracuse, N. Y., Pomeroy's at Reading and at Harrisburg, Pa., Herpolsheimer's, Grand Rapids, Mich., Morehouse Martens, Columbus, Ohio (July 16 to 19), and at Quackenbush, in Paterson, N. J. There are 13 more.

The eleven participating "sponsors" include: Westinghouse, U. S. Rubber, Sherwin-Williams, Presto cookers, Hoover vacuum cleaners, Hickok belts, and BVD shirts and underwear. Also three magazines: *Pic*, *House Beautiful* and *Charm*. *Charm* stages a show.

Sam Cuff, former station manager of WABD-DuMont, can claim the project as his brain child. He "sold" the promotion to the Allied Stores and RCA Victor. He also made the tie-in with Gulf Oil. In every town the Caravan visits posters are prominently displayed at every Gulf service station announcing the arrival of the Caravan at the department store. The Caravan uses Gulf gasoline and oil, but pays out-of-pocket for its supply. The Northwestern states tie-up is with Union.

Actual consumer reaction and merchandise results of the 22 week Caravan is being compiled by New York University School of Retailing, and the preliminary results will be made available upon completion of the tour on Oct. 18.

"Television will soon be a powerful factor in the movement of retail merchandise," B. Earl Puckett, president of Allied Stores Corp. declared.



Using Your Teleshow to Build Better Customer Relations

By CHARLES DURBAN,* *Ass't Adv. Mgr.*

U. S. Rubber Company

IN watching television on all three New York stations—programs sponsored by various advertisers—it has been most obvious to me that the technical attention given to some types of television has not been devoted to commercials. I cite the tremendous improvement between 1945-46 and the still further progress in 1947 in the handling of baseball telecasts, of hockey from the Garden, boxing and other sports events. Somebody evidently studied the best position for the cameras, the kind of lenses to use, the type of commentary best suited. Not only what is said, but the manner in which it is delivered, varies greatly from radio. Improvements along this line seem to have been constant.

No such improvements as that made in sports are observable in television commercials, primarily because the time and effort have not been given to the technical problems of display advertisers in the same measure as that given to other forms of television. Quite as obvious too—and this has been mentioned by many in the industry—is the fact that, in addition to time, sufficient money and talent have not been spent to arrive at a basic conception of the television commercial.

Television can do a customer relations job and a promotional job to justify a television budget for the advertiser.

I recall in our aviation product advertising, run entirely in the aviation industry magazines which are heavy with advertising, that we were getting nowhere very fast until we formulated the plan of using four-page inserts—each one featuring an airline or an airplane manufacturer and its products, with our own contributions present but minimized. In going to each of the transport companies or plane manufacturers to get material to feature their products or their services and in later furnishing them reprints for

their own use with salesmen and customers, we opened many doors that had heretofore been closed to us and increased our business substantially. Whether anybody ever read these four-page ads within the magazines or not became unimportant. They had done their job before they appeared.

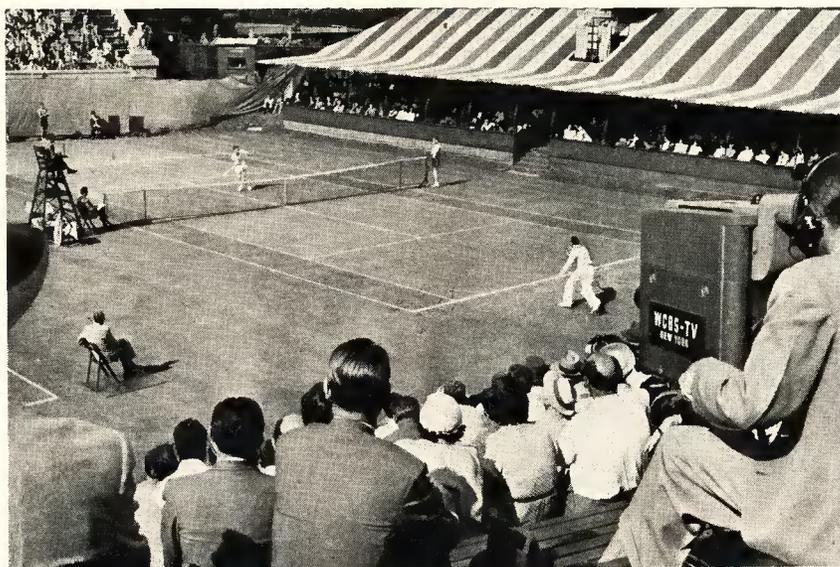
There was also a radio program which we used for six years. It happened to be a quiz program. The line of approach here was to get the names of large accounts in the city which our dealers did *not* sell but wanted to. These accounts were approached to put contesting teams on a big-time radio program. They did in enough cases (and followed it by giving our dealers their entire business) to make the whole campaign pay if nobody listened on the air.

All of this leads up to this approach in television commercials—that sometimes and in some ways the entire program can be commercial in the sense that it does the job you want done—from a public relations and a customer relations slant. It can do this job even if nobody looks at it on the air. We have used television where we could in such a fashion. We put on cooperative programs with our larger accounts in the automotive, oil, aviation and other industries. They have cemented friendly relations or opened new friendships with important accounts in which we were interested.

We have put on programs which enabled us to invite distinguished visitors to the studio and carried this to such an extent that we have had to establish a public relations or guest relations department. With the full cooperation of the television studio, we have used the glamor and the newness of this medium before, after and during the actual performances to build relationships and indirectly the sale of products completely independent of the size of the audience who actually see this program at home.

* *Text of Talk at Advertising Panel, Television Institute, April 15, 1947.*

2: PROGRAMMING AND PRODUCTION



CBS cameras covered the three-day semifinals and finals of the National Professional Tennis Championships at Forest Hills, N.Y., in June (see review, Page 25).

A Review of Programming Efforts Here, There & Everywhere

MORE and varied programs are demanded of television stations in all areas to further the development of the new industry and to satisfy present set owners. St. Louis, home of KSD-TV, the St. Louis Post-Dispatch station, is doing something about it and that something is a proposed series of continuous eight-hour telecasts. Talent for the program is to be recruited from schools, churches, dramatic clubs and choral societies.

Even in St. Louis viewers are reported to be satisfied with sports and interview programs but dissatisfied with the prevalence of travel films and other sustaining shows. However, stores have reported that many customers are reluctant to buy sets because of prevalence of sports and interviews as well as the lack of other programming. Not that sports isn't a big drawing card (see *CBS research results*, page 13) but programs must serve more than 54.5 per cent of an audience, large a segment as that might be.

Both WABD-DuMont in New York City and WBKB, the Balaban & Katz station, in Chicago (both Paramount sub-

idiaries) are attempting to develop new video programs—one with an eye on sponsors, and the other to find talent and ideas. The DuMont *Showcase* on Monday nights hasn't come up with any startling ideas or polished shows. WBKB's *Showcase* is just getting under way.

Streamliner Time, which originates at the Northwestern Railroad Station, catching chats with celebrities and home folks about to board The Streamliner *City of Los Angeles* and which was developed by WBKB and the Caples Company (ad agency), has been sold (13 weeks) to the Union Pacific Railroad and Chicago & Northwestern on a joint sponsorship basis, the train going over both road beds. The idea here is to develop the show for the prospective sponsor and at the same time make interesting viewing.

WCBS-TV's policy of remotes—museums, fashion shows, and other events besides sports—hasn't been startling in results. Many of the pickups have washed out for various reasons—insufficient power, lighting facilities, or union jurisdictional questions.

And what about films? Video stations

have little choice in their selections of film fare until two things happen, lifting of the music ban for video films and getting a supply of new films for television. The second item is being taken care of to some extent by independent producers, notably Jerry Fairbanks, but it will be several years before a backlog of pictures will be available. Major motion pictures probably never will release first run films for television, as a general policy. In the meantime video stations are securing film wherever possible. (See *Directory of Film Companies*, pages 28 to 31).

Both NBC and CBS are experimenting with film news coverage and doing fairly good jobs. However, it is doubtful that many set owners are marking these programs as "must listening." The stations' special newsreels of headline events, such as the flood at St. Louis, do give viewer service and are well received.

What new programs are being developed—other than sports?

The Borden Company has started a new six-months, half-hour series over WNBT which will present a variety of shows on Sunday nights. The first show (see review page 27) was a night club revue; others planned, include oddities with entertainment value, first one to be called *Telecuriosities*, marionette shows, and dramatic presentations. The ad agency, Kenyon and Eckhardt, will rotate the various programs, experimenting with formats as well as commercials.

It's Still Sports

However, this is just one station—practically all of them depending upon sports. Look at the sports schedule in addition to present baseball coverage:

KTLA; Los Angeles — One-a-week sports pickup from Olympic Auditorium, sponsored by Ford Motor Co., for southern California dealers.

WTTG, Washington, D. C.—All remaining games of Washington Senators, sponsored by Lacy's, electrical appliance dealers.

WBAL, Baltimore — Baltimore Colts, pro football games (to be carried also by WNBW, Washington), when station gets on the air.

WMAL-TV, Washington, D. C.—Georgetown Univ. and George Washing-
(Cont'd on Page 19)



John Reed King (center) rehearses a gag for the Bristol-Myers "Party Line" with Bert Parks, emcee (right). King owns the package first seen on WCBS-TV, now on WNBT.

The Experiences of John Reed King On Television — By JOHN REED KING

YOU might call me a television veteran; I've been fooling around with video programs for over three years now. My present show, *Party Line* is sponsored (goody-goody) over WNBT and the NBC television network and is called *Bristol-Myers Party Line*. It was sponsored before when it was on WCBS-TV by the same company. Although I don't work on the show now, Bert Parks is emcee and is doing very well, I do plan the show, select the gags, and suggest the commercial tie-in.

Funny thing about commercials. I find that the product suggests visual ideas. For instance, Ipana just means a smile of beauty, so we get a beautiful girl who is important, a model or actress whom the public would like to see. And, Ingram Shaving Cream is synonymous with coolness and speed, so right away there are many visual ideas suggested for the commercial.

Bristol-Myers started sponsoring *Party Line* in June 1946 on WCBS-TV. Then the viewers had a chance to call in and give the answers to our visual quiz question. It was exciting, a race to see whose telephone call would come in first. We used to receive 600 to 700 calls a night,

tying up the Murray Hill telephone exchange. The telephone company didn't like it a bit. With the show on NBC and with people in Philadelphia, Washington and Schenectady looking in, we thought it would be fairer to call set owners and give them a chance to guess. It's going back to *Thanks for Looking*, the telephone quiz I had on DuMont.

Tele Quiz Problems

I've learned a lot of things about television quiz programs. For one thing I've never worried as much about a radio show as I do about a television show. There are so many people involved. For another thing, visual quiz programs are hard to do, particularly those involving the audiences. There seems no way to get people to act natural, to just relax and have fun. That's what makes it so hard to do *Mrs. Goes A-Shoppin'* type of show, which I'll tell you more about later.

