

SEPTEMBER-OCTOBER • 1947

FIFTY CENTS

\$3 PER YEAR, \$5 FOR 2 YRS.

# Televiser

JOURNAL OF TELEVISION



➤ **HOW NAT'L ADVERTISERS EVALUATE TV TODAY** — PAGE 9

(A TELEVISER STUDY OF 1500 POTENTIAL SPONSORS)

➤ **TIMETABLE of COMMERCIAL TV STATIONS ON AIR** — PAGES 20-21





*Ultrasensitive RCA television camera tube cuts studio light requirements 90%*

## **Television finds drama in the dark — with new RCA studio camera**

Now television becomes even more exciting as lights are dimmed, and the camera reaches deep inside studio shadows to capture action as dramatic as any on stage or screen . . .

A new studio television camera—developed by RCA scientists and engineers—needs only 1/10th the usual light.

The super-sensitive eye of the new camera is an improved Image Orthicon Tube . . . of the type once used only for broadcasts of outdoor events. With it, studio broadcasts now become sharper, clearer—and since so little illumination

is needed, heat in the studio is sharply reduced. No more blazing lights!

Such improvements come regularly from research at RCA Laboratories, and apply to all branches of radio, television, electronics, and recording. These improvements are part of your purchase of any product bearing the name RCA, or RCA Victor.

When in Radio City, New York, be sure to see the radio and electronic wonders at RCA Exhibition Hall, 36 West 49th St. Free admission. Radio Corporation of America, RCA Building, Radio City, New York 20.

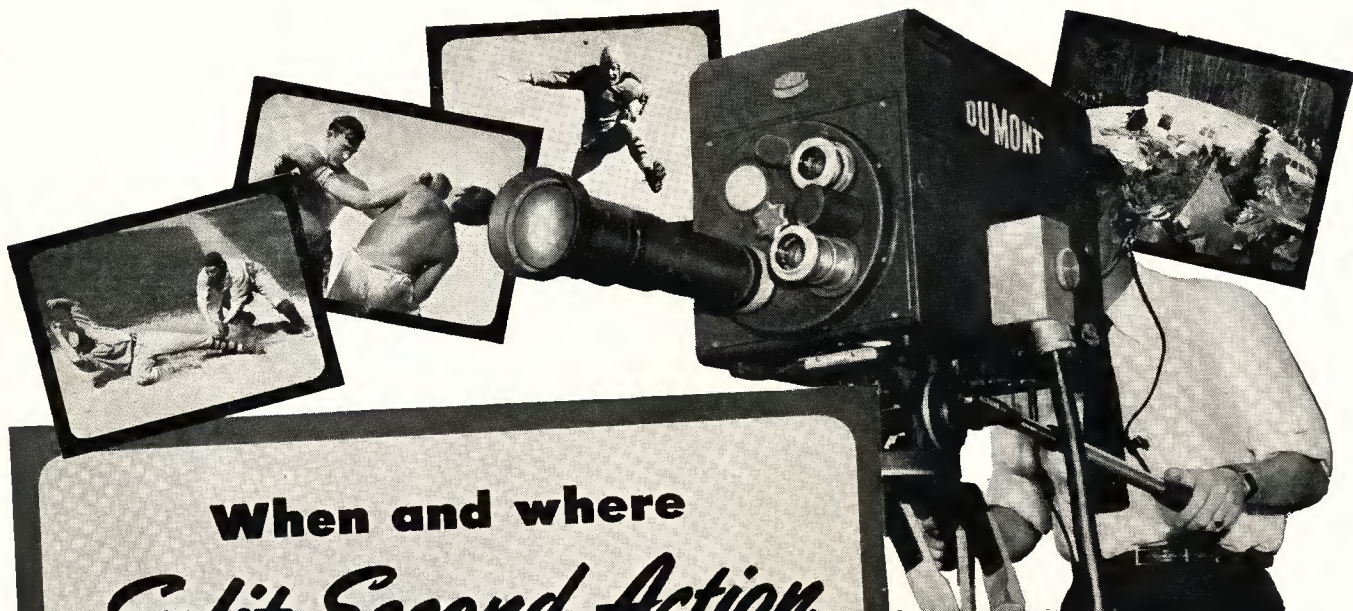


RCA Victor home television receivers bring you every dramatic detail that the new camera catches. RCA's "Eye Witness Television" locks pictures in tune with the sending station. Let your dealer demonstrate.



**RADIO CORPORATION of AMERICA**





When and where  
*Split-Second Action*  
 spells successful telecasts...

**DU MONT Type 5098A**  
**IMAGE ORTHONIC PICKUP HEAD**

▶ Vital functions at very fingertips...electronic viewfinder showing precisely what is being telecast... every component and circuit instantly accessible—yes indeed, the cameraman with the new Du Mont Image Orthicon Pickup Head is ready for *anything* and *everything* that comes along. And that means still better television programs.

Operated as part of the Du Mont Type TA-124-B Image Or-

thicon Chain, this latest television camera is truly ideal for reporting news, sports and other field operations. It is also suitable for small-scale studio operations because of its inherent sensitivity and flexibility.

Now in regular production, the Du Mont Image Orthicon Pickup Chain, equipped with this new Type 5098A Head or improved camera, is available for prompt delivery.

START AS SMALL AS YOU WISH, WITH THE DU MONT

*Acom Package*



▶ Call, 'phone or write for detailed information on Du Mont television equipment fitted to your plan—and budget.

**FEATURING...**

Essential controls concentrated at rear of camera.

Hinged chassis and removable "Snap-on" panels permit immediate adjustments and replacements.

Super-sensitive Image Orthicon tube.

Lens turret takes up to four lenses of various focal lengths.

Rotatable handle at rear positions, locks and indicates any lens. Iris control setting adjustable from rear. Focusing by rotatable pan handle.

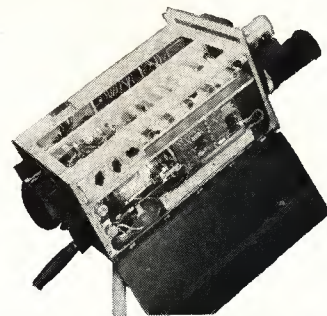
Electronic viewfinder removable. Mounts and plugs in on camera frame.

Video pre-amplifier essentially non-microphonic.

Pilot light indicates "On the Air." Second pilot light in shadow box cues cameraman while televiewing.

Plug-in headset and microphone harness for intercommunications.

Du Mont "one-operation" connecting plugs make all connections with orthicon chain units, saving minutes of precious time.



©ALLEN B. DU MONT LABORATORIES, INC.

**DU MONT**

*First with the Finest in Television*

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



# LETTERS

TO THE TELEVISER

Sept.-Oct.  
1947

# Televiser

Vol. 4  
No. 5

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

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

**COVER:** Film camera of De Frenes & Co., Philadelphia. With film commercials and special tele motion pictures playing an increasingly important role in television, more cameras like this will be busy these coming months. Camera shown is equipped with 16mm Zoomar lens for photographic effects.

**IRWIN A. SHANE, Publisher**

**JUDY DUPUY, Editor**

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SIRS: I have been a regular subscriber to TELEVISER for some time now and it has occurred to me that your American readers would be interested in news about television over here and on the Continent as much as we are in reading about television in America.

I was the first person in England to receive a television programme from America on Sept. 17, 1930. It was an experimental transmission from G.E., Schenectady (confirmed by cable).

Apart from seeing most BBC programmes, either at my home or on a set at my office, I regularly visit the BBC television station and have recently been over the French television station in Paris.

DOUGLAS WALTERS  
*Godalming, Surrey  
England*

## See Page 9 . . .

SIRS: We have been toying with a television program for some time but I doubt whether anything concrete will develop this year. Our display director, Mr. Harold Martins, is keenly interested in television. We both await the results of your current advertiser survey.

ALBERT M. BEHRENS  
*Lentheric  
New York 22, N. Y.*

## New Friend . . .

SIRS: As a member of the American University Radio Class in Washington, D. C., it was my privilege recently to hear Mr. Tom Dolan of Station WMAL. He gave an interesting talk on television. Mr. Dolan called attention to TELEVISER as one of the important journals on television. I would appreciate your sending me a copy of your publication.

RAE ROBINS (Miss)  
*Professional Writers' Club  
Washington, D. C.*

## New Station . . .

SIRS: I am a reader of TELEVISER and wonder if you can help me to get the following information. I need a list of television stations opening in the U. S. in the next 12 months and the approximate time the individual stations will open.

ERNEST KESSLER  
*New York 32, N. Y.*

EDITOR'S NOTE: In current issue, you will find a list of tele stations giving approximate dates of their going on the air. In recent issues of TELEVISER (March-April, and May-June) you will find complete listings of tele stations and CP holders.

## Receivers . . .

SIRS: Please continue to give the number of television sets and the city-by-city breakdown in each issue of The TELEVISER.

WM. L. MORRISON  
*Wilmette, Ill.*

You will find receiver figures on page 23 this issue.

(Cont'd on Page 4)



# Already chosen to bring

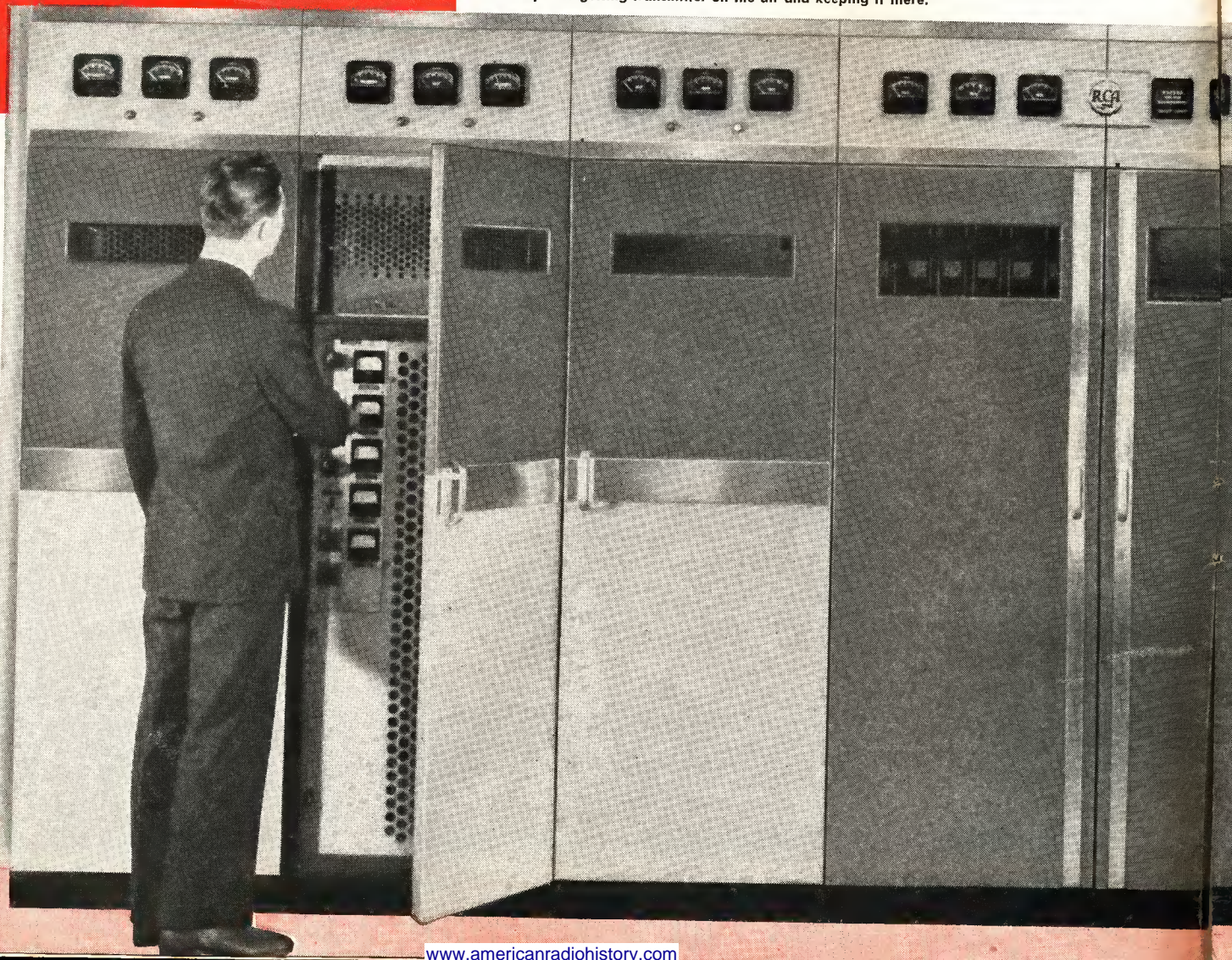
## Deliveries of RCA's 5-kw "All Channel" television transmitter now being made to 21 top stations

Here's the transmitter that is putting television on the map now . . . in many of the nation's key cities.

Announced only four months ago, 21 leading broadcasters have already recognized its design advantages with orders. Four transmitters have already been shipped . . . and it is expected that the others will be shipped this year. The combined radiated power of these stations will blanket approximately 50,000 square miles . . . bring *clear, high-definition* television pictures within reach of 38,143,000 people.

Stage-by-stage, this transmitter has everything you might want for your new station. Here are the highlights:

**FINGER-TIP CONTROL** for all operating and monitoring functions. Monitoring facilities permit observation of the picture and its waveform. New RCA console handles both sound and picture signals—simplifies getting transmitter on the air and keeping it there.