With *Party Line* doing it both ways — having viewers call the station and what we're doing now, having us call set owners, I've learned a lot about the kind of visual questions we can ask. When everyone can phone in, we had to make the quiz hard because we were working with

a collective mind. But, now that we are calling individuals and even though we give them a lot of clues, we really have to make the questions easy. Otherwise, we might not get a correct answer to the three to five telephone calls we allow for each quiz spot, and that would slow down the show terribly.

Our real problem is to find suitable acts, to be entertaining and at the same time to serve as quiz questions. We usually try to test people's power of observations, or ability to name a song, or give the name of a bird, like the Cockatoo the Bronx Zoo man brought to the show recently.

Tele Experience

I've been told that I'm one of the fortunate guys in television — I've more than broken even with my shows. And I hope to be back under the lights and on the screen again this Fall. I have been ill and had to drop out, but I'm there at every rehearsal of *Party Line*.

My first experience in television came with an opportunity, eagerly accepted, to announce the amateur boxing bouts, put on by CBS Television several years ago. At the time I had been doing quite a bit of sports announcing and the new medium hit me right between the eyes, for announcing television fights is something else again. In the first place, you have to remember constantly that the folks at home are seeing practically everything you are seeing so there is no need for elaboration about "right upper-cuts" and so forth. In fact, there are plenty of opportunities for the fight announcer on television to sit back and just watch. Radio's horror of "ten seconds of dead air" holds no horrors for television. Some rounds of fights can now be described in as little as 30 seconds over-all of talk. That, by the way, is an important bit of information for any television sportscaster to paste in his hat. Don't talk unless it's necessary.

Later, about a year later, we brought my radio show, *Mrs. Goes A-Shoppin'*, to television and we had it on CBS until 1946. In televising it, we went back to some of our early radio days with this show and used a lot of silly stunts and gags. One warm August evening, I recall, we also dreamed up the idea of having a real live animal on the set with us during this show — a pet or identifying feature for the listener at home. We thought first of a turkey, but decided

that some member of the studio audience might fare badly if the turkey got wild and started to bite. Finally we wound up with a real live duck . . . whom we called Pierre, after a restaurateur of my acquaintance.

Pierre was everything you could want in a television performer from the outset. He even seemed to get a kick out of doing the show. He would regularly appear at the door . . . march down stage right, stop, flap his wings on command, and then march up one of the isles and disappear beneath the feet of giggling ladies in the audience. Meat rationing and all, he lasted one whole year. He had the unhappy faculty though of bobbing up in the act with unfailing frequency and borrowing some of the actions of Fred Allen's famous eagle. Also, he loved to dart at smart moving objects and swallow them up. On one occasion, a lady dropped a penny, which Pierre caught on the bounce. Later a dish was broken, and he snapped up a chip of that. Two weeks later we broke in a new duck — successor to the much-mourned Pierre. Josie threatened to follow the illustrious footsteps of her predecessor — and that's saying a lot, for Pierre appeared in competition with Jimmy Durante one evening in a television nose-measuring contest. Pierre won.

Audience Show in Tele

Out of the fun of this series, I have formed the opinion that quiz shows and

audience participation shows of any type definitely have a large place in the future of television. First, they can usually be done on a single set. Second, they require little if any rehearsal. Third, the cost of such a show is within reason. And costs will play a big part in getting television rolling commercially.

Television calls for resourcefulness in its performers. The stage may supply some good people, but radio has an equally good chance. Most performers have amazingly little understanding of what the problem is and how to meet it.

After *The Missus Goes A-Shoppin'* had been going on television for some time, I tried my hand again on the show called *Thanks for Looking*, a quiz on the DuMont Station. WABD. This, to me, was the embodiment of everything that the public has in mind when we talk of television. By calling up "contestants" on the telephone, they had a chance to see us and our set in action while talking back to us on the phone. Pat Murray worked with me on this show. It was sponsored by Lever Bros. and is the same basic format of the present *Party Line*, telephoning set owners. There's a trick in this too, though, for, while we're talking on the phone to a contestant at home, the rest of the television audience can see and hear only the one side of the conversation. We can't very well run around with portable equipment to each home called, and pick up their end of

the line, too. So it calls for some verbal filling in and humanizing. I think we have met the requirement.

I feel that television is very close to being here and I feel that it will be good entertainment for the set owner. There is a great field for one-scene plays, news-casts with still pictures or film, audience participation shows, sporting events and the like. I am looking forward to the day when I can revive my earlier CBS coast-to-coast radio show, *What's New at the Zoo*, from the Bronx Zoo.

The wonderful thing about television of today is that there are so many of us who are still just on the ground floor, learning as we go along. The field is limited by costs of productions but an awful lot can be done on one scene, and if we stick to that for a while, we'll all go places.

Review of Programming Here, There, Everywhere

(Cont'd from Page 17)

ton Univ. home football games (seven), when station gets on the air.

WBKB, Chicago—Horse races from Arlington and Washington tracks; pre-race commentary sponsored by Canadian Ace Brewing Co.

WNBT, New York City—Davis Cup tennis matches, from Forest Hills (Aug. 30-31 & Sept. 1).

WABD, New York — New York Yankee pro football games (seven from Yankee Stadium, one at Ebbets Field; asking sponsor price, \$20,000).

The above is a partial list of football games which are being signed up for fall coverage and sponsorship.

The problem facing tele stations is the need of a diversity of well-produced programs. What about Mother who would like a little romance and who buys the family dinner? There are others than Mrs. Clara Burke (see page 12).



John Reed King with Patricia Murray in "Thanks for Looking."

(Televiser, Nov.-Dec., 1946)

JULY-AUGUST, 1947

JAWER TELEVISION PRODUCTIONS

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3: OPERATION AND MANAGEMENT



Capt. Bill Eddy, WBKB director, being handed aerial camera for survey of station's relay link route, South Bend, Ind., to Chicago. Relay soon to be in operation.

Tele's Newest Problems: Webbing, Channel Sharing & Allocations

NEW problems are always confronting television, it seems: problems attempting to delay video's development. Now the questions to be decided, and they are major factors, are television networking, channel-sharing with other services, and channel allocations for radio relaying.

Other services are constantly encroaching upon video's present lower-band assignments and some, who would throw the well-known monkey wrench into television's growth, are again advocating that television be moved now into the higher frequencies and that radio relays also be moved up in the spectrum.

The Federal Communications Com-

mission has begun investigation into networking and spectrum allocations for all services, including television. As we see it, there are three major problems confronting the FCC in regard to television: 1) Feasibility and methods of video networking; 2) Channel assignments and sharing of channels allocated to television; 3) Problems of interference from other services.

Of the three methods of networking available (coaxial cable, radio relay, and film), the cost of coaxial cable, which up to now, has been used experimentally by video stations, appears prohibitive.

The American Telephone and Telegraph Company has filed with the FCC

its coaxial cable rates which become effective on August 1. These rates are fixed on a mileage basis and apply presently to the Washington-New York-Baltimore leg of the telephone company's proposed 9,000 miles of cable by the end of 1948 (4,000 miles are already installed) which could be used for video transmission by the addition of proper equipment.

For part time service, a coaxial cable circuit will cost \$1.25 per circuit mile for the first hour of use for television and one-quarter of that amount for each additional consecutive 15 minutes of use. In addition there is, for each city, a monthly station connection charge of \$250, plus \$15 for each hour of use.

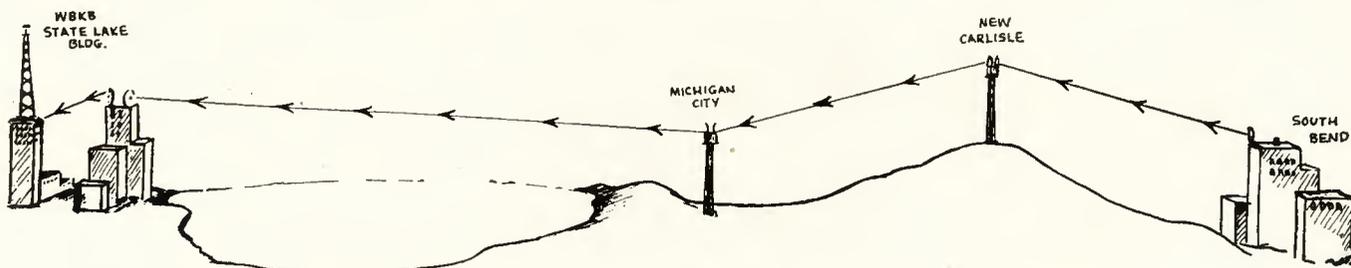
These charges would bring the total cost to \$650 for one-time, one-hour use for a two-station hookup between New York and Philadelphia (96 miles), an additional \$150 for each hour plus \$15 for each two station connection, plus \$120 for the interexchange channel, would be charged.

The monthly service charge for coaxial cable use will be \$40 a month per circuit mile for eight consecutive hours daily, plus \$2 a month for each additional consecutive hour. Also, for each station connected on a monthly basis there will be a charge of \$750 for the eight hours and \$50 per month for each additional consecutive hour.

Monthly service, therefore, for eight-hour daily use between New York and Philadelphia, for instance, would cost \$3,840 for the interexchange coaxial channel plus \$1,500 for the two station connection, or a total of \$5,340. This would also be the charge for occasional service furnished during any month within the same eight-hour daily period.

What cost video coaxial networking?

The problem of short haul television



Artist's sketch showing relay points in WBKB's South-Bend—Chicago radio relay. Towers boost signal above earth's curvature.

transmission is a very serious one and must be solved economically for the development of television.

Radio Relaying

In the matter of radio relay networking, these points should be cleared up and this involves broadly four problems:

1. Will the FCC grant permits to individuals for inter-city radio relays?
2. If it does, will the FCC require that such a relay be a common carrier or could it be used for television only?
3. If this were granted, would such a relay system be economical and who would operate it?
4. If such an inter-city relay were in operation, could the telephone company be compelled to allow connection for transmission over its relay system or coaxial cable for larger network service?

Both Philco and General Electric submitted plans for microwave radio relay circuits, G. E. having a one-way microwave radio relay circuit ready for commercial television operation between New York City and Schenectady, N. Y., if FCC approves. Philco has been testing its microwave relay system at Mt. Rose, N. J., transmitting pickups to New York City and to its Philadelphia video station, WPTZ.

Philco claims that microwave relays are:

1. More economical — initial cost being less than a single year's rental of coaxial cable at presently announced rates, and further relay stations can be unattended.
2. Better picture quality — improved definition (full channel width) and freedom from distortion and noise).
3. Greater flexibility — remote pickups from within surrounding areas, linking with community station and thereby supplying a greater variety of television programs.

Philco claims that the microwave is a pioneer move toward the only practical solution for television networking on a nation wide basis.

The Philco microwave relay equipment covers a 20 mc band width and operates in the 1295 to 1495 mc band. G. E.'s operates in the 2,000 mc region and is extremely directional.

Neither G. E. nor Philco suggests who should operate such relays on a national basis.

WBKB has constructed a relay link

connecting Michigan City and South Bend, Ind., with Chicago. The experimental link is expected to be in operation shortly. It operates on 1850 mc.

A T & T will have installed radio-relay facilities (now under construction) with television possibilities, between New York and Boston in late 1947. Another radio relay system is planned between New York and Chicago, to supplement the Bell System's coaxial cable service. No charges have been set for the telephone company's radio relay networking which at first will be experimental.

Western Union has been operating a New York-Philadelphia relay for some time and expects to extend service to Washington shortly. The company is ready to consider video service if the FCC approves.

Relay Channel Assignments

The second major problem confronting television is the channel assignment for microwave radio relays and radio relays used for field pickups now assigned in the 1300 mc region.

The Television Broadcasters Association have filed objections with the FCC on the proposal to shift television relay facilities from 1295-1425 mc to the proposed 1750-1880 mc band. The proposed shift would clear spectrum space for aeronautical navigational services. TBA pointed out that much development work had been completed in the channels assigned to currently operating radio relays and that television would be set back a year if the change is approved.

Video Interference

The problem of video interference, resulting from adjacent channel services and sharing of television channels with other services, is a serious one. Interference is caused by mobile services (cars, taxicabs, etc.), diathermy, industrial heating, Navy radio, amateur and FM. Conversely, television causes interference to other services.

The mobile services, National Bus Communications, Inc., and Motorola, contend that television must be prepared to give up at least one of its first six channels in the 42-88 mc band. FM, too, is eyeing presently-assigned video channels. Commander E. F. McDonald, president of Zenith, advocated that interference be eliminated by moving television into the 480-920 mc band, while

Dr. Allen B. DuMont asked for ten new video channels between 108-174 mc, and TBA said television needs an unspecified number of new channels above 108 mc.

This is a tangle that FCC must straighten out. Its final decisions won't be made until after the International Telecommunications Conference now in progress at Atlantic City has closed.

A Few Figures

In the meantime, telecasters are aghast at A T & T coaxial rates. M. K. Toepfen, engineer and statistician for Raytheon Manufacturing Co. (which has a microwave relay installed between New York and Boston), estimated that from \$1,000,000,000 to \$1,500,000,000 in television times sales might be needed to pay the A T & T rates and other video costs. However, a good network similar to present-day radio networks, involves about 10,000 miles. At coaxial cable rates, if this were all coaxial cable, the network video charges (on a 50 station hook-up) would come to upward \$6,000,000 a year or \$600 per mile per year. Radio networking costs between \$60 and \$80 per mile per year. Radio relay networking, it is estimated, would cost about one-quarter to one-half that of coaxial cable service.

On the other hand, sponsors spent \$424,000,000 gross for total radio time (does not include talent, etc.) in 1946, of which roughly \$190,000,000 gross was spent for network time. Therefore, the above \$6,000,000 figure doesn't look so prohibitive — or does it?

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An Analysis of Job Categories and Training Necessary

By AL PREISMAN, *Vice President**

Capitol Radio Engineering Institute, Washington, D. C.

THERE are various sorts of knowledge required of the man engaged in television. I will concern myself with the technical aspects of the industry, and the training required for such work.

In order to appreciate the technical training necessary, it is of value first to analyze the job activities and their requirements. These fall into six broad categories:

1. Live-talent studio pickups
2. Film-room pickups
3. Equipment of master control room
4. Maintenance work
5. Remote pickups
6. Transmitter activities

A thorough grounding in fundamentals is a necessity for all technical personnel. This is particularly true in the case of television, because the techniques are so dependent upon a variety of phenomena. An analysis of the activities in a major television station and the operating personnel required will indicate the scope of any training program, particularly for technical men.

Studio Procedures

In the live-talent studio pickups, many jobs are involved with which technical men must be familiar. However, the producer (a theatrical director) rightly is in charge of production. During rehearsals the producer works with the technical director, who is in charge of all technical phases, to set sequence of scenes, etc., so that during performance the latter switches cameras. In addition, the technical director briefs the technical personnel in their roles, and maintains communication with all other engineering persons and studios involved, such as other live-talent and film studios and master control room.

Also, both sound (audio) and picture (video) pickups are involved. A boom man operates the microphone boom, and cameramen operate the television cameras.

The boom man must see to it that the microphone is always as close as possible to the performer speaking and yet is not in the camera picture.

Cameramen operate the focusing controls of the camera, and also "pan" the subject, following his movements in the scene by observation through a view finder. This may consist of a duplicate lens and a ground-glass screen, or it may be electronic in nature and reproduce the scene on a small picture tube mounted on the camera and deriving its signal from the iconoscope of the camera.

A camera may be mounted on a rather large truck or dolly. This requires the services of a technician to push it and the cameraman sitting on it. Another technician is stationed on the lighting platform and manipulates the ceiling lights in accordance with directions from the technical director.

It is to be noted, however, that men from the stagehand's union are employed as carpenters to put together scenes and make the inevitable last-minute changes, as floor-lighting men to move around the

movable "spots" and "broads" that are operated at floor level, and as electricians to maintain the lights, plugs, etc.

Where miniature scenes are involved, and where these require operation of electrical controls, or relays, another engineering department man is employed to perform this service. On the other hand, alterations in the miniature scene are done by production department men.

Control Room Activity

In the control room, during a rehearsal or production, there are stationed the Technical Director, a sound man and a shading engineer in addition to the program director. For more elaborate productions, as many as five technical men may be present in the control room.

The sound man must mix signals from several microphones (if more than one are employed) and monitor the program; i.e., control the volume of the sound. In addition, he operates a turntable when necessary. Sound effects and music are usually taken off records.

The video gain, brightness, and shading controls are handled by one man—the shading operator. Where more than one camera is employed, one man may handle all shading and a second man operates the brightness and contrast controls. A word may not be amiss as to the nature of these controls. Owing to certain strong spurious signals generated by the iconoscope, it is necessary to manu-



View of original WCBS-TV's studio control room, showing engineers and director checking show details. Control board was remodeled last year but CBS "live" studio is now closed down; net concentrating on remotes.

(From Televiser, Nov.-Dec., 1945.)

*Text of Talk made at Station Management Panel, Television Institute, April 14, 1947.

facture artificially certain signals from the scanning voltages, properly combine them in magnitude and phase (timing) in the shading unit, and then combine or mix them with the camera output so as to cancel the spurious voltages and thus leave only the desired signal.

This is called shading, and requires skill and speed on the part of the operator. For example, if a black spot appears in the center of the monitor picture tube, the operator must quickly operate the shading control to brighten this spot and permit the normal picture content to appear at this portion of the scene.

The contrast control refers to what is essentially a volume control similar to the kind used in a radio set. It makes the greys appear blacker and the whites whiter when turned up; in short, it determines the amplitude of the video signal. This must be adjusted to the proper value in coordination with the brightness.

The brightness control determines the amplitude of a pulse voltage artificially introduced into the amplifier system. This pulse is known as a "pedestal" voltage; there is one following each horizontal scan of the electron beam in the iconoscope, and one following each vertical scan. These must be "clipped" down to a certain amplitude depending upon the average brightness of the scene. The average brightness depends essentially upon the scene content for a constant level of illumination, and the operator determines the "clipping-level" of the pedestal by observation of a cathode ray oscilloscope and manipulation of the brightness control. He must adjust this control in conjunction with the contrast control and at the same time must see to it that whites are not so strong electrically as to overload the system.

Film-Room Pickups

The film room is the point at which the motion picture sequences originate. In a major studio, it may contain two 35mm projectors, one or two 16mm projectors, slide projectors, and special effects projector or balopticon. The latter is arranged to project moving objects, such as the moving hands of a clock, which is more readily televised here than a clock in the live-talent studio placed in front of a studio camera. Those machines are operated by a projectionist.

A technical director, who is in complete charge of film pickups, is in charge of an entire production if it is made up

wholly of film presentations. However, if a mixed sequence of live-talent and film is employed, then a program director, normally located in the control room of the live-talent studio, is in charge of the entire presentation.

A film technical director must know how to operate the overall controls, such as gain and brightness. Also he must see to it that the synchronous motors come up to speed in correct phase, "slipping a pole" when necessary, and must check all units, such as the automatic brightness control, normally used in film projection, to see that they are functioning properly.

One other man may be stationed here too: a sound and turntable man. He monitors off-stage voice commentaries on silent films, and also operates the phonograph turntable for background effects on silent film. Otherwise, this can be done from the studio or control room.

Remote Pickups

An important phase of television operations which technical men must know is the pickup of events remote from the studios. For this purpose a truck containing the portable field television gear is usually employed. If possible, the truck is run directly to the location, and amplifying and other electronic equipment is left in the truck. The most recent equipment permits the cameras to be located as far as 500 feet from the truck.

However, in many cases, such as pickups in night clubs, football games and boxing exhibitions, the monitoring equipment is moved to the actual location. For this purpose one to five technicians (helpers) may be employed to carry the gear and cables.

The number of technical personnel varies with the type of pickups. For a sidewalk interview, one or two cameras and operators may be sufficient, and one microphone. On the other hand, for a horse race, four cameras are desirable if not absolutely necessary—one camera preferably located at the starting point; a second at the paddock; a third at the winner's circle; and a fourth to televise women's clothes, crowds, etc.

The camera directly feeds a camera control box, in which is located a 3-inch oscilloscope and a 7-inch picture tube. The 3-inch oscilloscope is hardly large enough to give sufficiently precise indications of the adjustments of the electrical wave shapes, hence a larger oscilloscope is employed in a camera selector box lo-

cated in the truck to afford the requisite precision. For example, the distance from black to the bottom of the pedestal should be 2 to 5 per cent of the black-to-white level.

The control equipment in the truck is run by one man; in addition another man is used to switch on the talkback communication system with the studio, and to maintain overall signal levels. The producer is also located at the truck; it is his duty to make split-second decisions as to camera switching, etc., since it is clear that most remote pickups are of necessity unrehearsed.

In remotes, a sound man is also required to operate the microphone. This consists of a microphone facing a large disk-shaped parabolic reflector, which is capable of picking up the sound it is pointed at to the exclusion of most of the extraneous sounds coming from other directions. At a football game, for example, the sound man will pick up the cheering, football bands between halves, and other such effects.