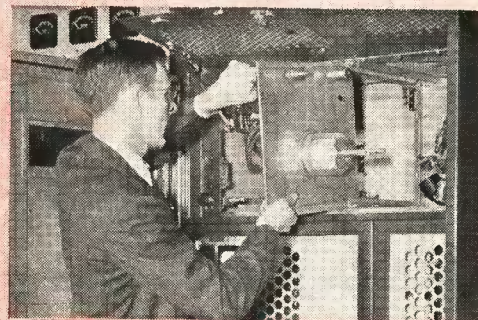


# television to 38,000,000 people

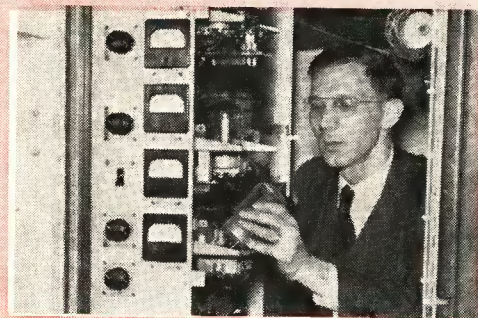
- Covers all 12 metropolitan channels and assures a full 5-kw signal on each channel
- Divides into eight relatively small, lightweight units (25 by 36 by 80 inches) for easy handling and installation and flexible station layout
- Facilitates inspection and servicing with its "walk-in" type construction
- Simplifies transmitter operation due to similarity in design between the sound and picture transmitters
- Eliminates complicated tuning adjustments — a high-level modulation system permits the use of meter-tuned, narrow-band drivers . . . *only one* modulated stage to adjust
- No neutralization of modulated PA stage
- Employs radically new tubes in the output stages — RCA 8D21 twin tetrodes — permitting unusually small r-f drivers
- Requires fewer spare tubes — only 15 types.

From every standpoint, the RCA TT-5A is comparable in convenience, performance, and operating economy with today's finest AM transmitters.

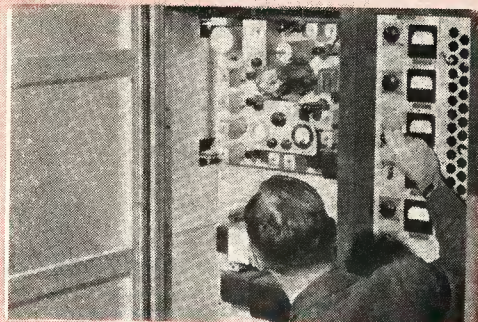
Be sure to get your copy of the new bulletin which fully describes and illustrates its many advantages to the station engineer, manager, owner, and audience. Write 104-I.



**SIMPLIFIED TUBE CHANGING**—When a PA tube change is necessary, the tube and special mounting plate can be removed as a unit and a spare assembly slid into place and connected in a matter of minutes.



**WALL-MOUNTED UNITS** afford easy access to all tubes and wiring. Rear doors further increase ease of reaching all components. Illustration above shows portion of the aural transmitter's r-f driver unit.



**THE "DIRECT FM" EXCITER** for the sound channel. Uses only four r-f tubes; does not involve phase multiplication. Inherently capable of lower noise and distortion than any exciter yet developed.



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

In Canada: RCA VICTOR Company Limited, Montreal



# THE CAPLES COMPANY

*Advertising*

535 FIFTH AVENUE • NEW YORK 17, N. Y.

CHICAGO

OMAHA

LOS ANGELES

THE CAPLES COMPANY, an advertising agency, offers prospective television advertisers the benefit of its years of actual experience in television production; its developments of new techniques for this newest of advertising media.

## *Current Television Production:*

**STREAMLINER PARADE** • Remote pick-up of interviews with personalities boarding crack Streamliner "City of Los Angeles" in Northwestern Station, Chicago.

WBKB, CHICAGO TUESDAYS 8:00 P.M. CDT

SPONSORS: UNION PACIFIC R.R. • CHICAGO & NORTH WESTERN R.R.

**HIGHWAY TO THE STARS** • Dramatic serial with music, the story of a young songstress and her struggle for fame. Half-hour weekly, adaptable to quarter-hours two or three times a week.

DUMONT NETWORK TUESDAYS 7:30 P.M. EDT

*Open for sponsorship in New York & Washington*

## *Also Available Now* — These Tried and Tested Television Packages:

**FARAWAY HILL** • Widely hailed as television's first long-range serial success. Original cast intact.

**STORIES IN ONE CAMERA** • Special techniques for television drama, developing strong audience emotional sympathy and weekly carry-over.

**BIJOU THEATRE** • Comedies and romances of back-stage life, with kindly stage-door man as narrator and weekly carry-over.

**RED BENSON SHOW** • Weekly comedy situation with stooges, variety relief, running gags and popular New York comedian.

**ALL LIVE PROGRAMS:** These proven television packages are available as live productions, at prices compatible with television time charges. Each is especially designed to support strong commercial tie-ins, yielding returns in profitable ratio to total costs.

## LETTERS to the TELEVISER

*(Cont'd from Page 1)*

### From Yokohama

SIRS: Although I am in Japan, I am still keenly interested in keeping up with current conditions and trends within the television industry, and hope that the TELEVISER can be sent to me here in Yokohama. Kindly enter my name on your subscription list. I'd also appreciate back issues of your magazine for the first half of 1947.

Although my vantage point has changed recently, I am wondering if the over-all television training and educational program is still suffering from an acute lack of organization.

Prospective television broadcasters, I think, would find it a profitable investment to set up:

(1) Large scale, laboratory studios in program development for training of their future program workers on a professional basis. It occurs to me that television broadcasters have undoubtedly taken steps to train their future program workers, although I do not know of any specific cases. Would you be kind enough to bring me up to date on this?

(2) Some sort of agency, within the television industry, delegated with the responsibility for integrating and coordinating the overall television training and educational programs.

(3) An agency to ascertain the immediate and future personnel requirements of new commercial television stations and producing agencies.

TOM BOWERS, JR.  
Central Procurement Div.  
Military Government Sect.  
Headquarters, 8th Army  
Yokohama, Japan

**Editor's Note:** (1) Among the schools that offer courses (usually part of radio curriculum) are: Columbia U., NYU, CCNY in New York City; Temple U. (in Phila.), Ithaca College (Ithaca, N. Y.) Northwestern U. (Chicago, Ill.), University of Texas, Iowa State College (Ames, Iowa); also American Theatre Wing, Television Workshop of N. Y. offers total of 15 courses, ten of them available at night. (2) There already exist committees on "education and training" in the Television Broadcasters Association and American Television Society. Although they have done little toward setting up standards, it is hoped that they will soon do so. (3) A placement and guidance service (free) already exists, which has quietly canvassed the field for employment of qualified persons, and which will soon embark on an active campaign to place unqualified persons with new stations coming on the air in the near future.

**Serving Television . . .  
Since 1940**

**EQUITY FILM EXCHANGES, INC.**

341 W. 44th St., N. Y. 18, N. Y.

# FOOTNOTES to television news . . .

## "Set Is All Right"

In telecasting the feature film "Rebellion," with Tom Keene and Bobby Breen (1936 release), NBC had considerable difficulty. First the film broke on three occasions in the first few minutes, and three-quarters through the sound petered out, coming back for an instant, then out again, viewers seeing a silent film. The sound returned for the last few minutes. At station sign-off the NBC announcer informed viewers: "It wasn't your receiver; it was trouble with our transmission during our film feature. Your set is all right."

## RECEIVERS

There are 93,151 television receivers in the U. S., as of Sept. 1, 1947. You will find complete figures of this issue's receivers tabulations on page 11.

\* \* \*

*Saloons not salons spur television set sales according to Berks County Electrical Dealers Assoc., as reported in Retailing Home Furnishing. "Daddy," the dealers say, "watches baseball and other sport shows and is sold on buying a receiver for the home."*

\* \* \*

## Agency Activity

Will Philip Morris television go to the Warwick & Leglar agency now that David G. Lyon is V.P.? Lyon is part of the Morris family and enthusiastic about television and its sales potentials. If television goes, will radio?

N. W. Ayer snagged the American Tobacco television football account from under Foote, Cone & Belding's "non-video" nose, leaving the latter only spot announcements for Lucky Strikes on WBKB, Chicago, and KTLA, Hollywood.

Ralph Austrian, formerly with RKO Television, has joined Foote, Cone & Belding as V.P. in charge of television.

## Trade Items

• J. Clinton Stantley has sold a show to the Philco people, one of the string now being telecast over KTLA.

• It is now Commissioner Robert F. Jones of the FCC.

• "An adequate and accurate" Nielsen technique to "measure" television audiences, is being developed by the A. C. Nielsen Co. of Chicago.

• Since Los Angeles "T-Day," tele

programming at KTLA has been underwritten by RCA receiver sales to the tune of \$1, \$1.50, and \$2 for every 7-inch, 10-inch and console sold by RCA and a similar amount from distributors. This arrangement may be dropped in September.

• United States Television is making a pitch to coin machine operators and distributors (juke boxes) to represent their line of tele receivers for ice cream parlors, bars, etc. Ads placed in *Billboard*, coin machine-showbusiness tradespaper, brought in over 150 replies to first ads.

• DuMont camera chain has been shipped to England to Cinema Television Ltd., a J. Arthur Rank Company, for study of theater television.

## Tele Makes "New Yorker"

• "Video Art" grabbed five pages of the *New Yorker* (Aug. 30, 1947) to set down Robert Rice's "Dairy of a Viewer." And, nicely put too, although like some

## Hartford Pot Boiling?

With Empire Coil Co. filing for a commercial tele station at Avon, Conn., suburb of Hartford, television activity is anticipated in Hartford area. WDRC, CBS affiliate, has put in its video bid, and it is expected that WONS, Yankee Network outlet, will be getting into the picture, unless having a station at Bridgeport (WTIC is rumored to be re-filing) will serve. If WONS did file, Hartford applicants would have to go into a hearing. There are presently only two tele channels allocated to the city.

of the shows he saw we wanted to do some "page twisting." Rice records a week's viewing, visiting the family of Harry Dubin, a tele set owner since 1941, who doted on DuMont's *Cash and Carry*.

• Smart-alecky Thomas Whiteside attempted a tongue-in-cheek huckster piece smearing the tele commercial in *New Republic* (Aug. 18, 1947). Material was old hat in some incidents; some was amusing, none terrific. Most interesting: Griesedieck tele commercial—"beer is never consumed by the common type but by a superior crowd rationed to one bottle per person."

\* \* \*

## "Cheap" Tele Receivers

A Los Angeles company is putting out a combination tele-radio receiver, with a

record player to sell for \$295. Installation is extra.

## Hottest Trade Query

Who is going to sponsor tele-viewing the World Series? At press time, there were no takers for Commissioner Chandler' asking price of \$100,000.

## Station Scannings

• Sept. 13th was a red letter day for WFIL-TV, new Philadelphia tele station. It inaugurated regular television service with pickup of Philadelphia Eagles-Chicago Bears football game. Station will be on the air 7 days a week.

• When WPTZ gets its new 552-foot antenna tower, now under construction, station's signal will be within reach of about 4,000,000 people, within a radius of 40 miles.

• John Koepf, Manager of Television, will direct The Fort Industry Company's television operations, supervising construction and operation of its two CPs—one in Toledo (to be telecasting in early 1948) and the other in Detroit. With Koepf's new assignment (he was formerly general manager) it looks as if Fort Industry plans extensive tele station operations.

## Tele-Kits

Tele-kits are invading the Los Angeles area, with a store (one is known) putting kit together and selling it at \$225. Cost of kit to store was \$136, with \$25 labor, cost expended in assembling works.

## Lectures on Copyright

Copyright and literary property laws pertaining to television and other arts, will be covered in a lecture series by the Practising Law Institute this Fall. Courses are open to "qualified" persons.

(Cont'd on Page 8)

## Blowing Bubbles

We're not fussy but bubble gum, even seeing pretty girls blowing bubbles, makes pretty poor televiewing. And this has occurred twice recently—on WPTZ, Philadelphia, and on WABD, New York—measuring bubbles with calipers. A fifteen-minute blow by blow description of chewing contestants blowing gum, puts television definitely in the radio "soap suds" class. Come on over, bring your bubble gum, and let's blow.



**RICHARD W. HUBBELL**  
AND  
**ASSOCIATES**

*Television  
Consultants*

- DR. ALFRED N. GOLDSMITH
- THOMAS H. HUTCHINSON
- ROBERT JEROME SMITH
- RICHARD W. HUBBELL

*and others, plus a  
working agreement with*

- H. V. ANDERSON and  
PHILIP I. MERRYMAN  
*of New Orleans and N. Y.*

**Management Problems**  
**Research**  
**Engineering**  
**Programming**  
**Distribution**  
**Public Relations**

Richard W. Hubbell and Associates will be interested in discussing your problems as they relate to television.

It is suggested you write us in detail, and in confidence, if you so desire. You will receive a prompt reply.

**Please address communications to:**

R. W. HUBBELL  
**RICHARD W. HUBBELL AND  
ASSOCIATES**

140 West 9th Street  
Cincinnati 2, Ohio

*Other offices in*  
New York • Washington, D. C.  
Hollywood

**Footnotes to Television News.....from page 6**

Four tele stations have bought five of the first batch of six Zoomar lenses being handtooled by Dr. Frank Back and distributed by Jerry Fairbanks. NBC gets two, WMAL (Washington, D. C.), WFIL-TV, (Philadelphia) and CBS get one each—in time for football coverage they hope. Lens will be delivered in six to eight weeks mid-October at the earliest. The sixth lens will be retained by Dr. Back for future refinement, although WBKB may decide to order.

Zoomar lens is revolutionary, permitting a camera to zoom from a long shot of a scene to a close-up of action, and vice-versa. It was recently field tested (is designed for use with image orthicon) by CBS during a Dodger game. A previously scheduled NBC trial was cancelled because lens was delivered only a few hours before demonstration, not allowing time for set up and practice. It will take a skilled cameraman to get the most out of lens operation.

Lens is invaluable to tele industry,

giving in effect two cameras in one. In operation alone, lens attachment will repay price in better coverage and satisfied viewers.