In the truck is located a sound mixer man whose functions are similar to those in the live-talent control room. He must fade in the announcer; paddock, grandstand, etc., depending upon the nature of the pickups. Finally, there must be a man located at the receiver when a microwave link is employed. He may be located at the studio or at a point where the receiver feeds a telephone line running to the studio, in case this latter form of combination link is employed. All in all a field crew of six to fourteen trained men are required in addition to the above man located at the receiver.

Equipment or Master Control

Returning to the studio building once more, we find a master control man must be located in the Equipment Room. He sets all line amplifier levels, and sets the amplitude of the synchronizing signal. In addition, signals for network facilities are sent from this point. For example, an important event at New York City may be sent down to Washington, D. C. via coaxial cable. In addition, Station WTTG located in Washington frequently broadcasts shows originating in New York.

In a system as complex as television, it is a foregone conclusion that eternal vigilance must be exercised and this requires trained personnel. Besides such normal activities as repairing defective equipment, tests must be made every operating

day to see that all units perform as required.

Thus, all pulse shapes must be checked to see that they conform with the R.M.A. standards. The width and height of the pedestals and synchronizing pulses checked, the slope of the sides of the pulses measured, and even such details as to whether the proper number of equalizing pulses are present in the synchronizing signal must be noted.

The synchronizing generator is left on all the time, so that it is always at the operating temperature and functioning under equilibrium conditions. In addition, a second or spare generator is maintained in readiness for instant switchover should the unit in use develop trouble. Such precautions are a small price to pay for insurance of continuity of service.

The Transmitter

The transmitter is in many respects more like the sound broadcast transmitter than the studio video equipment is like the studio audio equipment. However, the television transmitter requires more maintenance, and is more complex in nature.

As many as eight men may be employed at a transmitter: one supervisor and seven transmitter engineers. A television transmitter is actually on for a much greater number of hours than would appear necessary for telecasting purposes.

Television needs technical men with backgrounds in electronic theory and experience with equipment. The teaching of fundamentals is only a preliminary step.

The student must be given practical applications of the theory on actual equipment—the same complex equipment outlined above. That is our aim at CREI, to train men for the various jobs in television operation.

40% U.S. PEOPLE IN VIDEO AREAS BY '48 ELECTION

By J. R. POPPELE*

President,

Television Broadcasters Assoc.

We may reasonably assume that by the time the presidential campaign comes around next year, television service will be within the reach of well over 40 per cent of the nation's population.

What does this mean in terms of the election?

Well, Brig. Gen. David Sarnoff, president of the Radio Corporation of America, estimated that there is a great possibility 500,000 homes will be wired for television reception by the time the campaign gets into swing. 500,000 homes means millions of viewers, and if campaigns in each locality are carried via television, think what this may mean in terms of votes. Who knows, maybe the power of persuasiveness which television provides may be responsible in turning the tide of the election one way or the other.

*Text of Luncheon Talk, Television Institute, April 14, 1947.

Of course, the coaxial cable installation program being energetically pushed by AT&T may make it possible to link a large number of television stations into a chain during the 1948 election. Most of the cable linking New York and Los Angeles has already been plowed under ground by AT&T crews, but outfitting of the cable for television will be required before the chain can be instituted on a coast-to-coast basis.

Whatever the case may be, we can certainly expect a cross-continental chain within the next three years. Perhaps additional radio relay facilities, with which AT&T and others are experimenting today, may make possible a vastly expanded network service in a shorter period of time. The opportunities, here too, are limitless.

Hints By A Housewife

(Cont'd from Page 12)

ball fan. Unfortunately the gentleman is decidedly henpecked. He was among our first and most enthusiastic baseball watchers. But stonewalls aren't built watching baseball games. He would pop in for an inning or two each Saturday while his wife was out marketing. Very recently his wife ordered a super-deluxe radio-recording combination. For the first time in their long marital history her husband disagreed with her, going so far as to actually cancel the order. He insists there will be no new radio until it is a radio-television combination!

REVIEWS OF TELEBOOKS

"TELEVISION TECHNIQUES," by Hoyland Bettinger; Harper & Brothers, N. Y., 1947; 237 pp., \$5.00.

The value of Mr. Bettinger's *Television Techniques* lies in his stressing the pictorial composition and continuity required in video production—a phase too frequently ignored today. Starting with a non-technical introduction of the "Tools of the Trade," Mr. Bettinger, former program director of WRGB, the General Electric video station at Schenectady, N. Y., quickly orients the reader in the television studio.

The underlying "visual" theme of his work can be seen in his discussion of "Video Techniques" and "Writing for Television," two phases which he covers

exceptionally well, keeping the reader aware that television is a picture medium. His chapter on writing is recommended reading for every script writer.

Excerpts of his chapter on "Principles of Pictorial Composition" appeared in the *American Television Directory*, 1946 yearbook of the American Television Society. In the book, however, he gives detailed examples which will be of great help to readers.

Mr. Bettinger, painter, world traveler (film travelogs), and present television consultant, brings his experience in visual arts to his analysis of television production. His brief chapter on lighting is a refresher course in both equipment and lighting showmanship.

"TELEVISION PRIMER OF PRODUCTION AND DIRECTION," by Louis A. Sposa; McGraw-Hill, N. Y., 1947; 237 pp., \$3.50.

Every book on television makes a specific contribution to the growing show medium, and Mr. Sposa's specific contribution is his discussion of the television camera in particular and his chapters on scripts and commercials. Former director of commercial operations of the Du Mont station WABD and currently director of the touring RCA Victor-Allied Stores Caravan, Mr. Sposa presents first-hand knowledge of studio operations. The scripts he incorporates and the commercials he analyses were televised in

(Cont'd on Page 27)

"Bristol-Myers Party Line"

Style: Audience participation show, with Bert Parks, emcee; half-hour
Producer: Jose Di Donato (agency) and John Reed King (package owner)
Director: Ed Sobel (station)
Technical Director: B. States
Sponsor: Bristol-Meyers (Ipana Toothpaste, Ingram Shaving Cream, Vitalis, and Benex Brushless Shaving Cream)
Agency: Doherty, Clifford & Shenfield
Station: WNBT-NBC, New York City
Reviewed: June 8, 29, July 6, 8:20 p.m.

Bristol-Meyers Party Line is good fun, light Sunday viewing.

In moving from WCBS-TV to NBC's WNBT, the show changed its audience participation format. Now the program calls home viewers (phone numbers sent in) instead of set owners calling in with their answers. Some excitement and anticipation is lost but the pace of the show is fast and visual, particularly the July 6th tele-show, with guests that entertained as well as furnished basis of quiz questions.

The new format, also, provides that viewers in Philadelphia, Washington and Schenectady (stations in the network carrying the show) are called as well as set owners in New York City area.

Bert Parks is no John Reed King but he has an engaging personality, although at times just too, too! It takes a rugged he-man to carry off all situations without slopping over into prettiness and gushing cordiality. Parks works too hard being amiable; his Ipana smile too much in evidence. However, he has shown considerable imagination in his handling of the show. Mimi Walters, his co-worker is more engaging; she's sincere and direct, better than her replacement.

Fun of the show is guessing visual questions—most of them a matter of observation based on guest spots. Occasionally it's a question on pronunciation, names, songs, or plays. Questions are much easier than formerly, even then at least one is missed on every show.

Production Details

☐ John Reed King thinks up the gags, gets people and oversees shows.

☐ A two hour camera rehearsal usually sets the program—trying out visual gags, handling commercial, etc.

☐ Commercials usually are slides or packages of product, or pretty models for Ipana, with Parks handling plugs.

☐ Commercial is written on large card and held near camera so that Parks can read copy while looking into camera. Drug commercials must be given exactly per copy to avoid Federal Trade Commission problems.

☐ Two products are plugged, rotating basis, on each show, one with a long commercial, 45 records; the other a mention.

☐ Contestants receive \$5 and a box of Bristol-Meyers products.



WMAL'S camera "covers" Rep. Hartley (r).

CBS Television News

Style: Film newsreel and baloptical slides
Commentator: Douglas Edwards
Producer: Hildegard Reigl (agency)
Director: Fred Rickey (station)
Sponsor: Gulf Oil
Agency: Young & Rubicam
Station: WCBS-TV, New York City
Reviewed: June 5, 12, & 27; 8 p.m.

When stations and networks cooperate, and on a sponsored show, that's news! For the CBS Gulf Oil telenews program, station WMAL, the Washington ABC outlet, which holds a tele CP, cooperated by producing special interviews with capital personalities for coaxial cable pickup on the WCBS-TV news program.

The first interview, televised by WMAL's crew with its image orthicon cameras, had Bill Shadel, CBS newsmen, interviewing Rep. Fred A. Hartley, Jr. (R., N. J.), co-sponsor of the Taft-Hartley labor bill.

Pickup was integrated with CBS special news-reel and station's noted analysis of the day's news, and added news value to video coverage. Picture was good.

Credits to all concerned were given at the conclusion of the program!

Production Details

☐ The WMAL video pickup, undertaken gladly to give station's crew experience in production, operation and in handling of equipment, was satisfactory camera coverage—nice cutting between long shots and closeups. However, placement of people for close two-shot needed attention.

☐ To give news coverage a semblance of live presentation, CBS (its live studio is closed down) used film sequence of Edwards opening the show, going into news coverage, and signing off.

☐ WCBS-TV makes use of its special double balopticon for fades and pullout effects, for animation in maps and graphs.

☐ Commercial consisting of Gulf Oil sign for opening and closing, and special cartoon commercial on engine care for Gulfpride Motor Oil as well as plug for gasoline.

"National Professional Tennis Championships"

Style: Remote; Semi-finals and Finals, from Forest Hills Stadium.
Commentator: Vinnie Richards
Announcer: Ray Morgan
Producer: Harry Mackay (sponsor)
Director: Herbert Swope, Jr. (station)
Ass't Technical Supv.: Al Treat
Sponsor: United States Rubber Co.
Agency: Campbell-Ewald
Station: WCBS-TV, New York City
Reviewed: June 21 and 22; 2:20 to 6 p.m.

CBS' television cameras gave an overall view of the tennis championship action and drama but they failed to convey the tenseness and excitement of individual plays, especially when good shots were made or missed. Viewers heard the crowd roar, applauding Budge, Riggs, Kovacs or van Horne, plays never quite seen on the screen.

This was due no doubt, to the placement of cameras which were focused straight down the middle of the court, catching the back of the player in the fore court and the player fullface in the far court. Most of the play was held in wide angle views, cameras panning with action, giving a rocking effect.

On the whole, tennis is good television but the game is a challenge to the video director—to let the viewer see Riggs or Budge kill the ball, to see championship tennis being played.

Production Details

☐ Vinnie Richards' coverage of the matches may have been satisfactory for a tennis fan but not for the many non-tennis players watching the championships games via video. His comments were too matter of fact, too technical. And, his voice lacked force.

☐ Announcer Ray Morgan added little to the video coverage. However, he was put in the tough spot of reading "radio" commercials, backing "dull" posters lettered U. S. Keds, U. S. Royal Tires, U. S. Gatyees, U. S. Royal Golf Balls or U. S. Dust Spray. To be sure that video viewers would know the station and the sponsor, a huge banner (15 to 20 feet long) had been erected on one side of the courts, out of normal camera coverage range. It read in large letters: "CBS Television" and below that: "United States Rubber Company." Cameras cut to this from time to time.

☐ Three cameras were used: two to cover the tennis matches and one on the field for the interviews and commercials.

☐ The two cameras were located in the stands, directly in back of the court, shooting down the middle, thereby always seeing the back of the player in the fore court.

☐ The "commercial" posters were placed on a chair so that the camera could focus on them and hold during the minute to two minutes plugs. Switch to commercials was made between sets and between games when time permitted.

☐ Seal of United States Rubber Company was used to open and close telecasts.

"Opening of Station WNBW"

Style: Speakers; remote, from Washington, D. C., via coaxial cable.

Director: John Gaunt

Technical Director: Harold See

Station: WNBW, Washington, D. C.

Reviewed: Fri., June 27; 7:45 p.m.

All eyes of television in the East were focused on the opening of the National Broadcasting Company's television station, WNBW, in the nation's capital. Except that it was another video station on the air, the Washington station's heralded opening was a 20-minute amateur affair of turning cameras on people and letting them talk or read speeches. And, the picture was bad.

The speakers—Niles Trammell, NBC President, Charles Denny, FCC Chairman, and Frank M. Russell, NBC Washington Vice President, among others—all looked badly in need of shaves, despite tele vice-president John Royal's declared statement that speakers do not need make-up with image orthicon pickup. This pickup showed they did—and answering Mr. Russell's query "How do I look?"—we'd say "like a lost week-end."

John Gaunt, program director producing the show, should have known better than to permit the haphazard opening of announcers, commentators and whatnot, milling around a standing microphone, yoo-hooing to Senators Capper and Vandenberg, et al, in the audience at the Continental Room of the Wardman Park Hotel, without ever turning the cameras on the assembled guests.

It was a dull twenty minutes and a dull, grainy picture. In comparison with the NBC-WNBT salute, a video production and picture highlight (*see review this page*), the comparison made WNBW's baptismal effort opprobrious.

Production Details

¶ Two cameras were used—one to cover the opening "introductory" spot, which then was swung to cover the speakers. Speakers were held on medium long shot, with occasional closeups. Speakers were introduced and either read, talked or spoke extemporaneously.

¶ Picture from Washington was grainy, with poor definition. At times, full of snow and noise. Some, but not all, could be attributed to coaxial cable transmission.

"Salute to Station WNBW"

Style: Film, studio shows and remote pickup, from WNBT studios and Madison Square Garden.

Directors: Fred Coe, Ed Sobol, Ernest Colling, Edward S. Mills, Jr., and Paul Alley.

Technical Directors: Stanley Peck, Alfred Jackson, and C. L. Townsend

Settings: Bob Wade

Special Effects: N. Ray Kelly's facilities dept.

Station: WNBT, New York City

Reviewed: Fri., June 27; 7:30 to 7:45 p.m. and 8 to 11 p.m.

Television can be top entertainment. This was proved by WNBT for NBC's salute to

the opening of its Washington video station, WNBW. Production honors go to Fred Coe for the drama, *Souvenirs of His Late Wife* and to Ed Sobol for the mannikin dance sequence by Andre, Andree and Bonnie. A bow goes to Edwin S. Mills, Jr.'s handling of the hillbilly dance and folk song spot, and to the film of the Dinning Sisters, one of the best musicals seen on television.

The three-and-a-half hour program got off to a slow start with a film introducing viewers to WNBW and its facilities at Wardman Park Hotel in the capital. This was followed by the WNBW pickup (*see review on this page*). The program then switched back to WNBT for a special edition of the NBC Newsreel and for the regularly scheduled teen-age *Campus Hoopla* (U. S. Rubber Co.) and *The World in Your Home* (RCA-Victor), a film including Washington scenes.

It was 8:40 before the special program, all details hush-hushed before the telecast, got under way. This included a variety of acts: dance team Andre, Andree & Bonnie set in a milliner's shop; a film of the Dinning Sisters, with excellent silhouette backgrounds; Jeanne Warner and Gene Archer, Washington vocalists; Borah Minevitch's Harmonica Rascals, Ron Perry and His Gang (film), Eddie Mayehoff, and American folk songs and group dance, followed by:

The ten-minute adaptation by C. S. Forester of *Souvenirs of His Late Wife*, starring Anne Burr and Vinton Hayworth was both a production and video effects highlight. In this drama, film effects, dual settings and an explosion, were included to tell effectively the posthumous story of a jealous husband's destruction of his second wife and her lover. Direction called for dramatic action and fast switches in physical position and mood by the two-character cast.

The special variety show ended with the American debut of Beryl Davis, British singer who has an engaging personality and nice voice, and the Whirlwinds, spectacular skating foursome (the act was a little too long).

At 9:43, the telecast switched to Madison Square Garden for the feature boxing bout (Gillette). After the films, the salute signed off with the Arturo Toscanini film, *Hymn of the Nations*.

Show was carried by a four-station television network; WNBT, WNBW, and WRGB Schenectady, N. Y., and WPTZ, Philadelphia. Special salute marked television's coming of age as air entertainment medium!

Production Details

¶ Three studios and a remote pickup were used involving the use of ten WNBT cameras. *Campus Hoopla* and *Souvenirs of His Late Wife* were produced in Studio 3-H (3 cameras); all the variety acts originated in Studio 8-G (3 image orthicon cameras); all film originated from Studio 5-F (2 film cameras); and two image orthicons covered the Garden fights.

¶ More special effects were used in the 10-minute special drama than in possibly any dramatic show to date. These involved: two graves, one fresh, one aged; a living room setting and a corner counterpart in shambles

(after the explosion); a fire-exploding gadget; film of clouds simulating the outer universe, a corner of a lawyer's office, and titles—not to mention a narrator whom one never saw.

¶ Sets for the variety acts were lined up around the floor of Studio 8-H. Setting for the mannikin dance, with its floor design in perspective, added picture depth and quality to an excellent performance. When the lighting was good, the image orthicon pictures were excellent; where the lighting was poor, the resulting pictures were dark, destroying video quality.

¶ Coverage of the hillbilly dance could have had more variety of shots. The hillbilly song spot was excellent both in staging and in production, except for the long wait at the end for the dissolve into dance sequence.

¶ For the most part, switching from film to live and vice versa, was smooth—many viewers being unable to tell which was which.

"Birthday Party"

Style: Children's Show, half-hour

Producer: Albert-Dahlman Productions

Director: Lou Dahlman

Technical Director: Frank Bunetta

Setting: Rudy Lucek

Station: WABD-Dumont, N. Y.; 7:30 p.m.

Reviewed: Thurs., June 19 & 26

A children's show can be fun — for the adults as well as the children. This program, however, brought loud groans from most adults. The reason? Lack of "production." Details were sloppily handled. For example:

On the first show seen, the emcee selected was so tall he towered like a giant over the children. To make matters worse, he wore a tall, peaked party-hat that made him appear even taller. In order to speak to each child he almost had to get down and crouch. It would have been much wiser to have had an emcee much under 6 feet.

The psychological approach was wrong. Camera shy youngsters, ages 6 to 12, are in no mood to answer questions for which they are not prepared. Asking an adult from Jersey City how things are in his city may bring an intelligent response. The frightened children however, answered with long twitching silences — causing much discomfiture to every one. But, still, the questions continued as each child was introduced, the emcee forgetting he was talking to children and not adults.

Each child introduced sang, danced, did acrobatics, or pantomimed. They were good. The major flaw was in not having each child perform before a neutral background. Instead, they performed before two rows of children who were the "guests." One couldn't concentrate on any child's performance because of the "busy" background — and we really mean BUSY. The children in the back could be seen fidgeting in their chairs, talking to one another, handling small objects, and in general distracting the viewer from what was going on. The worst part was seeing the emcee in the background looking very bored.

—I.A.S.

"Fashion Showroom"

Style: Remote; fashion preview from Henry Rosenfeld Salon, New York City; half-hour
Commentator: Marion Gettinger
Director: Frances Buss
Field Supervisor: Andy Mercier
Station: WCBS-TV, New York City
Reviewed: Sun., June 28; 8 p.m.

Pantomime sketches and dancing combined to save this fall fashion show and to intrigue viewers despite the grainy picture resulting from the image orthicon scanning and lack of light. No attempt was made to show costume detail in close-up although the commentator called attention to skirts, buttons, and pockets of what were probably attractive clothes. Miss Buss was satisfied to follow the models and accent the show for viewers with the dancing of Allyn Ann McLerie and John Butler.

The excellent dancing made the half-hour!

Production Details

☐ The fashion show took place in the showroom of the Henry Rosenfeld Salon, with cameras shooting over shoulder and heads of guests seated in intimate groups. A nice detail.

☐ Models paraded Rosenfeld creations in twos and threes. Dancer McLerie came out modeling a dress, then went into a sketch-dance routine.

☐ For variety, an interlude fashion-dance was staged in the foyer, centered around a circular leather seat. Here the lighting was better, the picture clearer, showing dresses to advantage.

☐ It was evident that there wasn't sufficient light in the main salon for good image orthicon pickup, a problem facing all remote indoor coverage.

☐ Cameras were on moveable bases so they could be dollied and moved from one room to the other for picture variety.

☐ Dances (three numbers) were well staged and executed.

"The Borden Club"

Style: Variety show set in a night club; half-hour
Producer: Garth Montgomery (agency)
Director: Fred Coe (station)
Sponsor: Borden Company
Agency: Kenyon & Eckhart
Settings: Bob Wade
Station: WNBTV, New York City
Reviewed: Sun., July 6, 9 p.m.

Here was television at its best, taking viewers right into a night club (studio), giving them top entertainment — Patricia Bright's impersonations, singer Lisa Kirk, Wally Boag's balloon buffoonery, and dancing of the Casinos.

Pictorially, the show was excellent. Opening with a film clip of Broadway, to focus on a blinking electric sign of "The Borden Club," the scanning brought viewers right into the night club with people at tables enjoying food and drink. The "audience" was exciting to the

performers, making a very intangible but definite difference to night club artists, particularly Patricia Bright in her impersonations of the incomparable Hildegard and dear Katie Hepburn.

The only weakness in the show was the commercial, introducing for the first time the marionette of Elsie. Viewers could see the strings, see them manipulated.

In the middle commercial, having Elsie seated at a table, holding a menu, gave her reality and business to get across her sales talk. She was real here.