**People**

- Harold See, formerly of NBC, is now manager of WBAL-TV, Baltimore.

- Dr. C. B. Jolliffe is now a member of RCA's Board of Directors as well as Executive Vice-President in charge of RCA Laboratories Division.

- WFIL-TV's new personnel: Ted Estabrook, program producer; Chris Wood, Jr., racing commentator; Walter J. Sheldon, editor of Inquirer Television News. The Philadelphia tele station is now on the air.

- Selma Lee Markowitz of the William Morris Agency has set up residence in Baltimore, Md., to be near her husband, an internee.

- Philip Booth, formerly WCBS-TV and Bud Coles of the Coast, have joined KTLA. *(Cont'd on Page 27)*

**KTLA—Television Production, Inc., Rate Card**

The KTLA rate card went into effect when 1000 receivers (minimum number) were distributed in the Los Angeles, Calif., area.

	TIME AND CHARGES					
	1 Hr.	1/2 Hr.	1/4 Hr.	10 Mins.	5 Mins.	1 Min.
<b>Transmitter (transmission) Charges</b>	\$100	\$100	\$75	\$50	\$50	\$25
<b>Facilities</b>						
* Live Studio	\$300	\$180	\$100	\$75	\$50	\$25
* Film Studio	\$200	\$125	\$75	\$65	\$50	\$25
* Field Pickup	Charges vary with facilities used					
	* Total charges include facilities plus transmission charges. See discounts allowable (below).					

Time Signals	Facilities	Time	Total
(Less than one minute)	\$20	\$10	\$30

Rehearsal Time	
Allotted with Facilities	No rehearsal time included with transmission-facilities charges.
Live Studio	\$25 for 1/2 hour or any fraction thereof
Film Studio	\$15 for 1/2 hour or any fraction thereof

Discounts	13 Wks.	26 Wks.	52 Wks.	100 Times
Based on Total One-Time Transmission-Facilities Charges	5%	10%	12 1/2%	15%
	All charges commissionable at 15%			

KTLA reserves the right to require a minimum rehearsal time when such minimum is necessitated by nature of program concerned.





Atlantic City beauties: "Miss Philadelphia" was selected from group appearing before WPTZ-Philco's cameras. Girls were judged for talent, poise and figure—all revealed critically by tele camera.

## EXCLUSIVE FEATURE

# 1500 Advertisers Polled by Televiser For Their Evaluation of Television

"TELEVISION is not ready to give us sufficient coverage at a competitive price," is the weighted opinion of top-budget advertisers, according to an exclusive TELEVISER survey of 1500 potential video sponsors—although the majority believe that it eventually will be a powerful ad medium.

Advertisers who have used television are "sold"—satisfied that television makes an impression—however, they feel "the cost per viewer at present won't pay off." These same advertisers, many of whom are not now using television, believe that the Association of National Advertisers should urge its members to get the necessary video know-how now and be ready when there are enough television receiver homes.

At present there are over 80 advertisers using television on the country's 11 commercial stations—many are local sponsors. Among the top national advertisers now in television are Ford, Kraft, Gulf Oil, Swift, United States Rubber, Atlantic Refining, General Foods, Philco, and newcomer American Tobacco Co. Advertisers who have experimented with television for a year or more and who are

now "waiting for the mass market" include: Standard Brands, Esso Marketers (Standard Oil of N. J.) Bordens, and Bristol-Myers.

### Sponsors in Television

Of the advertisers answering the questionnaire, more than one-third have used television (companies with ad budgets that average over \$300,000 to several millions). These advertisers, whose opinions are expressed in the TELEVISER survey have or have not used television as shown below:

Using television .....	19.5%
Used television .....	16.5%
Not using television .....	64.0%

Of the advertisers who have not used television, or are not using it now, 26.5% plan to use television in 1948. However, 54.4% have no plans for using television as shown in the table below:

Plan to use tele in 1948 ..	26.5%
Maybe—undecided now ..	20.4%
No plans for television ....	54.4%

One advertiser would use television if it were in full color in 1948; two others "only when there is color."

Some of the reasons given for not

using television, in addition to "not enough sets on the market" are:

"Medium not perfected for our product" (Perfume).

"Medium too expensive" (Heating appliances).

"Doesn't reach our market yet" (Salt).

"Not practical for us" (paper cups).

"Medium too thin, too costly" (Shoes).

"Audience too thin" (Home appliances).

"No one asked us, or demonstrated its potentials" (Paints).

"Waiting for tele in our territory" (Cookies; Confections; Dept. Stores).

"Have not decided yet what's best medium" (Beer).

"Requires national hook-up" (Insurance).

"Commercials too expensive" (Shoes).

"Scope too limited" (Drugs).

"Medium not ready" (Automobiles).

"Color not available" (Men's Hats, Pens).

"Too many amateurs handling television" (Toiletries).

One of the largest groups replying to the survey was department stores. They



feel "television will play a very important role in future department store advertising." However, there is divided opinion as to how to use the video medium as a direct-selling tool. Ideas vary from "advertise merchandise specials" to "selling the store by departments and classifications of merchandise rather than items."

One department store in a new video area believes that it may be 3 to 5 years before television becomes important as an advertising medium." This belief is based on a recent visit of the RCA Victor Television Caravan to the store's city. This store's advertising manager observed that "there were tremendous crowds but the commercials did not hold their interest."

A small percentage of the advertisers are interested in spot announcements. "We use radio spot announcements which probably would be enhanced by television." There is a wide difference of opinion among the watch companies replying, regarding television from "definitely effective selling" to "it could be if properly planned." One advertiser who has used television since 1945 believes that "it will be a great success" although "at present only slightly effective."

### **"Impressed by Tele"**

Bordens, which is dropping television after September 28th in an economy move, has been impressed by "what can be done to emphasize sales points." The milk company went into television a year ago to "find out how to advertise our products on television" and the company thinks it is "now ready for a really bang-up job when it returns." It, too, feels that the "cost per viewer is high" for consistent advertising until there is a larger market.

Standard Brands, this past year, started the "economy" dropping of television, with its curtailed advertising budget. Bristol-Myers and Bordens, both of which have been using television for the past year, have pulled out of the video picture, following their advertising retrenchment, "for the time being."

Esso, which dropped *NBC Newsreel* in the Spring as an economy move, is an old pioneer in the medium, having experimented with television since back in 1940. R. M. Gray, advertising manager, believes that "television will become a major ad factor." The company plans to return as soon as there are sufficient sets on the market "to bring the equivalent cost per viewer nearer the cost per listen-

er, taking into consideration that product identification is apt to be greater on television."

### **Budgets for Television**

United States Rubber, another tele pioneer, which dropped its regular tele-shows this past summer, sponsoring only occasional special events, plans to return to television this fall with a definite budget. The company feels "it has gotten excellent results in television from the standpoint of customer relations" and "a job for special tennis footwear." The company, however, has not used radio to any extent for direct selling (it dropped the Philharmonic this summer) but it expects to use television for both institutional and direct selling.

General Foods, which dropped one half-hour of its NBC hour-program, plans to "undertake an extensive research project in television." Company (Post Toasties division) sponsors baseball over WCBS-TV.

Of the companies replying to the TELEVISER questionnaire, 27.4% have some part of their budget earmarked for television; one company as much as \$100,000. Others have set aside from 1.2% (\$12,000) for film spots to 10% of their ad budgets for television. About 50% of the companies reported an increase in overall 1948 advertising budgets, most of them having a total of over a \$1,000,000 for all media.

Returns were received from all types of manufacturers and companies including: Automobiles, appliance dealers, air lines, beer, cakes, confections, cleansers, department stores, drugs, fabrics, foods, glass wear, gasoline, home appliances, heating devices (furnaces, etc.), insurance, jewelry, men's wear, men's hats, novelties, paper, paints, perfumes, pens, radios, salt, shoes, toilet preparations, railroads, utilities, wire products, and watches.

### **Get Tele Experience**

The survey shows that the advertiser is not concerned about programming at this time. He feels that after experimentation showmanship can be developed. However, those who have tried television believe that all large advertisers should acquire experience now. According to an Assoc. of National Advertisers' report, "review of the potentialities of television as an advertising medium," the majority of advertisers who are now in television or who have been in the medium when

asked "why," answered "simply for experience." The need for experience, they point out, is not limited to programming. Commercial techniques need to be learned, costs need to be studied, what markets television will cover are important, audience reactions should and can be measured. In effect, the advertiser should learn before television becomes expensive.

The "time-option" reason for getting into television, the ANA report found, "seems a little over-rated" although advertising agencies seem to feel that the chance to gain a time option is more important than experience.

The TELEVISER survey shows that 18% of the advertisers entered television on their own initiative, while 12% had television recommended to them by their advertising agencies (some on an experimental basis only), and 62% said their advertising agencies had not recommended to them the use of television. Many of the advertisers believe that ad agencies are being "short-sighted."

Several of the advertisers, Bristol-Myers particularly, feels that "television today is in the same stage as radio when we entered the medium." Further, people can be reached today on radio at an "extremely low cost per thousand" and "television must compete with this." Television can't fight costs and should start solving some of these economical problems for the advertiser, is the opinion of a former major television advertiser. "The boys in television should get off their pedestal," he said, "and stop thinking that television is different. Viewers can't tell if it is a movie they are watching or a live-studio play."

And, an insurance company explained why it wasn't using television now: "So far as we can determine most sets are in taverns and night spots. This is not our market."

(EDITOR'S NOTE: He should turn to page 11, this issue, for latest figures on tele receiver distribution. He will find that 56,845 sets are in homes and only 9,675 are in taverns or public places. Besides, aren't they prospects for insurance as well as for Fords, Post Toasties and bubble gum?)



**Television Productions  
Program Consultants  
Tele-Pak**

**VIDEO ASSOCIATES, INC.**  
515 Madison Ave., N. Y. 22, Plaza 3-7966



# Study Shows: 93,000 Television Sets as of Sept. 1

TELEVISION set production is getting under way with September 1st figures showing a total of 93,151 receivers—well past the two-thirds mark of 1947's anticipated 250,000 video receiver goal. Early August reports (August total figure is estimated) indicated an

upswing in receiver production, overcoming the July slump caused by closed factories for vacations.

Total receivers, shown below, are the output of only nine tele set manufacturers and several tele-kit companies. With stepped-up production by Philco (100,-

000 is 1947 goal) and RCA Victor, and with Emerson, Farnsworth, Stromberg-Carlson and Stewart-Warner getting into production, the September and October figures should take sharp upturns, with sets moving into homes—spurred by football coverage.

TELEVISER's continuing report of television receiver production figures and distribution in video areas, includes "tele-kit" figures for the first time. Stations are becoming increasingly aware of "un-specified numbers of home-built receivers" in their areas. September 1st receiver figures are given in the box at left.

The flow of tele receivers by RCA Victor is assured, the company having signed a two-year contract with a no-strike clause, with the United Electrical Radio and Machine Workers of America covering the entire RCA plants.

Philco plans to invade the Los Angeles market in September, and advertising-wise has bought an hour a day, six days a week, on KTLA, starting in September. Philco receivers as well as appliances will be plugged. RCA Victor and Philco are using radio spot announcements to promote television in Philadelphia, New York, Chicago and Los Angeles. On WNEW, New York, RCA Victor announcements are spotted throughout the day and night.

In Detroit, television is still of minor importance, according to appliance dealers, although they report that television is attracting customer attention.

To promote sales of tele receivers, a Hollywood dealer, Music City stores, is giving free television demonstrations in homes if "prospect" gets together a television party. Response has been excellent, with increased sales reported daily.

## No Price Reduction

No price reduction is anticipated by RCA Victor and Philco, leading television receiver manufacturers. However, a flurry of price-cutting was reported in Philadelphia following the heavy deliveries of Philco receivers into the market. With WFIL-TV, second Philadelphia station, going on the air with a five-day operation, afternoons and evenings, and with WPTZ-Philco's stepped up telecasting, it is expected that Philadelphia-area video homes will triple by year's end.

## TOTAL TELEVISION RECEIVER PRODUCTION

(As of Sept. 1, 1947)

RMA, 1946 total tele receivers.....	3,561
RMA, Jan., 1947 tele receivers.....	5,437
RMA, February tele receivers.....	6,243
RMA, March tele receivers.....	6,639
RMA, April tele receivers.....	7,886
RMA, May tele receivers.....	8,690
RMA, June tele receivers.....	11,484
RMA, July tele receivers.....	10,007
Estimated August tele receivers.....	15,000
<b>Receivers, total RMA.....</b>	<b>74,947</b>
Viewtone (not included in RMA members report figures).....	4,204
Prewar sets in use*.....	4,000
Television kits** (home-built sets).....	10,000
<b>Total tele receivers.....</b>	<b>93,151</b>

\* This is a low estimate. About 10,000 tele receivers were manufactured before 1942

\*\* A conservative figure: Transvision reports almost 10,000 kits in past six months.

## TELEVISION RECEIVER DISTRIBUTION\*

(As of Sept. 1, 1947)

	Total In Area	Distribution of Receivers		
		Homes	Bars-Grills	Dealers
Baltimore .....	100	10	.....	90
Chicago .....	6,050 <sup>1</sup>	2,605	1,870	1,575
Cincinnati .....	100	30	10	60
Detroit .....	3,300	1,280	900	1,120
Los Angeles .....	7,000 <sup>2</sup>	3,180	680	3,140
New York City .....	51,500	40,100	4,000	7,400
Philadelphia .....	11,000	6,600	1,000	3,400
Schenectady-Albany-Troy ..	1,050	580	200	270
St. Louis .....	1,900	960	415	525
Washington, D.C. ....	3,000	1,500	600	900
<b>Total .....</b>	<b>85,000</b>	<b>56,845</b>	<b>9,675</b>	<b>18,480</b>
<b>Unassigned .....</b>	<b>8,151</b>			
<b>Total Receivers .....</b>	<b>93,151</b>	(Sept. 1, 1947)		

\* Figures include television kits (10,000) of which TELEVISER has a record. Distribution is based on unofficial reports from reliable sources.