Borden's and its agency, Kenyon & Eckhart, rate high praise of their vision of the video medium—not forgetting the work of Fred Coe, WNBTV director, whose skill and artistry helped make the production. Bob Wade's excellent set added that final touch of realism. It was a half hour of top enjoyment. Viewers really saw Wally Boag and his balloons.

Production Details

☐ Show was the first in a new six-month series of Sunday night half-hours at 9. Series will experiment with oddities, marionettes, film and drama as well as variety shows.

☐ Elsie is a Mary Chase marionette, with Mary Chase herself manipulating Elsie on this show. Raney Clark was Elsie's voice. She is real but we think Elsie would be a little more human, would hesitate over words a little; be a little more folksy.

☐ Commercial was for Lady Borden Ice Cream—this time without anyone eating it. The pint cartoon was flashed on screen.

☐ Using an "audience" in Studio 3-H, jammed the handbox studio, but added "reality" to the nightclub telecast. It was the final touch of showmanship that injected the "We take you . . ." psychology into the production.

"The Swift Home Service Club"

Style: Woman's page of the air; including cooking, home decorating, personalities; half-hour
Producer: Lee Cooley (agency), with Tom Hutchinson directing
Director: Ed Sobel (station)
Sponsor: Swift and Company
Agency: McCann-Erickson
Station: WNBTV, New York
Reviewed: Fri., June 6, July 4; 1 p.m.

For an afternoon program that made a ragged start, this woman's hour has improved remarkably in production, pacing, format and people. Tex McCrary, particularly, seems to belong—to be interested in cooking, enjoying nibbling Martha Logan's prepared Swift's products. Jinx Falkenburg, lovely to look at, still works too hard at the job of hostess. She should relax and let Tex learn to look at the home audience and talk to them.

Sandra Gahle, home decorator, who owns the package, is a big girl and is slowly learning to dress simply and not in flowing gowns that make her mountainous. She was attractive as an early American housewife, showing the "modern" conveniences of those days, including the table storage bin, fire toaster, waffle

iron (just like today's), grain mill, walking lantern, and, particularly, the ironing smoother—to mention a few conveniences.

Guest on the program was Dr. Elaine Knowles Weaver, a Columbia University researcher in home economics, her forte being ironing. She ironed a man's shirt in under five minutes, the viewer seeing every iron movement (this viewer learned how to iron sleeves), seeing how to fold and tuck in the shirt tail.

And, Martha Logan (this Martha Logan being a Columbia University home economist) is learning how to act before the cameras. Her main fault—and she hasn't overcome it yet—is her habit of saying ah-a-a-a before her next comment. It's an irritating habit. Her preparing of the Prem cheese sauce loaf was interesting and well handled. We, like Tex, would have liked to have a taste.

Television sure is wonderful!

Production Details

☐ Agency hires a "stylist" to select articles and props required by Miss Gahle in her home decorating spot. Stylist selects pieces for best reproduction in black and white television.

☐ Facilities department of WNBTV does all stage designs and arranges for all other props.

☐ Show, directed by Tom Hutchinson, is brought into studio for camera rehearsal.

☐ Kitchen set for home cooking spot is a model kitchen, fully equipped.

REVIEWS of TELEBOOKS

(Cont'd from Page 24)

the WABD studios, under his operating supervision. He calls attention to technical requirements in show presentations.

Television Primer is a handbook every student of television should read.

* * *

"THE FUTURE OF TELEVISION,"
Revised Edition, by Orrin E. Dunlap, Jr.; Harper & Brothers, N. Y.; 194 pp., \$3.00.

The revised edition of Orrin E. Dunlap's *The Future of Television* touches upon the technological, economical and showbusiness aspects of television, exploring the development of this new communications industry. Chapters cover "Launching a New Industry," "Television in the Home," "Does Television Threaten the Theatre," "Television and the Movies," and "How the Radio Eye Sees."

For the reader who would like to be brought up to date on television, its inception, growth and public progress, he will find in the book factual details from

(Cont'd on Page 32)

DIRECTORY OF FILM COMPANIES

This directory is published as a service to TELEVISER's subscribers and contains listings of film companies replying to our questionnaires. Corrections and additions will be printed from time to time.

* * *

Advance Television Picture Service Inc.
Charles A. Alicoate, President
729 Seventh Ave., New York 19, N. Y.
Circle 5-6873

Film for rent: Features and Shorts—westerns, sports, musicals, travelogs, serials, stock clips.

Produces films: Request of customer, spots to features.

Adventure Films, Inc.

William Alexander, President
165 West 46th St., New York 19, N. Y.
BRyant 9-2248

Films for rent: Features—travels and adventure. Produces films.

A.F.E. Corporation

P. Graetz, President
1270 - 6th Avenue, New York 20, N. Y.
Circle 6-8927

Films for rent: Features—American, French and Spanish productions.
Produces films.

Alexander Film Co.

J. Don Alexander, President
Alexander Film Bldg., Colorado Springs, Colo.
George Cohen, Special Representative
500 Fifth Ave., New York 18, N. Y.
Lackawanna 4-8446

Produces films. Specialty: Commercials, one minute or less, 35mm for advertisers. Does animation and optical effects. Has studio facilities in Colorado Springs.

Alexander Productions Inc.

Harryette B. Miller, Exec. Ass't.
306 Lenox Ave., New York 27, N. Y.
ATwater 9-1301

Films for rent: Features, 2; Shorts, 4. Musicals and documentaries. Specialty: Negro musicals. Produces films.

Fred Amster Television Cartoons

Fred Amster, President
36th St. & Bunker Hill Road
Mt. Rainier, Md.
WAfield 6032

Produces animated cartoons, pictorial bridges, titles, etc. Has studio facilities.

Animated Art Productions

Al Stahl, Charge of Production
8914-19th Ave., Brooklyn, N. Y.
ESplanade 2-2894

Films for rent: Cartoons, cartoon serials, optical puzzles.

Produces films. Specialty: Animated titles,

charts, automatic sound slide films. Has studio facilities.

Artkiño Pictures

723 Seventh Avenue, New York 19, N. Y.
BRyant 9-7680

Films for rent: Russian films.

Audio Film Libraries

Lawrence Saltzman, Owner
345 Bloomfield Ave., Montclair, N. J.
Branch of International Theatrical & Television Co., 25 West 45 St., New York 19, N. Y. (Distributor). BRyant 9-4655

Films for rent: Features and shorts, all types. Bookings through Film Equities and Int. Theatrical & Television Co.

Produces films. Specialty: Educational and documentary. Has studio facilities.

Audio Productions Inc.

J. P. Mooney, Secretary
Film Center Bldg., 630 Ninth Ave.
Columbus 5-6771

Produces films: Instructional, institutional, medical, and commercial. Spots for television. Does animation and optical effects.

Bell Picture Corp.

Lawrence Kulick, Sales Director
630 Ninth Ave., New York, N. Y.
Circle 6-1383

Films for rent: Features, 22 (westerns); Shorts, 6—musicals, sports.

Al O. Bondy, Inc.

Al O. Bondy, President
630 - 9th Avenue, New York 19, N. Y.
Circle 6-6744

Distributor of industrial films (scientific and educational) to theaters. Some available free to television.

Brandon Films, Inc.

Thomas J. Brandon, President
1600 Broadway, New York 19, N. Y.
Circle 6-4868

Films for rent: Shorts, 50—documentary and educational. Produces films.

Bray Studios, Inc.

J. R. Bray, President
729 Seventh Ave., New York 19, N. Y.
Circle 5-4582

Films for rent: Shorts, 30—educational and documentary.

Produces films. Does animation and optical effects. Has studio facilities.

British Information Service

Dorothy Danish, Film Section
30 Rockefeller Plaza, New York 20, N. Y.
Circle 6-5100

Films for rent: musicals and educational.

Byron, Incorporated

G. L. Smith, Ass't Sec'y
1226 Wisconsin Ave., Washington 7, D.C.

Produces films: 16mm all phases. Does animation and optical effects. Has studio facilities.

Casino Film Exchange, Inc.

Joseph Scheinmann, President
210 East 86th St., New York City, N. Y.
REgent 4-0257

Films for rent: Features, 100; Musical shorts, 20. Specialty: Foreign language films.

Celebrity Productions, Inc.

Patrick A. Powers, President
723 Seventh Ave., New York 19, N. Y.
Circle 5-6970

Films for rent: Cartoons, 76. Produces cartoons. Does animation, optical effects.

C & G Film Effects Co.

Hugo A. Casolaro & Milton M. Gottlieb
723 Seventh Ave., New York 19, N. Y.
Circle 5-4240

Production specialty: Optical effects and titles. Does animation, trick effects.

China Film Enterprises of America, Inc.

K. C. Tsien, Director, Charge of Dist.
35 Park Avenue, New York 16, N. Y.
MUrray Hill 3-2507

Films for rent: Shorts, 25—films about China. Produces films.

Leo B. Cohen

150 West 49 St., New York 19, N. Y.
CHickering 4-8539

Films for rent: Features, 5; Shorts, 1. Distribution of foreign films.

Commonwealth Pictures Corp.

Ruth Altstadter, Office Mgr.
729 Seventh Ave., New York 19, N. Y.
Circle 5-6456

Films for rent: Features, over 200; Shorts, over 100. Westerns, cartoons, serials. Distribute 16mm sound features & shorts.

Depicto Film

William Alley, Associate Producer
245 West 55th St., New York 19, N. Y.
Columbus 5-7620

Produces sponsored motion pictures and slide films of any type or length. Does animation, optical effects. Has studio facilities.

Macwell Dresser

424 Madison Ave., New York 18, N. Y.
PLaza 5-7778

Produces commercial slide films, slide films for training and public relations. Does animation for slide films.

Du-Art Film Laboratories, Inc.

Jack Goetz, Vice-President
245 West 55th St., New York 19, N. Y.
Columbus 5-5584

Laboratory Processing. Does animation, special effects. Has lab. facilities.

Edited Pictures System

Herman Ross, Business Mgr.
165 West 46th St., New York 19, N. Y.
MEdalion 3-0436

Films for rent: Features, 6; shorts, 30. Specialty: Educational films.

Ted Eshbaugh Studios, Inc.

Ted Eshbaugh, President
35 West 45 St., New York 19, N. Y.
CHickering 4-3930

Produces films: Theatrical cartoons and commercial spots. Does animation and optical effects. Has studio facilities.

Ted Estabrook Productions, Inc.

Ted Estabrook, President
27 East 63rd St., New York 21, N. Y.
PLaza 9-0957

Produces films: Newsreels, commercials. Does animation and optical effects.

Excelsior Pictures Corp.