<sup>1</sup> Capt. Eddy of WBKB reported: Aug. 26—Total 5,269 receivers in Chicago (no kits).

<sup>2</sup> Includes Philco's expected receivers to open L. A. advertising campaign.



# Models and Prices of 29 Video Set Makers

A survey of manufacturers shows that at present only 9 companies have tele receivers on the market; 17 anticipate producing sets before the end of 1947 (Farnsworth, Emerson and Stewart-Warner getting sets on the market in September or October); and at least 3 (there are reports of 11) companies are turning out "tele-kits" or "assemblies." These manufacturers (and tele receiver models) are:

## Tele Receivers on Market

### Du Mont

Console, 15-inch tube, direct view, with Tele-AM-FM-SW & phonograph \$1,795  
 Club, 15-inch direct view, for taverns and public places..... \$1,095  
 Console, 20 inch direct view tube, AM-FM-SW & phonograph..... \$2,495  
 Custom-built 20-inch set..... \$1,795  
*(West Coast prices, add 10% to above)*

Sets slated for Sept. delivery

Table model, 12-inch direct view, with Tele-FM ..... \$445  
 Table model, 12-inch direct view, with Tele-AM-FM ..... \$525  
 Console, 12-inch, with Tele-Radio ..\$795

### Farnsworth

*(Sets to be available in Sept.-Oct.)*

Table model, 10-inch tube, 8-channels (AM can be included)..... \$349.50  
 Console, Tele-AM-FM ..... \$497.50  
 Console, Tele-AM-FM-phonograph — in production end of year..... \$525.00  
*(Installation and 90-day service, \$45; one-year service \$55)*

### General Electric

Console (Model 801), tele only.... \$625  
*(Plus installation and service)*  
 Console (Model 802), Tele-AM-FM & phonograph (plus installation).. \$750  
 Console (Model 802) in Los Angeles ..... \$767  
 Projection receiver, 24" x 18" screen, expected for Sept. delivery..... \$2,250  
 Table model, with Tele-AM-FM, samples expected in Oct.....(approx.) \$465  
*(Installation; year's service, \$65)*

### Industrial Television, Inc.

Remote control unit, with multiple viewing screens, for public places, schools, taverns. 15-inch direct viewing, 13" x 10" screen, 13 channels.....  
*Price on request.*

Also, 20 inch direct view screen 18" x 13" .....*Price on request.*

### Philco

Table model, 10-inch direct view screen, tele only, 8-channel choice..... \$395  
*(\$1.25 Fed. tax, \$45 installation, warranty charge, 90-day guarantee)*  
 Console, 1050 model, new..... \$449.50  
 Projection set, 20" x 15" screen, quantity production in Sept..... \$795  
*(\$1.41 Fed. tax, \$85 installation, warranty charge, 90-days guarantee)*  
 Table model, 7-inch direct view.... \$250  
*(Ready for late Aug. delivery)*

### RCA-Victor

Table model, 10-inch direct view, tele only, 13 channels..... \$375.00  
 Price in Los Angeles..... \$379.60  
*(Fed. tax, \$55 owner-policy, 1-year)*  
 50-cycle receivers for L.A. communities with 50-cycle current..... \$422.60  
*(Fed. tax, \$55 owner-policy, 1-year)*  
 Table model, 7-inch direct view, tele only, 13 channels..... \$250.00  
 Price in Los Angeles..... \$264.30  
*(Fed. tax, \$45 owner-policy, 1-year)*  
 Console, 10-inch tube, tele only.... \$450  
*(Fed. tax, \$65 owner-policy, 1-year)*  
 Console, 10" direct view, Tele-AM-FM-

phonograph, mahogany-walnut.... \$750  
 Blond cabinet..... \$830  
 Projection model, 20" x 15" screen, Tele-AM-FM-SW-phonograph ..... \$1,195  
*(Fed. tax, \$95 owner-policy, 1-year)*  
 Custom-built "Berkshire" models, direct to customer..... \$1,800 to \$4,000

### Remington Radio Corp.

*(White Plains, N. Y.)*

Console, Tele-FM & phonograph.... \$995  
*(with one-year guarantee, installation)*  
 Tele unit, purchased separately.... \$795

### Telicon

Projection model "Town Club," 24" x 18" screen, tele only..... \$1,995  
*(Year's guarantee on 5-inch tube; 90-days on other components)*  
 Other models in production this year.

### Viewtone

*(Company being reorganized)*  
 Console, 7-inch tube..... \$279.95  
*(Installation, \$75 home; \$100 public)*  
 Table models, 7-inch tube..... \$225.00  
*(Installation \$45)*

### United States Television

Projection set, 25" x 19" screen, Bausch & Lomb lens, Tele-AM-FM.... \$1,595  
*(\$100 installation; 90-day guarantee)*

## One of 56,845 Television Homes . . .



DuMont 20" tele console dominates a room setting. Direct-view tube retracts into cabinet when top is lowered. Complete musical instrument for plush homes. (From Televisor, Sept.-Oct. 1946).



Projection set, 21" x 16" screen, home model, Tele-AM-FM-phonograph.

\$1,795

Console "Telesonic," 10 inch tube, Tele-AM-FM-SW & phonograph..... \$895  
(Plus installation; 90-day service)

Projection set, "Tele-Symphonic," 30" x 22 1/2", special installation,..... \$1,795

**Tele Receivers Expected on Market by End of 1947**

**Admiral**

Expected to be on market in October.

**Andrea**

(In production with 3 models)

Console, 12-inch tube..... \$795

Console, 12-inch tube, Tele-AM-FM \$995

Table model, 12-inch tube, tele only \$695

**Arcturus Radio & Television Corp.**

(Newark, N. J.)

In production for deliveries in October

**Belmont**

Table model, 7-inch tube, 13-channels, promised last May.....(approx.) \$250

**Crosley**

Table model, 10-inch direct view, 13 channels .....(approx.) \$350

(Plus \$55 installation and guarantee)

Console, Tele-AM-FM & phonograph ..... \$800

(Plus \$55 installation and guarantee)

**Emerson**

Deliveries in Sept. or Oct.; accumulating production to release in quantity.

Table model, 10-inch tube, 13 channels, tele only ..... \$375

Console, Tele-AM-FM ..... \$450

(Installation, one-year service policy by Emerson Tele Service Corp, \$60)

Experimenting with a projection set, 3-inch tube, 24" x 18", for early 1948.

**Garod**

Company changed managements. In production with console for Sept.-Oct. delivery.

Console, 10-inch direct view, Tele-AM-FM-SW-phonograph ..... \$695

(Installation, about \$55)

Console, Tele only, 10-inch tube.... \$450

**Majestic**

Tele console model to be in production.

**Motorola**

Table model, 10-inch tube, 13 channels.

Console, 10-inch tube, Tele only, 13-channels.

**Sentinel**

Tele receiver production plans not completed.

**Sonora**

(Production to begin in October; make own cabinets)

Table model, 10-inch tube..... \$350

(Plus installation)

**Sports-View Television**

(Brooklyn, N. Y.)

(New company now in production)

Table model, 10-inch tube..... \$450

Table model, 12-inch tube..... \$550

Table model, 15-inch tube ..... \$1,050

For West Coast, plus \$27.50 (10 & 12-inch sets); plus \$52.50 (15-inch set).

**Stromberg-Carlson**

(Deliveries planned for Fall)

Console; 10-inch tube, tele only

Console, 10-inch tube, Tele, AM-FM & phonograph

**Stewart-Warner**

(Quantity deliveries expected in Sept.-Oct.)

Console, "Videorama," 10-inch direct view, Tele-AM, 13-channels..... \$695

On West Coast..... \$750

(Plus installation, \$55)

**Telesonic**

(formerly Madco)

Table model, 7-inch tube..... \$275

(Installation, year's service, \$45)

**Westinghouse**

(Hopes to have tele sets on market "before end of the year")

Table model, 10" tube (approx.).. \$400



630 NINTH AVENUE  
New York 19, N. Y.

**Complete Motion Picture Service for the Television Industry**

Producers of

- **ANIMATED TRAILERS**  
(Commercial, Industrial, Theatrical)
- **OPTICAL LAPS & WIPES**
- **SPECIAL EFFECTS**

Serving the Motion Picture Trade  
For 28 Years

CHARLES L. WELSH  
MARTIN GOTTLIEB

**Tele Kits & Assemblies**

**Electro-Technical**

("Telekit")

10-inch tube set, less tubes..... \$124.40

7-inch model, less tubes..... \$77.50

**Television Assembly**

(Not a kit)

(Comes assembled; only wiring to be done is power supply, deflection circuits)

With 10-inch tube..... \$229.50

With 12-inch tube..... \$259.50

**Transvision**

(Kit)

12-inch tube kit, including tubes, 13-channels, antenna, cable..... \$289.50

(Cabinet, extra ..... \$44.95)

7-inch tube kit, including tubes, 3-channels, antenna, cable..... \$169.00

(Cabinet, extra ..... \$35.50

Enlarging lens ..... \$44.95)

10-inch tube kit, including tubes, enlarging lens ..... \$200.00

(Cabinet, extra ..... \$39.95)

(Parts can be assembled by radio service man at average cost of \$30 to \$40 claimed)

*Announcing*

- TELEVISION PACKAGES
- CONSULTATION SERVICE
- TALENT REGISTRY
- FILM COMMERCIALS

**BOB HANNUM PRODUCTIONS**  
509 Fifth Avenue  
Suite 906  
MU 2-7039



# 1: FILMS & STUDIO PRODUCTION



After Soap Box Derby at Akron, O., filmed for U.S. Rubber Co.: (L to R) Harry A. Mackey, (U.S. Rubber), Kenny Holmboe (champ), Emerson Yorke, whose studio did filming, Frank Knight (Charleston Gazette).

ever, 16mm film will be used by most television stations for coverage of news and to facilitate shipping and handling of film. The Jerry Fairbanks Studios, notably, is producing a 16mm film series especially for television. He is using Eastman 16mm negative film. New studios are being equipped with 16mm sound projectors and some with additional 35mm projectors.

Eastman contends, all factors being equal, that 16mm will give a more than satisfactory picture. However this involves:

1. A good, precision motion picture camera.
2. Suitable series of lines (resolution per frame, type of film).
3. Refinement of processing film (development technique is important).
4. A good film projector.

It is only recently that a good 16mm motion picture camera is on the market, satisfying Item 1. Items 2 and 3 can be controlled but Item 4 is still a question. The 16mm field is still a step-child commercially and requires study and development of equipment to achieve 35mm quality.

Another a-b-c of film: High speed film is grainier and has low definition; slower film gives much better definition. However, a fast film must be used under certain conditions, particularly in covering news events. Studio-produced film footage can be controlled, both for light levels and action. Safety stock comes in 35mm only and doesn't cost any more.

## Using Kodachrome

Several film producers, especially in shooting commercials and special shorts, are using Kodachrome or color films, claiming they get better black-and-white prints although the process is expensive. Color film costs about \$9.04 per 100 feet. To get 400 ft. it is necessary probably to shoot 800 ft. This has to be processed, costing an additional \$40, and a black-and-white print made. However, the negative has a wide variety of color with sharp definition, giving a black-and-white print with a wide variety of gray, which is what is required.

Eastman is developing a special 16mm film for use with its experimental high speed film processing unit which utilizes

## Role of Film Stock in Video Pix

WITH film playing a more and more important role in television, the question naturally arises: What kinds of film stock will give the best results for video transmission?

Paul Alley of NBC's film department says, "It isn't the film stock, it's the cameraman. Give me a good print with contrast and sharp definition, and I'll guarantee it will be good television." Further, he feels that most so-called producers and cameramen have only a nodding acquaintance with films. Others, however, aren't as definite in their views of film stock and film shooting for video, claiming that raw stock, lighting and equipment (cameras, projectors) are all involved as well as a skilled cameraman.

Getting down to film a-b-c's, there are three companies which manufacture commercial film stocks: Ansco, Du Pont and Eastman-Kodak. Du Pont and Eastman have been and are experimenting with film for television. Some of the problems are: what type of contrast and what type of density will give the best results when film is telecast? However, there are any number of different types of film—negative and positive—that can be used now. Television enjoys a definite advantage

over theater projection—picture can be shot on negative and transmitted on negative film, getting a positive picture electronically. This video advantage has resulted in Du Pont's development of a special reversal film.

### Film Stock

Film stock used for television at present includes:

Ansco:—

Triple S Pan, 16mm reversal, black-and-white, high sensitivity.

Hypan, 16mm reversal, high sensitivity.

Du Pont:—

136 type, 35mm negative, could be put through as negative or positive.

314 type, 16mm reversal only, developed for television.

Eastman-Kodak (advocates 16mm):—

Super X and Super XX, reversal.

Super X and Super XX, negative.

Positive film—fine grain.

Positive, sound recording film (could be classified as negative).

Shooting on 35mm stock and making 16mm prints is one way of getting good 16mm pictures for television. This is advocated for commercials where detail and contrast is essential. Economically, how-



hot chemicals. The compact unit was demonstrated this past summer in cooperation with the American Broadcasting System and WPTZ-Philco in Philadelphia. The process involves a continuous flow of heated photographic chemicals and a special heat resistant film. It operates at the rate of eight feet of film per minute, reducing the overall developing time for a 16mm frame from 40

minutes to 45 seconds. In the demonstration 200 ft. of film, shot from a plane of a special event, was processed during the flight back to the studio and was put on the air in 1 hour and 43 minutes after shooting. The developer, still in its experimental stage, is expected to complement, not replace, present methods of processing film.