Walter Bibo, President
723 Seventh Avenue, New York 19, N. Y.
Circle 5-6157

Films for rent: Features, 25; Shorts, 30. Westerns, musicals, sports, educational, cartoons, serials.

Equity Film Exchanges, Inc.

Myron Mills, Charge of Television
341 West 44th St., New York 18, N. Y.
Circle 6-8546

Films for rent: Features, 100; Shorts, 100. Westerns and entertainment features; musicals, comedies, cartoons.

Encyclopaedia Britannica Films

Laurin H. Healy, Dir. of Pub. Relations
20 N. Wacker Drive, Chicago 6, Ill.
Films for rent: Educational (about 300).
Produces films: Educational.

Jerry Fairbanks, Inc.

Jack Pegler, Gen. Mgr.-Eastern Rep.
292 Madison Avenue, New York 17, N. Y.
MURray Hill 5-0877

Jerry Fairbanks, President
6052 Sunset Blvd., Hollywood, Calif.

Films for rent: under special agreement—Features 34—Entertainment, cartoons, sports. Produces films—some especially for television; also entertainment and commercial films. Does animation, process shots, optical and special effects. Has Hollywood studios.

Film Equities Corp.

Jay Williams, Television Dep't
1600 Broadway, New York 19, N. Y.
Circle 7-0687

Films for rent: Features, app. 100; Shorts

app. 400—all types entertainment, adventure, westerns, cartoons, sports. Serials: 20.

Films for Industry

Hylan Chesler, President
135 West 52nd St., New York 19, N. Y.
PLaza 3-2800

Produces films. Specialty: Commercial products. Has studio facilities. Does animation, optical and special effects. Has studio facilities.

Film Highlights, Inc.

Martin Ross, President
330 West 42nd Street, New York 18, N. Y.
LONgacre 3-6870

Films for rent: Features 78; Shorts 37. Musicals, cartoons, serials.

Fletcher Smith Studios, Inc.

Fletcher Smith, President
1585 Broadway, New York 19, N. Y.
Circle 6-5280

Produces films: Animated commercials, educational shorts, commercials. Specialty: animation.

Gallagher Films

J. C. Gallagher, President
113 So. Washington, Green Bay, Wisc.

Films for rent: Features and Shorts—Westerns, musicals, cartoons, sports, serials. Specialty: Football shorts.

Produces films. Does animation, optical effects.

William J. Ganz Company

E. J. Spiro, Client Service
40 East 49th Street, New York 17, N. Y.
ELdorado 5-1444

Produces films: Sales, public relation training films. Does animation and optical effects.

General Film Library Inc.

Elbert Kapit, Manager
1600 Broadway, New York 19, N. Y.
Circle 6-6441

Stock shots for rent.

General Film Productions Corp.

Harry A. Kapit, President
1600 Broadway, New York 19, N. Y.
Circle 6-6441

Films for rent: Features and Shorts (satires on newsreels).

Produces films: Entertainment and industrial.

Grant, Flory & Williams, Inc.

John Flory, Vice-Pres., Production
441 Lexington Ave., New York 17, N. Y.
Vanderbilt 6-5770

Films for rent: Own pictures, shorts—entertainment, educational, travel.

Produces films: Specialty, documentaries. Also spot commercials. Does animation, optical effects.

Ben Greene Film Productions

Ben Greene, President
48 West 48th St., New York 19, N. Y.
LONgacre 5-8250

Produces industrial and educational films. Does animation and optical effects.

Guaranteed Pictures Co., Inc.

M. D. Sackett, President
729 Seventh Avenue, New York 19, N. Y.
Circle 5-6456

Films for rent: Features, 100; Shorts, 100. Westerns, musicals, cartoons, sports, serials.

The Jam Handy Organization

Harry Willard, Contact
1775 Broadway, New York 19, N. Y.
Columbus 5-7144

Sidney Woolner, Sales
2851 E. Grand Blvd., Detroit 11, Mich.
MAdison 2450

Films for rent: Shorts.

Produces films: All types. Has complete studio facilities in Detroit. Does animation, optical and special effects and process shots.

Hartley Productions

Iring Hartley, President
20 West 47th St., New York 19, N. Y.
LONgacre 3-2343

Films for rent: Educational.

Produces advertising and educational motion pictures, both 16mm and 35mm.

Hawley-Lord, Inc.

Andre Lord, President
61 West 56th St., New York 19, N. Y.
Circle 7-2443

Films for rent: Shorts, 15 — sports.

Produces films — sports and out of town subjects.

Herb Lamb Productions, Inc.

Ches Cobb, Writer-Producer
165 N. La Brea Ave., Los Angeles, Calif.

Produces films. Specializes in animation, illustrated musicals, commercials.

Herald Pictures

Jack Woldberg, President
1650 Broadway, New York 19, N. Y.
Circle 6-0691

Films for rent: Features, 6 — musicals and entertainment: serials. Specialty: Negro cast pictures. Produces films.

Hoffberg Productions, Inc.

J. H. Hoffberg, President
620 Ninth Avenue, New York 18, N. Y.
Circle 6-9031

Films for rent: Features, 50; Shorts, 100 — westerns, musicals, sports, others.

Produces films — educational shorts. Does animation, and optical effects.

Ideal Pictures Corp.

Elmer R. Willoughby, Manager
26-34 East 8th St., Chicago 5, Ill.
HArrison 5354

Films for rent: Features and Shorts, 16mm.

International Film Foundation

R. E. Blackwell, Associate Director
1600 Broadway, New York 19, N. Y.
CIRcle 6-9438

Films for rent: Shorts: approx. 35 — social living subjects from various countries of the world.

Produces films: Peoples at work, play, home, etc.

International 16MM Corp.

Patrick E. Shanahan, President
165 West 46th St., New York 19, N. Y.
BRyant 9-4755

Films for lease: Features, 7; Shorts, 7. Westerns, musicals, cinelogs, educational, novelty.

Irena Film Studio

Irena Dodal, Art Dir. & Supervisor
781 Eighth Avenue, New York 19, N. Y.
CIRcle 5-9158

Produces films: Specialty, three dimensional puppet pictures, animated cartoons, art animation especially for television. Does animation and optical effects. Has studio facilities.

Karel Sound Film Library

Albert H. Karel, Owner
410 Third Avenue, Pittsburgh 19, Pa.
GRant 3313

Films for rent: Features and Shorts — serials westerns, adventure, comedies, cartoons, etc. 16mm film distributors.

Walter Klee

723 Seventh Avenue, New York 19, N. Y.
CIRcle 5-4240

Film editing service.

Knickerbocker Productions, Inc.

Howard A. Lesser, President
1600 Broadway, New York 19, N. Y.
CIRcle 6-9850

Produces films: Industrial, educational, public service.

Knowledge Builders

John R. McCrory, Director
625 Madison Avenue, New York 22, N. Y.
ELdorado 5-8586

Films for rent: Educational.

Produces films: Educational and Documentary.

Lux-Brill Productions

(formerly Memory Films)
Robert Braverman, Bus. Mgr.
3125 Coney Island Ave., Brooklyn, N. Y.

Films for rent: Features, 2; shorts, 20—musicals, others.

Produces films: Request of client.

Metropolitan Life Insurance Co.

D. B. Armstrong, M. D.
Second V.P., Health & Welfare
1 Madison Avenue, New York 10, N. Y.
ASHland 4-7000

Films for loan: Health and Safety Education, both 16mm and 35mm.

National Safety Council

Paul Jones, Dir. of Public Information
20 N. Wacker Drive, Chicago, Ill.

Films for rent: Safety subjects, 16mm.

Will contribute films for non-commercial programs. Produces films on safety.

Ted Nemeth Studios

Ted Nemeth, President
729 Seventh Avenue, New York 19, N. Y.
CIRcle 5-5147

Films for rent: Musical shorts, 5. Produces special effects, spot commercials, and advertising films, 35mm.

Nu-Art Films, Inc.

G. W. Heowig, President
145 West 45th St., New York 19, N. Y.
BRyant 9-3471

Films for rent: Features, 70; Shorts 150. Westerns, musical shots, sports, serials, others. Produces films: General.

Official Films, Inc.

Robert H. Wormhondt, Ass't to Pres.
25 West 45th St., New York 19, N. Y.
BRyant 9-4655

Films for rent: Shorts, 60—sports, musicals, westerns, others.

Photoart Visual Service

Roa Kraft Birch, Owner
844 N. Plankinton Ave.,
Milwaukee 3, Wisc.

Films for rent: Features, 50; Shorts, 500—all 16mm. Westerns, educational, musicals, sports, cartoons, serials.

Post Pictures Corp.

H. A. Post, President
723 Seventh Avenue, New York 19, N. Y.
CIRcle 5-5741

Films for rent: Features, 12; Shorts, 76—westerns, hymns, sports, others.

Precision Film Laboratories

Russell C. Holslag, Manager
21 West 46th St., New York 19, N. Y.
BRyant 9-8396

Film Laboratory techniques: 16mm. Developing, printing, sound, special work.

RKO Television Corporation

Ralph B. Austrian, President
625 Madison Avenue, New York 22, N. Y.
PLaza 9-3600

Films for rent: News-quiz.

Produces films; does animation, optical effects. Has complete studio facilities.

Ruby Film Company, Inc.

Edward Ruby, Gen. Mgr.
729 Seventh Ave., New York 19, N. Y.
CIRcle 5-5640

Produces films on specific orders—any type including special events, spot news, commercials, etc. Does animation, optical and special effects.

August Schomburg, Artist

220 West 42nd St., New York 18, N. Y.
BRyant 9-3548

Does art work for titles and effects. Produces titles and art work.

Science Pictures

Francis C. Thayer, General Manager
551 Fifth Ave., New York 17, N. Y.
MURray Hill 2-1814

Films for rent: Scientific.

Produces films: Commercials, industrial, scientific. Does animation, effects shots.

Sixteen MM Pictures, Inc.

Frank Percy Bibas, V.P., Sales Mgr.
1600 Broadway, New York 19, N. Y.

Films for rent: Features, 2; Serials, 14—entertainment, westerns and musicals. Produces films.

Skibo Productions, Inc.

Patrick E. Shanahan, President
165 West 46th St., New York 19, N. Y.
BRyant 9-4755

Films for rent: musicals, comedies, commercials, documentaries.

Sound Masters, Inc.

Harold E. Wondsel, President
165 West 46th St., New York 19, N. Y.
BRyant 9-4676

Produces films: Animated cartoons, documentaries, training pictures, spot commercials, both 16mm and 35mm. Does animation and optical effects. Has own recording studios.

Springer Pictures, Inc.

716 Fisher Building, Detroit 2, Mich.
R. D. Farrell, New York Manager
341 East 43rd St., New York 17, N. Y.
MURray Hill 7-6577

Produces films: Advertising, educational and medical. Does animation and optical effects.