## Video Film-Making Do's & Don'ts as Issued by DuMont Station

DuMont Television, which accepts film spot commercials, has issued a guide in film-making for television to advertising agencies. Principle points it covers are:

1. **Lighting**—Even lighting (not flat) is recommended for the entire set to avoid large black areas in picture composition. Model lighting should be handled carefully, for accent. The foreground (lower part of tele picture) is most important and should be carefully lit. It is here that flaring will occur if area is dark or black. In changing from one scene to another, overall light values should be kept fairly uniform to avoid extreme changes in signal level.

2. **Props**—Solid dark objects or area should be avoided; also dark pattern-less clothes. By using light-colored props and clothes, or clothes with patterns, a snappier picture quality will be obtained in television.

3. **Composition**—Use every square millimeter of film frame to show the sub-

ject matter as large as possible without giving the impression of crowding.

4. **Exposure and Processing**—Exposure and processing should conform to: 1) Correct exposure and normal development; or 2) Over-exposure (to bring out details in shadows) and under-development.

5. If 35mm film is used, a fast, coarse grain film can be used. High speed 16mm film does not have sufficient resolution and should not be used for original negative, reversal positive or printing stock.

It can be seen from the above that DuMont's film adviser does not recommend 16mm, agreeing to some extent with NBC's Paul Alley. However, 16mm is here to stay in television and the sooner television people and film producers learn to get the best picture quality with 16mm film, the better for the industry. Picture quality on the viewing screen is the final selling point.

## New Film Rental Policies Now Being Set For the Tele Industry

THE formula for rental of films for television is being fought under cover right now between film distributors and tele stations, with NBC carrying the cudgels for video networking practices.

NBC, prompted by radio practices of buying rights to a show on a one-price, networking basis (without regard to number of stations affiliated at time of broadcast), has found this is the only workable method of operation since station affiliations change overnight. Further, if program is sustaining, each station is given the choice of carrying or not carrying a show.

Film companies, theater conditioned,

want to charge on a per station "circulation" figure.

Booking film for a network on an overall price, is the only reasonable working arrangement, NBC feels. It is putting its belief into practice right now, with film distributors decidedly unhappy over the formula.

DuMont, on the other hand, is booking films on a "block basis," for showings over a stipulated number of stations. Price to television stations is much lower this way and film distributors are assured a lump return with no film-handling headaches.

Many film distributors, however, are

setting up "rentals" for television on a "sets in use" basis (See *Film Directory*, page 34). The latest film company to issue "rental" figures is Simmel-Messervey of Hollywood. Rentals for company's 16mm films are divided into "sustaining" and "sponsored" on a sets-in-use basis, and areas with over 10,000 receivers, and areas with less. These rentals are:

Sustaining, over 10,000 sets: First run, \$25 a reel; 2nd and subsequent runs, \$15 a reel; monthly rental, \$50 a reel. Under 10,000 sets: First run, \$15 a reel; 2nd and subsequent runs, \$10; monthly rental \$35.

Sponsors; over 10,000 sets: \$50 a reel; \$35 subsequent runs. Under 10,000 sets: \$50 a reel; \$35 subsequent runs. Under 10,000 sets: \$35 a reel; \$20 subsequent runs.

## Film Transcriptions of Shows Now Practical

FILM recording of television shows is practical right now, the Eastman-Kodak Company having developed its "hush-hush" special film camera to a point where the industry expects it to be in general use by the first of 1948. Also RCA and Paramount have been experimenting with Akeley "scanners" and getting excellent film-video records.

It is understood that these cameras and "scanners" run into considerable money, costing about \$8,000. This initial camera cost, the cost of film stock (Eastman, 16mm; Akeley, 35mm) and labor will make film recording of tele shows an expensive item. Probable cost of film-recording a half-hour program may run as high as \$1,000 initially.

Right now, two independent film producers are recording commercials and shows off-the-air. Campus Productions is using the double system, filming the video silent and dubbing in the sound from a transcription on a positive print. Another outfit, Hu-Chain Productions, is using the single system, filming both picture and sound at the same time. This, however, requires special 16mm film stock from which one set of sprockets has been omitted, giving a sound track. Hu-Chain claims he obtains excellent sound quality. The Eastman and Akeley film recording methods both use the double system.



# Steps in NBC-Tele Studio Sets Production

**S**TAGE settings and backgrounds, neglected today in most video studios (with the notable exception of NBC's WNBT), are contributing factors in television's development as an entertainment medium, and should be given production and "budget" consideration. Not that a good setting will turn a poor production into an enjoyable program, but a poor setting can detract from viewers' enjoyment of a good show. The

art department of any station, therefore, requires a skilled staff and a consideration of the medium's basic economy.

"Producers are now using sets *per se* much more intelligently in television," Bob Wade, WNBT art director, said when visited recently at his NBC Radio City workshop. "Formerly," he explained, "a viewer saw very little of the scenic background. Not that settings are more than necessary contributive elements

—like sound or music—but directors, I think, are becoming cognizant of the background's ability to tell part of the story, to 'act with the actors' in creating period, style and atmosphere."

In line with this view, an advertising agency man recently remarked that a certain set in a dramatic show told him all about the characters in the play before their appearance. This is essentially the purpose of dramatic settings.



Six different styles of sets for WNBT dramatic shows: (top-L) An overdressed Victorian room for "You Can't Take It With You"; (top-R) Night club interior, pre-Easter fashion show; (center-L)

Suburban home for "You and I"; (C-R) Snow lodge for "Campus Hoopla"; (Lower-L) Beauty salon for "The Knockout"; (L-R) English study for "There's Always Juliet" (Sets Designed by Bob Wade, NBC).

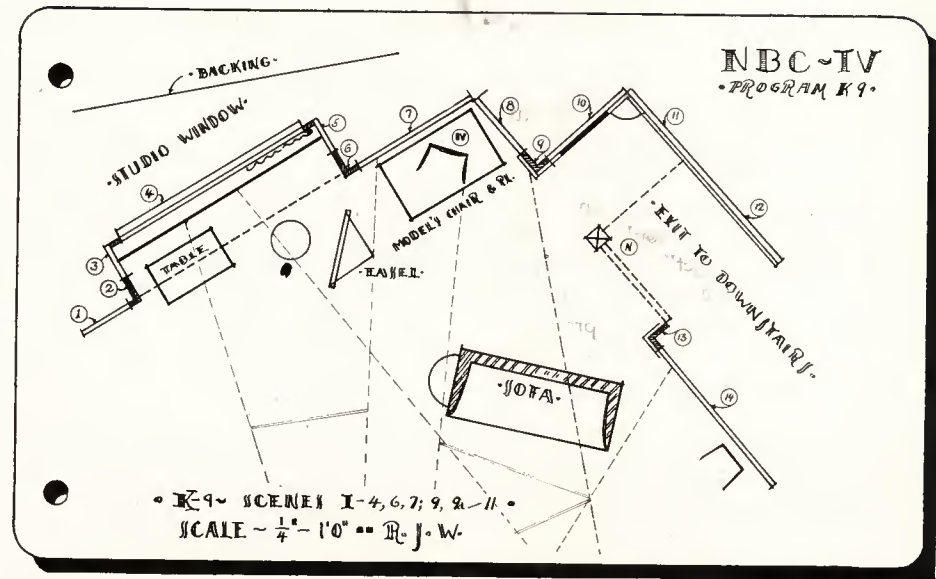


Advertisers, also, are becoming increasingly aware of the necessity of "realistic" backgrounds. As one sponsor said, "It was absurd to see the canvas walls of the room vibrate after someone had angrily slammed the door."

Since March, 1946, a little over a year and a half ago when NBC increased its program schedule, Bob Wade has designed and supervised the execution of exactly 637 separate television settings and backgrounds. Some were for simple interviews, cooking demonstrations or variety backings, but most were for multi-scened dramatic shows of relative magnitude like Borden's *Twelfth Night*, *Miracle in the Rain*, and the entire series of *Kraft Television Theater* hour-long shows.

Television shows last 15 minutes, a half-hour, an hour, and—while it is possible the future will see more money and time spent on scenery and settings—it is unlikely that huge sums can ever be expended for such ephemeral decoration. Economically then, stock scenic units and elements are used at NBC, and re-used, to fabricate an incredible number of different sets. This brings the cost within television economics—a few hundred dollars for simple settings to several thousand for more elaborate stage sets. The advertiser is interested in this point.

If new scenery and accessories are constructed for—say, a 15-week series of dramatic video shows, figuring on 1 3/4 sets per broadcast (that's what Bob Wade estimates), the cost would probably be \$45,000 to \$60,000, a conservative estimate. This does not include prop rentals, furniture, set dressing or specific and incidental labor. Now these figures (com-



STEP II: Art director has re-arranged set slightly (see Step I, below) for camera shots and assigned studio area. Small circle numbers are marked on scenery units for quick assembly by studio crew. Window and stair rail (N) were specially constructed. Dotted lines show fields of principle long shots

plete new settings) are not high compared with Broadway production costs, but it must be remembered that theatrical producers optimistically look for long runs during which the scenic investiture is displaced night after night.

The pre-planning and design of variegated sets, ranging from hillbilly cabins, period interiors, and modern kitchens, is specialized work of no great difficulty when the artist's sketches can be executed as separate jobs, as in the legitimate theater, tailored to fit the requirements of each individual case. However, using stock scenery, as in television, is a different problem.

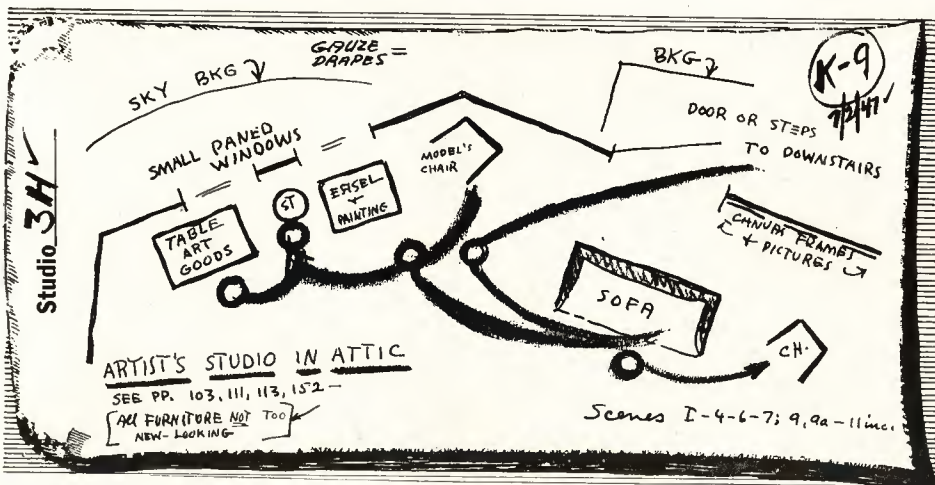
"It is here, using stock units," Mr. Wade explained, "that the designer must frequently overwork his imagination and

mechanical ingenuity to create atmospheric backgrounds from plane surfaces, geometrical shapes and basic architectural elements." NBC uses constructed three-dimensional sets with real trim—not painted perspective or impressionist realism, except for unusual shows.

At WNBT's scenic shop, there are some 300-odd basic units—construction pieces that are more solid than the usual stage flat employed by most video stations. These basic units—doors, walls, windows, columns, etc.—are so designed that they may be used horizontally, vertically, at an oblique angle, upside down, and backside-to. They can be put together, with a limited amount of new building, to make a Gothic church, a hillbilly cabin, or a modern night club. Differences in locale are indicated by the application of mouldings, decorative objects, mantles, columns, archways, etc. Also, the wall treatment serves to create locale with wallpaper, variegated paint (new coats of paint are applied with abandonment), drapes and fabrics.

Photo files at WNBT reveal well over 5,000 applications of the NBC stock pieces. The units were developed by N. Ray Kelly, head of the Production Facilities Department, about four years ago, and are intended to be adjuncts to set construction rather than complete, finished sets in themselves—pieces that can be put together like building blocks (see photos of settings, page 16).

It is the art director's job to give the



STEP I: Show director hands rough drawing of floor plan to art director, with furniture location, room design. Crayon lines indicate main acting areas, entrances.



show's producer what he wants. Usually, the director draws a rough floor plan, indicating essentials (doors, windows, placement of furniture, etc.) he requires for action and camera shots (*see sketch top, this page*). This he turns over to the art department for execution."

However, camera work is effected by the placement of the set or sets in the studio. This may necessitate conferences involving the director, technical director and production facilities department. Camera shots and movement are worked out with the patient camera-field scales (developed by Mr. Kelly) for this purpose. After all technical production details are agreed upon, the final plan goes to Bob Wade for set design.

Usually (*see floor plan illustration, this page*) director's plans are altered only to: (1) Fit available space in the studio, (2) Improve basic design and scale of set, and (3) Allow the use of scenic units available (some pieces are used by other shows) so that prohibitive construction costs may be reduced to a minimum of necessary incidental building.

Item 2, basic design, may not seem important but viewers are becoming critical of "impossible" room designs, a few having written in to NBC to point out set discrepancies—closet doors, for instance, leading through outside walls. One man sent in a detailed floor plan of an entire apartment to show that the video setting seen on a show, couldn't possibly exist.

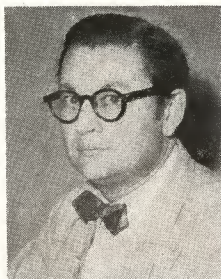
But even here, the designer may not change radically the floor plan without due reason because show rehearsals are usually in progress by the time the art director sees the plans. Preparatory work in television proceeds at a rapid pace and all suggestions should come in the first stages of a show's planning.

The tele designer must have a pretty good working knowledge of geography and periods as extensive research for each

**BOB WADE**

WNBT-NBC Art Director

"If I get one 'good' show to design sets for occasionally, I'm happy . . . ."



**GLOSSARY**

Since many of the terms used in this article are of a technical or trade nature, simple NBC definitions are given here:

**Architectural trim:** Mouldings, fascia, columns, baseboards, cornices, awnings, overhangs, etc.

**Co-ordinator:** A program department supervisor who directs staging crews and supervises effects, changes of set, and other details. He arranges rehearsal details; is in charge of setting and striking scenes, prop handling, routing and hauling of equipment.

**Facilities Dept:** The division at NBC that handles settings, make-up, costuming, titling, properties, special effects, rentals, transportation, all backgrounds (film or slide), etc.

**Module:** A unit of measurement, used for scaled furniture. It means that all units have a known relationship in size.

**Presentational set:** An abstract background that is not representational, not realistic.

**Realistic interior:** A setting that appears to be real—a real room, with doors, mantels, windows and other details.

**Set dressing:** Incidental furniture, bric-a-brac and *objets d'art* placed about a set to simulate realism and indicate character of set.

**Stack:** To store scenery, separated in groups.

**Strike:** To take down scenery.

show is manifestly impossible. Sometimes at WNBT, Bob Wade may have, during an average work-week, 7 to 8 shows simultaneously "in the works," along with incidental spot shows.

**Show Routing Thru Art Dept.**

Here's how a single show is routed through NBC's Art Department to construction and paint shops.

From the director's rough drawing, a scaled blueprint is made, covering all details, and turned over to the carpentry shop (sometimes within a few hours). At the same time copies are filed with the studio co-ordinator (Mr. Robert F. Brunton) for scheduling: (1) set-up facilities in studio, and (2) arrangement for settings and props to be hauled from the shop by transfer crews. Immediately after a telecast, the hauling operations are reversed, sets struck, so that units assigned to new shows may be made available to the shop carpenter.

After the carpenter and his assistants (at present three men are assigned to the WNBT construction shop) assemble and build a setting, the immediate area around

it is cleared for the scenic artists who, keeping a few hours ahead of the builders, move in on the new job with pails, large-sized priming brushes, snap-lines and chemical paints. Painting the average set involves anywhere from 8 to 11 man hours.

All sets, no matter how simple or how complicated, are assembled in the construction shop for painting and decorating. (The shop is the same size as NBC's studio 3-H.) While this involves no small amount of labor, it saves time in the long run by reducing studio setting-up time to a minimum. To reduce further setting-up time, Bob Wade visualizes a time in the future when complete installation of pictures, drapes, trim, foliage, etc., may be made in the shop, marked-up, disassembled, and distributed to studios just as settings are now.

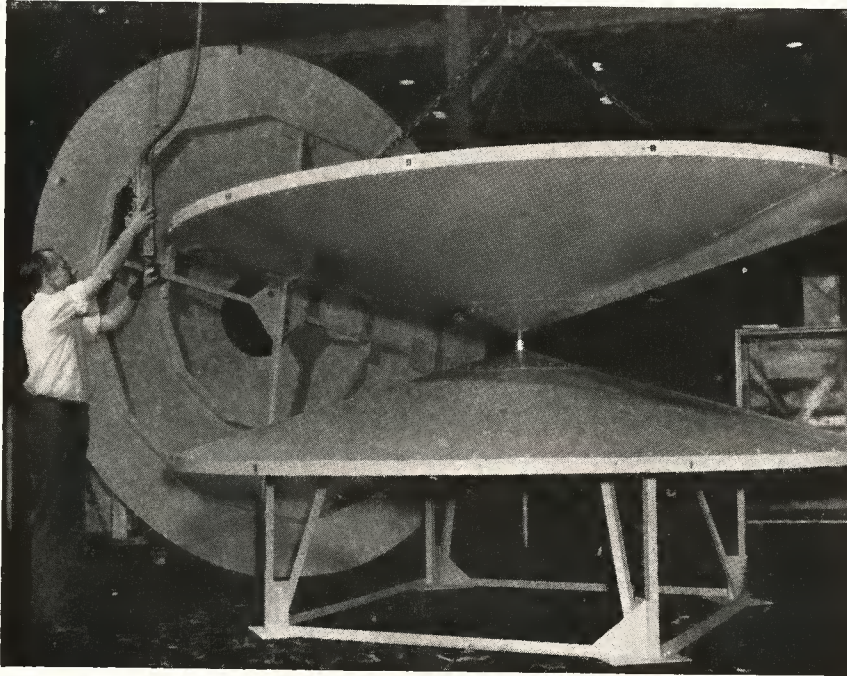
(Cont'd on Page 28)

**HOYLAND BETTINGER**  
**Consultant**  
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 595 Fifth Avenue PLaza 8-2000

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# 2: OPERATION & MANAGEMENT



It's not a "chicken brooder"—it's WMAL-TV's new receiving antenna designed by WMAL's engineers and G.E. to receive signals from all directions. Eliminates aiming for pickups.

## 67 TV Stations to be On Air In 43 Cities by End of '48

SEPTEMBER saw the twelfth commercial television station go on the air—WFIL-TV in Philadelphia—and, significantly, the filing of applications for commercial TV stations by The Yankee Network for Boston and Columbia Broadcasting System for Chicago, among others, including WRDC, Hartford, Conn., a CBS affiliate.

Television broadcasting, as an industry, is achieving basic stability, with far-thinking station operators. WFIL-TV is the third station to begin operations this year (Sept. 13). WWJ-TV in Detroit and KSD-TV in St. Louis, beset by problems, managed to get on the air in February and April, bringing video service to their cities. Now, two more stations, WBAL-TV, Baltimore, and WMAL-TV, Washington, D.C., are pushing installations, intent on telecasting football by October. And, nine other stations also are striving for 1947 premieres (see *Tele Station Box Score*, pages 20-21).

Conservatively, therefore, by January

1948 there should be in operation 23 video stations in 15 cities—not too auspicious a beginning for highly-touted television but propitious, indicating that costs and color are not riding managements' shoulders although the problem of networking is present at every conference table (TELEVISER, July-August).

Here is today's tele station box score:  
 Commercial stations on the air..... 12  
 (includes WFIL-TV, Philadelphia)  
 CP holders (stations planned)..... 55  
 Applications on file..... 16  
 Total ..... 83

The above figures indicate a possible total of 83 tele stations operating in the United States by 1949, even if no other applicants put in bids. But they are and—today's TV applicant is fully aware of what he faces economically.

In addition to CBS and the Yankee Network, Elm City Broadcasting Corp., New Haven, Conn., and A. Frank Katzentine, Miami Beach, Fla., have re-filed for television. And still others are planning

to, including WTIC, Bridgeport, Conn. KXOK, St. Louis and WOW, Omaha. It is expected that Marshall Field may be considering television with his acquiring of the *Chicago Times*, and the *Times-Picayune* in New Orleans is flirting with the idea. Television has attracted oil men Rogers Lacy and Tom Potter who have already filed for a Dallas, Texas, station, planning to spend \$300,000 on its construction.

### CBS "Network" Plans

What interested the trade most was CBS's filing for a Chicago station, a definite bid for a video network. However, CBS's present plans is to "let a network evolve," according to Adrian Murphy, vice president. He told TELEVISER that CBS did not plan at this time to file for additional stations but to pursue a policy of friendship and cooperation with locally operated stations, similar to its relationship with WWTW, the Washington *Evening Star* station (radio station WMAL). CBS, of course, is definitely interested in any tele interests of the Philadelphia *Bulletin* (WCAU) and in Boston with Westinghouse, even though NBC and others are too.

### WTMJ-TV "Schedule"

That tele stations are aware of the problems of television operation is indicated by the carefully pre-telecast planning by managements. The Milwaukee *Journal*, for instance, which plans to be on the air December 1, 1947, has had developmental plans in operation for sometime, with these timetable dates:

### PART I: Technical Operations (Preparation for "T-Day")

- Aug. 1-31—Assembly and installation of the main transmitter.
- Sept. 1-15—Preliminary testing, transmitter.
- Sept. 15-30—On the air tests, transmitter.
- Sept. 1-30—Preliminary field testing of relay pickup transmitter.
- Sept. 1-30—Installation of film camera chain and 16 mm projector.
- Oct. 1-30—Continued checking of main transmitter operation.
- Oct. 1-30—Continued testing of field pickup equipment, Milwaukee area.
- Oct. 1-Nov. 15—Technical operations of studio for program experiments and demonstrations.
- Nov. 15-30—Studio rehearsals for "T-Day."

(Cont'd on Page 22)



## STATIONS ON-THE-AIR

- Los Angeles, Calif.** (Pop: 2,904,596)  
 KTLA—Paramount (Channel 5, 76-82 mc)  
 On the air commercially, Jan. 22, 1947; 7 days a week.
- W6XAO—Don Lee (Channel 2, 54-60 mc)  
 Experimental station; comm. appl. pending.
- Washington, D. C.** (Pop: 907,816)  
 WNBW—NBC (Channel 4, 66-72 mc)  
 On the air June 27, 1947, operating with remote equipment. Expects to have film studio in late Fall. Live studio, 1948.
- WTTG—DuMont (Channel 5, 76-82 mc)  
 On the air commercially, Nov. 29, 1946. Six days a week.
- Chicago, Ill.** (Pop: 4,499,126)  
 WBKB—Balaban & Katz (Ch. 4, 66-72 mc)  
 Telecasting 7 days a week.
- Detroit, Mich.** (Pop: 2,295,867)  
 WWJ-TV—Evening News (Channel 4, 66-72 mc)  
 On-the-air with temporary equipment, Feb. 1947; with 5 kw transmitter, June 1947. 6 days a week.
- St. Louis, Mo.** (Pop: 1,367,977)  
 KSD-TV—*Post Dispatch* (Ch. 4, 76-82 mc)  
 On-the-air temporary antenna, June 1947; with 5 kw equipment, August 7, 1947; 5 days a week.
- New York, N. Y.** (Pop: 11,690,520)  
 WABD—DuMont (Channel 5, 76-82 mc)  
 On-the-air 5 days a week; commercially June 28, 1942
- WCBS-TV—CBS (Channel 2, 54-60 mc)  
 On-the-air 4 days a week; commercially July 1, 1941
- WNBT—NBC (Channel 4, 66-72 mc)  
 On-the-air 6 days a week; commercially July 1, 1941
- Schenectady, N. Y.** (Pop: 431,575)  
**(Albany-Troy)**  
 WRGB—GE (Channel 4, 66-72 mc)  
 On-the-air 6 days a week; commercially March 1, 1942.
- Philadelphia, Pa.** (Pop: 2,898,644)  
 WPZZ—Philco (Channel 3, 60-66 mc)  
 On-the-air 6 days a week; commercially September 1941.

## FILED FOR TV STATIONS (Commercial Applicants)

- Los Angeles, Calif.**  
 W6XAO—Don Lee, Channel 2 (54-60 mc)  
 (Now on the air experimentally)  
 Applicant: Don Lee Broadcasting System 3800 Mount Lee Drive, Hollywood 28
- San Francisco, Calif.**  
 Channel 2 (54-60 mc)  
 Applicant: Don Lee Broadcasting System, 100 Van Ness Avenue, San Francisco
- Avon, Conn.**  
 Applicant: Empire Coil Co.  
 (Cont. 3rd Col. Opposite Page)

# TIME TABLE of COMMERCIAL

## TELE STATIONS GOING ON THE AIR IN 1947 (CP Holders)

### Sept. 1947

- Philadelphia, Pa.  
 (Pop: 2,898,644)  
 (2nd TV Station)  
 WFIL-TV, Philadelphia *Inquirer* (Channel 6, 82-88 mc)  
 On-the-air with test pattern, August 6; regular programming, Philadelphia Arena studios, 46th & Market Sts., early Sept.

### Oct. 1947

- Washington, D. C.  
 (Pop: 907,816)  
 (3rd TV Station)  
 WMAL-TV—*Evening Star* (Channel 7, 174-180 mc)  
 Has to be on the air with remote pickup by Oct. 4 for opening football game of Redskins.
- Chicago, Ill.  
 (Pop: 4,499,126)  
 (2nd TV Station)  
 WGNA—Chicago *Tribune* (Channel 9, 186-192 mc)  
 Test pattern and experimental programming in Oct.; regular service about Jan. 1, 1948.
- Baltimore, Md.  
 (Pop: 1,046,692)  
 (1st TV Station)  
 WBAL-TV—Hearst Radio (Channel 11, 198-204 mc)  
 Remotes in Oct.; regular service Nov. 1947.
- Cleveland, Ohio  
 (Pop: 1,214,943)  
 (1st TV Station)  
 WEWS—Scripps-Howard (Channel 5, 76-82 mc)  
 On experimentally in Oct.; regular service Nov.-Dec. 1947.

### Dec. 1947

- Los Angeles, Calif.  
 (Pop: 2,904,596)  
 (2nd TV Station)  
 KFI-TV—Earle C. Anthony (Channel 9, 186-192 mc)  
 Probably in Dec., or early 1948, depending upon transmitter installation.
- Indianapolis, Ind.  
 (Pop: 455,357)  
 (1st TV Station)  
 WWHB—Wm. H. Block (Channel 3, 60-66 mc)  
 Experimentally in Dec.; regular service expected in Jan. 1948.
- Baltimore, Md.  
 (Pop: 1,046,692)  
 (2nd TV Station)  
 WMAR—Baltimore *Sun* (Channel 2, 54-60 mc)  
 Experimentally in Dec.; on the air regularly in Jan. 1948.
- Boston, Mass.  
 (Pop: 2,350,514)  
 (1st TV Station)  
 WBZ-TV—Westinghouse (Channel 4, 66-72 mc)  
 Experimentally in Nov-Dec; regular service Jan. 1, 1948.
- Cincinnati, Ohio  
 (Pop: 789,309)  
 (1st TV Station)  
 WLWT—Crosley (Channel 4, 66-72 mc)  
 On-the-air now with programs using experimental transmitter. New equipment, experimentally in Dec. 1947; regular service probably Feb. 1948.
- Richmond, Va.  
 (Pop: 275,674)  
 (1st TV Station)  
 WTVR—Havens & Martin (Channel 3, 60-66 mc)  
 Station being built personally by Wilbur M. Havens and his chief engineer. DuMont and RCA equipment.
- Milwaukee, Wis.  
 (Pop: 790,336)  
 (1st TV Station)  
 WTMJ-TV—*Journal* (Channel 3, 60-66 mc)  
 Experimentally in November; on-the-air Dec. 1, 1947, if goal is met.