Tele-Color Films

Tom Seidel, Producer-director
853 Seventh Ave., New York 19, N. Y.
CIRcle 7-0575

Produces films: Advertising, educational and optical effects.

Telefilm, Inc.

Don McNamara, Dir. of Television
6039 Hollywood Blvd., Hollywood 28, Calif.

Produces films: Special events; fashion shows, others. Does animation, optical effects.

Telenews Productions, Inc.

John H. Tobin, Dir. of Production
18 East 41st St., New York 17, N. Y.
LExington 2-4111

Films for rent: Newsreels, special features, documentary shorts.

Produces films: Newsreels, special features, documentaries. Does animation and optical effects. Has studio facilities.

Television Advertising Productions, Inc.

Ardien Rodner, President
360 N. Michigan Ave., Chicago 1, Ill.
SState 5941

Plans and supervises film productions: Spot commercials. Tele production organization.

Television Film Industries Corp.

George H. Cole, President
340 3rd Ave., New York 10, N. Y.
LExington 2-6780

Films for rent: Features and shorts—entertainment, musical, cartoons, sports, industrial and serials.

Produces films: On client request. Specialty: editing films for technicians. Has sound studios.

Toddy Pictures Company

Ted Toddy, General Manager
723 Seventh Ave., New York 19, N. Y.
BRyant 9-5769

Films for rent: Features, 30; Shorts, 80—musicals, sports, 300-ft. subjects.

Produces films: Spot commercials. Specialty: Negro pictures.

Transfilm Incorporated

Walter Lowendahl, Vice President
35 West 45th St., New York 19, N. Y.
BRyant 9-6540

Produces films: all types. Does animation, special effects shots. Has studio facilities.

Triangle Films

Joseph Magro, Partner
1697 Broadway, New York 19, N. Y.
Columbus 5-1403

Produces films: Animated spot commercials, trailer and advertising shorts. Does animation and optical effects. Has studio facilities.

Motion Picture Service, United States Department of Agriculture

Myrtle A. Brown, Chief of Booking Unit
Washington 25, D. C.

Films for loan and sale: 16mm and 35mm. Informational and instructional.

Vaporate Co., Inc.

Lucile H. Fleck, President
130 West 46th St., New York 19, N. Y.
BRyant 9-8676

Film treatment to prolong the life of film and to give better projection.

Visual Arts Productions, Inc.

Joseph L. Lloyd, Vice President
2 West 46th Street, New York 19, N. Y.
LOngacre 3-2939

Produces films: Documentary and entertainment; spot commercials. Does animation and optical effects.

Roger Wade Productions

Roger Wade, Owner
441 Madison Avenue, New York 22, N. Y.
PLaza 3-3674

Produces films: 16mm commercial motion pictures.

Welgot Trailer Service

Martin Gottlieb, Proprietor
630 Ninth Ave., New York 19, N. Y.
CIRCLE 6-6450

Produces films: Trailers, shorts, spot commercials. Also, motion picture developing and printing. Does animation and optical effects.

Willard Pictures, Inc.

Robert M. Campbell, Sales Mgr.
45 West 45th St., New York 19, N. Y.
BRyant 9-1470

Produces films: All types, black-and-white color; television commercials. Does animation, special effects shots.

Raphael G. Wolff Studio

Raphael G. Wolff, Owner
1714 N. Wilton Pl., Hollywood, Calif.

Produces films: Industrial, business, documentary. Does animation, process shots, special effects. Has studio facilities.

Harold Young Productions Inc.

Charles W. Curran, Vice Pres. & Gen. Mgr.
119 West 57th St., New York 19, N. Y.
CIRCLE 5-8459

Produces films: Commercials, documentary; minute movies; educational.

Emerson Yorke Studio

Emerson Yorke, Owner-Exec. Producer
35 West 45th St., New York 19, N. Y.
BRyant 9-9091

Films for lease: Shorts—informative, documentary, entertainment, musicals, sports.

Produces films: Various types—news coverage, special events, documentary and entertainment. Does animation and optical effects. Has studio facilities.

Young America Films, Inc.

James R. Brewster, Ass't Editor
18 East 41st St., New York 17, N. Y.
CIRCLE 5-8459

Films for rent: Educational, 30—some suitable for television.

SEE NEXT ISSUE FOR DIRECTORY OF PRODUCERS AND THEIR SHOWS

TELEVISION STATION DIRECTORY

CHANGES & CORRECTIONS

Tele Station Boxscore

Commercial stations on the air.....	11
Experimental station telecasting.....	1
Total operating Stations.....	12
CPs granted	59
Commercial applications on file.....	10
(3 in hearing)	

TELEVISION STATION DIRECTORY

Correction

Mr. W. J. Damm, Vice President and General Manager of The Journal Radio Stations, has set us straight on data on WTMJ-TV. The listing below has been corrected so will you please make the following corrections in your *Television Station Directory*, Part II, which appeared in the May-June issue.

WTMJ-TV, Channel 3 (60-66 mc)
Studio: 720 East Capitol Drive, Milwaukee, Wis.

Telephone: Marquette 6000

Licensee: The Journal Company (*The Milwaukee Journal*)

CP Granted: Jan. 20, 1947

Telecasting Date: December 1947

Affiliation: The Milwaukee Journal Radio Stations WTMJ & WTMJ-FM; Experimental UHF tele station; *The Milwaukee Journal Studio:* Studio's constructed in 1942 when company's Radio City was built; also control, film and other room necessary to studio operation.

Transmitter: RCA; recently delivered, being installed.

Power: 16.1 kw visual; 17 kw aural

Antenna Height: 319 ft.

V. P. and General Manager: Walter J. Damm
Ass't General Manager: L. W. Herzog

ADD COMMERCIAL TELEVISION APPLICATION

CHICAGO, ILL.

Channel 2 (54-60 mc)

Applicant: Radio Station WIND

Ralph L. Atlass

230 N. Michigan Avenue, Chicago, Ill.

BOSTON, MASS.

Channel 7 (174-180 mc)

Applicant: The Yankee Network Inc.

21 Brookline Ave., Boston 15, Mass.

Obstructionist

THE latest excursion into tilting at windmills by Commander E. F. McDonald, president of Zenith, is his announcement of Phono Vision. Phono Vision is supposed to be a device whereby part of the television picture is sent via telephone wires and the balance via the airwaves. The idea is to tax the consumer for his entertainment.

This is merely McDonald's method of underlining his contention, made time and time again, that advertisers just won't pay the talent bill in the video medium.

In the early days of broadcasting, the Commander was a young, energetic pioneer. In the field of television, he has completely reversed himself and turned mossback.

Here is his record:

He, as president of Zenith Radio Corporation, has held a license and operated an experimental television station in Chicago, with an entertainment quotient of zero.

Further, having applied for and received a commercial television station construction permit, Zenith has dropped the CP within the past month, having done nothing about the station.

For years he has shouted, while operating the experimental tele station intermittently, that television wasn't here.

When CBS brought fourth its UHF color television, McDonald seeing in it an opportunity to further retard television development, jumped on board the CBS bandwagon.

Now, McDonald, all by his lonesome, advocates that the FCC shift commercial television to the ultra high frequency band in the present channel allocation review of all services, before anything further be done.

Commander McDonald and Zenith have made a fortune

selling medium and low priced radio receivers. Television is not, nor will it be for some time, in the low-priced receiver range.

Consequently, McDonald, having neither the distributing nor manufacturing organization to enter what will be a highly competitive television set manufacturing field, consistently has taken the opportunity to attack today's television status as home entertainment.

There is ample evidence in this issue of *TELEVISER* that television is functioning efficiently as an entertainment and selling medium. Apparently, it is only McDonald who is not functioning.

Watch Out! Your Slip Is Showing

J. N. (BILL) BAILEY, General Manager of the Frequency Modulation Association, in his testimony before the Senate Subcommittee on the White bill, made a plea for more channels for FM radio. That, of course, is within the scope of Mr. Bailey's job. However, he went a little further than this and blightly suggested that channels allocated at present to television be used for FM, since "television is still in an experimental stage."

On July 7th, Frederick C. Othman devoted his full column in the New York *World-Telegram* and other Scripps Howard newspapers to his endeavor to make an FM receiver work. He ended his discourse thus: . . . to align, face the antenna (on the roof) broadside to the station to be tuned in. As I said, there are six FM radio stations in Washington. Each one, to be heard properly, calls for a climb to the roof, plus co-operation of somebody in the living room. The exercise is wonderful!"

Who's experimental?

REVIEWS OF TELEBOOKS . . . (Continued From Page 27)

Nipkow to 1947 telecasting, interestingly reported. The book's one drawback lies in its stressing of early day problems and experiences.

In discussing the future of television, Dunlap says: "Television, as a part of a new order of things in sports, is described as 'the latest born daughter of light.' That means speed, and speed is an ally of news—news gathering, news reporting, and news delivery, whether it be sports or politics." "With sight added to radio," he further points out, "the 'ether' becomes double-edged as a medium of instruction."

Mr. Dnnlap, one time radio editor of the New York *Times*, is at present information department chief of the Radio corporation of America, and is the author of *Radar, What It Is and How It Works*, and *Radio's 100 Men of Science*.

"GETTING A JOB IN TELEVISION,"
by John Southwell; McGraw-Hill, N. Y.; 120 pp., \$2.

Everyone is interested at one time or another in "getting a job" and today many young people are trying to get a job in television. John Southwell's book takes the reader by the hand and shows him television, whether he is an actor, writer, set designer, technician, engineer, or producer.

First, he tells you what television is all about, in 17 pages. Then he discusses, in various chapters, the particular job you may be interested in.

In the appendix he lists stations and station personnel, leading advertising agencies, organizations and societies, New York play agents, periodicals covering television news (*Televiser* is included) and a list of television books for

supplementary reading. (He omitted Judy Dupuy's *Television Show Business* and of course the books reviewed here.)

Closing the book is a sample television script, including shooting heliographics.

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"JOURNAL OF THE TELEVISION SOCIETY," published quarterly; *The Television Society*; London, N. 21, England; Five Shillings.

The Journal of The Television Society is the official organ of that engineering group, and carries important papers of members.

In this issue, Volume 4, Number 12, there are articles on *An Improved Television Signal Generator and its Uses*, by F. H. Townsend, G.B.F. Goff, and C. Babbs; *The Economics and Subjective Requirements of Television Picture Sizes*, by D. C. Birkinshaw and others.



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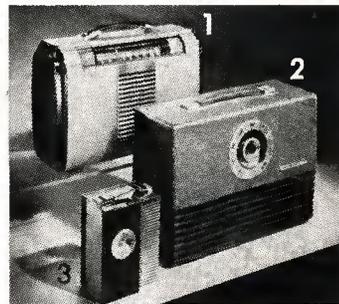
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