## TELE STATIONS GOING ON THE AIR IN 1948 (CP Holders)

### Jan-Feb. 1948

- Los Angeles, Calif.  
 KTTV—*Times-Mirror* (Channel 11, 198-204 mc)

### "Early" in 1948

- Chicago, Ill.  
 WNBY—NBC (Channel 5, 76-82 mc)
- Louisville, Ky.  
 WHAS-TV—*Courier Journal* (Channel 9, 186-192 mc)
- Detroit, Mich.  
 WTVO—Fort Industry (Channel 2, 54-60 mc)  
 Has application filed for Channel 5.
- Newark, N. J.  
 ———, Bremer (Channel 13, 210-216 mc)
- Albuquerque, N. Mex.  
 KOB-TV (Channel 4, 66-72 mc)
- New York, N. Y.  
 ———, *Daily News* (Channel 11, 198-204 mc)  
 Probably in April or May 1948.



# CIAL TELEVISION STATIONS

FILED FOR TV STATIONS  
(Cont. from 1st Col. Opp. Page)

## TELE STATIONS GOING ON THE AIR IN 1948

### "Early" in 1948—cont'd

Columbus, Ohio WLWC—Crosley (Channel 3, 60-66 mc)  
Dayton, Ohio WLWD—Crosley (Channel 5, 76-82 mc)  
Toledo, Ohio WTVT—Fort Industry (Channel 13, 210-216 mc)  
Probably in March-April 1948.

### "Spring" 1948

Providence, R. I. WJAR-TV—Outlet Co. (Channel 11, 198-204 mc)  
Fort Worth, Texas KCPN—Carter Publishing (Channel 4, 76-82 mc)  
Scheduled for April-May 1948.

### "Summer" 1948

Los Angeles, Calif. ———, NBC (Channel 4, 66-72 mc)  
Washington, D. C. WOIC—Bamberger (Channel 9, 186-192 mc)  
New Orleans, La. WRTV—Maison Blanche (Channel 4, 66-72 mc)  
Buffalo, N. Y. WBEN-TV (Channel 4, 66-72 mc)  
New York, N. Y. WOR-TV—Bamberger (Channel 9, 186-192 mc)

### Sept. 1948

Seattle, Wash. KRSC-TV—Radio Sales Corp. (Channel 5, 76-82 mc)

### "Late" 1948

Los Angeles, Calif. KECA-TV—ABC (Channel 7, 174-180 mc)  
Chicago, Ill. WENR-TV—ABC (Channel 7, 174-180 mc)  
New York, N. Y. ———, ABC (Channel 7, 174-180 mc)

### "Indefinite"

Los Angeles, Calif. KLAC-TV—New York *Post* (Channel 13, 210-216 mc)  
Riverside, Calif. KARO—Broadcasting Corp. of Amer. (Channel 1, 44-50 mc)  
Probably late 1948 or even 1949. A new channel assignment  
will have to be made if channel is reassigned to government  
services.  
San Francisco, Calif. KCPR—*Chronicle* (Channel 4, 66-72 mc)  
(City has no tele station)  
Stockton, Calif. KWIS—Assoc. Br'd'c'ters (Channel 4, 76-82 mc)  
New Haven, Conn. KGO-TV—ABC (Channel 7, 174-180 mc)  
Wilmington, Del. KGDM-TV—Peffer (Channel 8, 180-186 mc)  
Miami, Fla. ———, Elm City Broadcasting Corp. (Channel 6, 82-83 mc)  
Bloomington, Ind. ———, WDEL, Inc. (Channel 7, 174-180 mc)  
Ames, Iowa WTVJ—Southern Radio & Tele (Channel 4, 66-72 mc)  
Baltimore, Md. ———, Tarzian (Channel 10, 192-198 mc)  
Waltham, Mass. WOI-TV—Iowa State College (Channel 4, 66-72 mc)  
Detroit, Mich. WAAM—Radio-Tele of Balto (Channel 13, 210-216 mc)  
Minneapolis, Minn. WRTB—Raytheon (Channel 2, 54-60 mc)  
WDLT—ABC (Channel 7, 174-180 mc)  
KSTP-TV (Channel 5, 76-82 mc)  
WTCN-TV—St. Paul *Dispatch* (Channel 4, 66-72 mc)  
Cleveland, Ohio WNBK—NBC (Channel 4, 60-72 mc)  
Granted FCC extension of commencement date to 10-2-47.  
Portland, Ore. KGWG—*The Oregonian* (Channel 4, 82-88 mc)  
Johnstown, Pa. WJAC-TV (Channel 13, 210-216 mc)  
Philadelphia, Pa. WPEN-TV—*Evening Bulletin* (Channel 10, 192-198 mc)  
Pittsburgh, Pa. ———, DuMont (Channel 3, 60-66 mc)  
Dallas, Texas KRLD-TV—*Times-Herald* (Channel 4, 66-72 mc)  
Salt Lake City, Utah KDYL-TV (Channel 2, 54-60 mc)

## Hartford, Conn.

Channel 8, (180-186 mc)  
WDRC, Inc.

## Miami Beach, Fla.

*Applicant*: \*A. Frank Katzentine (Radio stations WKAT and WKAT-FM)  
1759 Bay Road, Miami Beach, Fla.

## Chicago, Ill.

Channel 2 (54-60 mc)  
*Applicant*: \*Johnson-Kennedy Radio Corp.  
(Radio Station WIND)  
Ralph L. Atlass, President-Owner  
230 N. Michigan Ave., Chicago  
Channel 11 (198-204 mc)  
*Applicant*: \*Columbia Broadcasting System  
(Radio Station WBBM, Chicago)  
485 Madison Avenue, New York 22, N. Y.

## Boston, Mass.

Channel 4 (66-72 mc)  
*Applicant*: New England Theatres, Inc.  
P.O. Scollay Square, Boston  
\*\*Paramount Pictures affiliate.

Channel 7 (174-180 mc)  
*Applicant*: The Yankee Network, Inc.  
John Shepard, III, General Manager  
21 Brookline Ave., Boston

## Detroit, Mich.

Channel 4 (78-84 mc)  
*Applicant*: United Detroit Theaters Corp.  
\*\*Paramount Pictures affiliate.

## Cincinnati, Ohio

Channel 2 (54-60 mc)  
*Applicant*: Allen B. DuMont Labs, Inc.  
Allen B. DuMont, President  
2 Main Ave., Passaic, N. J.  
Pending Paramount decision.

## Cleveland, Ohio

Channel 2 (54-60 mc)  
*Applicant*: Allen B. DuMont Labs., Inc.  
Allen B. DuMont, President  
2 Main Ave., Passaic, N. J.

## Philadelphia, Penn.

Channel 12 (204-210 mc)  
*Applicant*: Daily News Television Co.  
(Radio Station WIBG-Phila. Daily News)  
Paul F. Harron, President WIBG  
1211 Chestnut Street, Philadelphia, Pa.  
Channel 12 (204-210 mc)  
*Applicant*: Pennsylvania Broadcasting Co.  
(Radio Station WIP)  
Benedict Gimbel, Jr., President WIP  
35 South 9th St., Philadelphia, Pa.

## Dallas, Texas

Channel 2 (60-66 mc)  
*Applicant*: Interstate Circuit, Inc.  
(Paramount Pictures, Inc., affiliate)  
Channel 8 (180-186 mc)  
*Applicant*: \*Lacy-Potter Tele. Broadc't'g Co.  
Rogers Lacy and Tom Potter (oil men)  
1105 Continental Bldg., Dallas, Texas

\*New since July-August issue of TELEVISER.  
\*\*Applications pending disposal upon Paramount's action of retaining or selling its interest (37%) in Allen B. DuMont Laboratories.

[See Page 39 for Exp'l Stations]



## Western Union Makes Bid For Tele Relay Biz

WITH the announcement that Western Union is ready to network television by radio relay (company has been working with RCA for the past year), the whole question of television networking takes on a more optimistic note.

AT&T, which dropped its proposed \$40 per circuit mile rate for coaxial cable, is also pushing radio relay. Work on its link between New York and Boston is nearing completion with tests under way. Another AT&T radio relay system is planned for New York-Philadelphia and company expects it will be ready next year. The long-haul link connecting New York and Chicago is actively under way, with operation expected in 1949.

AT&T, however, is currently reviewing coaxial cable rates which drew industry protest of "exorbitant!" Company, however, is going ahead with rapid extension of coaxial networking for telephone and television. Already 4,000 route miles of cable are in the ground and installation is progressing at a rate of nearly 3,000 miles per year.

## Stations On-the-Air

(Cont'd from Page 19)

### PART II: Program Operations

(Developing actual program schedule, training of staff, public demonstrations.)

Aug. 15-30—Interviews and contact work, performing rights and copyright clearance for live shows and film. Set up talent file.

Sept. 1-30—Preliminary work with film.

Sept. 15-24—Checking studio installations; preparation for Gimbel Bros. demonstration.

Sept. 24-27—Demonstration at Gimbel Brothers store.

Oct. 1-Nov. 30—Experimental remote pickups; 18 hours of time weekly. (Two a week).

Oct. 1-Nov. 15—Experimental studio programs, approx. 12 hours a week. Local advertising agencies and key advertisers invited.

Oct. 15-Nov. 15—One "Television Night" a week, each show with rehearsal to take about five hours' time.

Nov. 15-30—Final rehearsals; air shows, Dec. 1. (station objective).

During this preliminary preparation time, the station will be experimenting with possibilities of picking up Chicago television stations via a specially designed receiving antenna at Richfield tower and station's Radio City tower.

WTMJ-TV plans to be on the air 20 hours a week as soon after "T-Day" as possible. Station will operate with a rock-bottom, exclusively-television staff initially, obtaining specialized services (writers, announcers, etc.) from WTMJ and W1MJ-FM. This means an engineering staff of about 10 and a similar number for the program department.

And most important, after the station is prepared to do a television program job, to cooperate with manufacturers to get tele receivers into the area prior to "T-Day" and to get some installed in public places and "political" locations to tee off the station's opening.

## FRED AMSTER TELEVISION CARTOON ANIMATED MOTION PICTURE PRODUCTION

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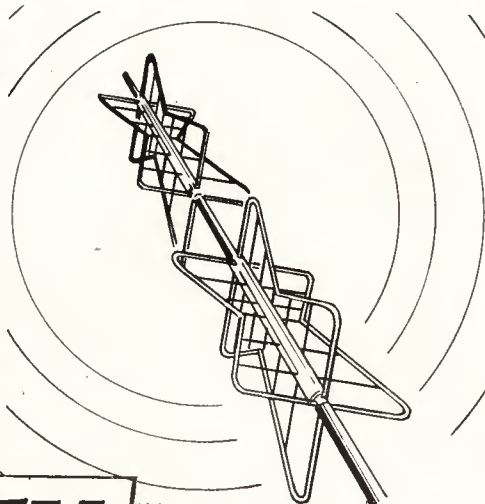
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# On or Before October Third WMAL-TV

takes the air on Channel 7 as one of the Nation's pioneer television stations. From the Capital's loftiest tower overlooking the beautiful campus of American University, WMAL-TV—one of The Evening Star Stations—will present the top television attractions in the Washington area, leading off with the telecasts of football games of the Washington Redskins, Georgetown University, and George Washington University.



The finest and most complete equipment available will be used to insure pictures and effects of top quality . . . the amazing ZOOMAR LENS, a vari-focal lens which enables "dolly shots" to be taken from a fixed position . . . the newest type Image Orthicon Cameras . . . the first GE microwave link for relaying remote television pickups to the transmitter . . . a fully-equipped mobile unit . . . these add up to a promise of the same outstanding operation that has been characteristic of the standard broadcast operation of WMAL.

# WMAL-TV

WMAL • WMAL-FM

Owned and Operated by  
**THE EVENING STAR BROADCASTING COMPANY**  
724 14th Street N.W., Washington 5, D. C.  
REPRESENTED NATIONALLY BY ABC SPOT SALES  
NEW YORK, CHICAGO, DETROIT, HOLLYWOOD AND SAN FRANCISCO



# 3: SPONSOR & AGENCY ACTIVITY



WNBW-NBC, Wash. D. C., erects platform for cameras to cover outdoor events, especially horse shows. Note director and ass't beneath platform for view of action and monitors.

## Football Attracts More Sponsors; Today's Total Tops 80!

**F**OOTBALL is bringing advertisers into television—newcomers: American Tobacco Co., American Oil, Hoffman Beverage, Spring Mills (manufacturer of cotton fabrics) and Oldsmobile Division of General Motors. Studio shows, however, are not attracting new big-budget sponsors, with the exception of Philco which has taken a full hour, six days a week, on KTLA to promote its introduction of television receivers on the West Coast. A blow to studio shows was the recent loss of two important advertisers, Bristol-Myers and Borden, who dropped television in "economy" moves. Still continuing with their live studio productions are Kraft, General Foods and Swift, although General Foods has dropped a half-hour of its WNBW-NBC time, retaining the 9 to 9:30 pm spot, handled by Benton & Bowles, and baseball on WCBS-TV.

However, television stations (even WBKB and WABD with increased time

rates) are reporting from 50% to 72% of their time sold commercially. WBKB, with more than 5,000 receivers in the Chicago area, has stepped up basic hourly rates from \$200 to \$375, and WABD-DuMont in New York jumped its hour rate from \$300 to \$800.

KSD-TV, St. Louis *Post-Dispatch* station, issued its first rate card recently, listing \$155 basic hour rate for studio production, including facilities, \$90 per half-hour and \$20 for 1-minute spots. Rehearsals are \$35 an hour for the first 5 hours, and \$25 for each additional hour.

KTLA, Paramount station in Los Angeles, is getting into full production, taking on new personnel and sponsors. However, with the exception of Philco and American Tobacco Company, most of its accounts are local. KTLA's rate card, shown on Page 8, sets \$300 for one hour, including facilities, with rehearsals at \$25 per half-hour.

The Philco package deal (some shows

for 13 weeks, others for 26) on KTLA includes football, film, and studio shows. Here is the schedule, some having started on Sept. 1:

☐ Al Jarvis, originator of radio's *Make Believe Ballroom* record show, with a film jockey half-hour, three a week;

☐ Film cartoon and shorts, one-half hour, daily;

☐ Adventure film serial, 20 minutes, daily;

☐ *Star Viewing*, with Lois Andrews, half-hour, three times a week.

☐ *Home Economics* with Phyllis Frost, half-hour.

☐ *Tele Beauty*, half-hour, beauty care and make-up.

☐ *You'll Be Sorry*, quiz show with Terry O'Sullivan (emcee), Sat. nights;

In addition Philco is sponsoring these sports:

☐ Hockey, from Pan-Pacific Auditorium;

☐ Football, Los Angeles Dons, 7 home games;

☐ "Meet the Dons," 15 minute film, twice a week, started in August.

But it is football season, with many of the games being sponsored. The full line-up to date is:

KTLA—Los Angeles Dons, all home football games, sponsored by Philco.

WABD-DuMont—New York Yankees pros, 8 home games, starting Sept. 5; sponsored by Spring Mills, Inc.; Bill Slater and Dennis James, announcers.

WBKB—Chicago Rockets, all home games, sponsored by Keeley Brewing Co. Also Notre Dame and Northwestern games, Oct. 4, sponsored by American Tobacco Co.

WCBS-TV—Brooklyn Dodgers pros and Columbia Univ.

WFIL-TV, Philadelphia—Temple University and Villanova.

WMAL-TV—Washington Red Skins, sponsored by American Oil; play-by-play by Harry Wismer and Jim Gibbon, picked up from AM radio coverage of the games (same sponsor), *This is an interesting experiment*. Also George Washington Univ. and Georgetown Univ. games.

WNBW-NBC—11 college football games, including Army (3) and Navy (3) starting Sept. 27, sponsored by



# SPONSORS ON TV, SEPT.—OCT.

PROGRAM — START, DURATION SPONSOR AGENCY

## KSD-TV—Post-Dispatch, St. Louis, Mo.

Baseball, Cardinals, Browns, 1 a wk; 1947 season; July 25, 1947. New.	Ford Motor Co.	J. Walter Thompson
Sports Close-ups, 20-min; Mon, 8:40 pm; Aug. 4, 1947; indefinite. Renewal.	Griesedieck Bros. Brewing (Beer)	Ruthrauff & Ryan
Man on Street, 1/2 hr, M-Th-F, 4 pm; to Feb. '48, Sports events, per event; to Dec. '48.	Hyde Park Brewing Co.	Gardner
Baseball, Browns, Cardinals, 3 a wk; 1947 season.	Purity Bakeries	Young & Rubicam
Telequizzicals, 1/2 hr, Mon, 8 pm; Aug. 4, 1947; indefinite. New.	Union Electric Co.	Gardner

## KTLA—Paramount, Los Angeles, Calif.

Weather reports, 1 spot a wk; Aug 15, 1947, renewal; 13 wks.	Botany Worsted Mills	Silberstein-Goldsmith
Wrestling, from Olympic Auditorium; June 9, 1947, 44 wks.	Ford Motor Co.	J. Walter Thompson
Time signals, 2 a wk; Aug. 4, 1947; renewal; 13 wks.	Elgin Watch Co.	I. Walter Thompson
Test Pattern, 1 hr; film, 1 hr; 3-5 pm, 6 days a wk; to Sept '47.	Leo J. Meyberg (RCA dealers)	Direct
Shopping at Home; Sun, 15 min, 8:40 pm; alternate wks participation; 13 prog.	Pep Boys (Auto supplies)	Direct
Shopping at Home; alternate wks part; 13 prog.	Mason-Rolapp	Direct
Hour program, Al Jarvis disk show, films, interviews, home economics, beauty care; New. 6 days a wk, 7-8 pm, Sept. 8; 13 & 26 wks.	Philco Corp.	Direct
Film, "Meet the Dons," 15 mins. 2 a wk; Aug. 25; 13 wks. New.	Philco Corp.	Direct
Football, Los Angeles Dons, 7 home games.	Philco Corp.	Direct
"Football with Philco," 15 mins, studio show with Dean Cromwell; New.	Philco Corp. & Philco Dealers	Direct
Hockey, from Pan-Pacific Auditorium, New.	Philco Corp.	Direct
Shopping at Home; participation; 13 wks.	Richards	Direct
Shopping at Home; participation; 13 wks.	Schwabacher-Fry (Dept Store)	Direct
Time signal; 1 a wk; 13 wks.	Sears-Roebuck	Direct
Shopping at Home; participation; 13 wks.	Sears-Roebuck	Direct

## WABD—DuMont, New York, N. Y.

Magic Carpet, 15-m live-film, F. 8:30 pm; alt wks; Aug. 8, '47; 26 prog. Renewal.	Alexander Smith & Sons Carpet Co.	Anderson, Davis & Platte
Know Your New York, 15 min. film & slides; Mon. 8:30 pm; indefinite.	Allen B. DuMont Labs., Inc.	Direct
Spots, 1-min film; 5 a wk; indefinite.	Allen B. DuMont (Telesets)	Direct
Boxing from Jamaica Arena; Wed., 9:30 to 11 pm; Mar. 19, 1947; 28 wks.	American Shops (Sports Clothes)	Wm. Scheer
Sports Names, 5-min film, before Yankee games 1947 season; May 15, '47.	Austin Nicholas (Moquin Wine)	Alfred Lilly
Weather, film spot, 1 a wk; June 18, 1947; 13 wks.	Botany Worsted Mills	Silberstein-Goldsmith
B.C.Q. Ranch, 1-hr Western films; Tues. 9 pm; Jan. 13, 1947; 35 wks.	Chevrolet Div. General Motors	Campbell-Ewald
Small Fry Club, 1/2 hr children's prog; Thurs., 7 pm; June 5, 1947; 13 wks.	Fischer Bakin <sup>o</sup> Co. (Bread, Cup Cakes)	Scheck
Spots, 1-min film; 5 a wk; June 2, 1947; for rest of 1947.	General Foods (Sanka Coffee)	Young & Rubicam
Spots, 1-min film; 5 a wk; Aug. 25, 1947; 13 wks. New.	K & G Export Packin <sup>o</sup> Co.	Direct
Time signals; 3 a wk; Mar. 31, 1947; 52 wks. New.	Longines-Witnauer Watch Co.	Arthur Rosenberg
Spots, 1-min film; before & after baseball games; '47 season; May 13, 1947.	Pepsi-Cola Co.	Newell-Emmett
Football, N. Y. Yankees; Sept. 5.	Spring Mills	Direct
Boxing from Jerome Stadium, Tues., 9:30-11 pm; July 1, '47; 13 wks. New.	Teldisco, Inc. (DuMont Dealers)	John Allen
Wrestling, from Jerome Arena; Thurs, 9-11 pm; Sept. 4, 1947; 13 wks. New.	Teldisco of N. J. DuMont distributor	Raymond (Newark)
Boxing from Jamaica Arena, Mon. 9:30-11 pm; June 2, 1947; 13 wks. New.	Winston Radio & Tele Corp. (Dealer)	Direct

American Tobacco. Navy from WBAL-TV, Baltimore; carried also by WNBW, Washington, and WRGB, Schenectady. Also, New York Giants, 8 home games starting Sept. 3, sponsored by Hoffman Beverage, with Arthur Daly and Bob Stanton announcing.

WNBW & WBAL-TV—all home games of the Baltimore Colts. Also, Navy games, sponsored by American Tobacco.

WPTZ, Philadelphia—Univ. of Pennsylvania, sponsored by Atlantic Refining.

WWJ-TV, Detroit—Univ. of Michigan home games, starting Sept 27, sponsored by Oldsmobile Division of General Motors. Company will use film commercials.

### Getting the Sponsor

Stations, however, are interested in having other programs sponsored in addition to sports. CBS is promoting station package shows. Its most recent "sales letter" to advertisers was for companies with documentary or commercial films to sponsor them on a one-time basis on WCBS-TV. NBC did a similar series, *American Business on Parade*, more than a year ago. Previous promotions were for time signals before and after Brooklyn Dodger games and for its *CBS Television News*. Peppercorn Chips bought time signals, 52 week contract, renewable each 13 weeks.

With the World Series being telecast to millions of viewers, which is expected to boost the sale of receivers, the "demanded" circulation (*See "Advertisers Survey" story, pg. 9*) figure will soon be reached, bringing sponsors like Bristol-Myers back on television. Mr. J. M. Allen, Advertising Manager, after 16 months' experience with television believes that live studio shows are far superior to film shows but, at the same time, much more costly to produce, and that "the impact of sight and sound in commercials is terrific." He expects to be back on again "when the circulation catches up with the medium."

## JAWER TELEVISION PRODUCTIONS

Program Production and Consultation

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**WBKB—Balaban & Katz, Chicago, Ill.**

Football, Notre Dame, Northwestern. New.	American Tobacco (Lucky Strike)	N. W. Ayer
Weather report, 1 a wk; Aug. 15, 1947, 13 wks. Renewal.	Botany Worsted Mills	Silberstein-Goldsmith
Horse-racing, Sat., 4:35-5:05 pm; ends Aug. 30, 1947, new.	Canadian Ace Brewing Co.	Critchfield & Co.
Baseball, one-half 1947 home games, Chi- cago Cubs. New.	Commonwealth Edison	J. R. Pershall Co.
Streamliner Time, from Chicago North- western Station; 20-mins, Tues, 8 pm; July 22, 1947; 13 wks. New.	Chicago Northwestern- Union Pacific RRs.	The Caples Co.
Spots, W-Th-S; July 2, 1947; 26 wks. New.	Dad's Old Fashioned Root Beer	Malcom-Howard
Time Signals, two a wk; Aug. 31, 1947; 26 wks. Renewal.	Elgin Watch Co.	J. Walter Thompson
Telechats, 15 mins; Fri., 7:30 pm; Aug. 19, 1947; 13 wks. Renewal.	The Fair Store	Ivan Hill Co.
Baseball, one-half 1947 home games, Chi- cago Cubs. New.	Ford Motor Co.	J. Walter Thompson
Scoreboard, following all baseball games; 5 min. New.	Kass Clothiers	Malcom-Howard
Wrestling, boxing, 8:30 pm, M-W-F; Aug. 18, 1947; 13 wks. Renewal.	Keeley Brewing Co.	Malcom-Howard
Rockets Pro Football, home games; 8:30 pm, Fri.; Aug. 29, 1947. New.	Keeley Brewing Co.	Malcom-Howard
Spot announcements.	Solar Distributing (Telicon sets)	Direct
Let's Face It, 15-min quiz, 8:14 pm, Wed; June 18, 1947; 13 wks. New.	Terman Television Sales (Receivers)	Direct

**WCBS-TV, CBS, New York, N. Y.**

Time signals, 208 spots; Aug. 18, 1947; 52 wks. Renewal.	Bulova Watch Co.	Biow
Time signals, 2 Sun, Jan. 16, '47; 52 wks. & Before-after Sat-Sun baseball for 1947.	Elgin Watch Co.	J. Walter Thompson
Madison Sq. Gar. events, sports (ex box- ing); Sept. 28, '47, 52 wks. Renewal (2nd yr).	Ford Motor Co.	J. Walter Thompson
Baseball, Dodgers 1947 home games, share with General Foods.	Ford Motor Co.	J. Walter Thompson
News, 15-m, Th 8 pm; June 20, '47; 52 wks.	Gulf Oil Corp.	Young & Rubicam
Baseball, Dolgers 1947 home games, share with Ford.	General Foods (Post Tens)	Benton & Bowles
Time signals, 2 a wk, 13 wks; 1 a wk minimum rest; July 15, 1947; 52 wks.	Hanneil Foods, Inc. (Pepcorn Chips)	Raymond E. Nelson

**WNBT-NBC, New York, N. Y.**

Football, Army-Navy, other college teams. New.	American Tobacco (Lucky Strike)	N. W. Ayer
Borden Show, Sun, 1/2 hr. (dramatic, pup- pet, film, etc.); July 6-Dec. 28, 1947.	The Borden Co.	Kenyon & Eckhardt
Weather reports, Fri.; July 18-Oct. 10, '47; Sat-Sun; Apr. 12-Sept. 21, '47.	Botany Worsted Mills	Silberstein-Goldsmith
Time Signals, Sun, April 20-Sept. 21, '47; spots, Th-F-Sat, June 5-Sept. 5, 1947.	Bulova Watch Co.	Biow
Weather reports, Th-Sun; Aug. 10, 1947 to Jan. 1, 1948. New.	B.V.D. Corp.	Grey
Time signals, Sun; July 6-Sept. 28, 1947.	Elgin Watch Co.	J. Walter Thompson
Leave it to Girls (also Author Meets Critics), 1/2 hr, Thur. 8 pm; July 3 to Sept. 25, 1947.	General Foods (Maxwell House Coffee, Certo)	Benton & Bowles
Friend of Family, experimental shows, 1/2 hr, Thur, 8:30 pm; to Sept. 25, '47.	General Foods (institutional)	Young & Rubicam
Boxing bouts, Mon-Fri nights; June 1, 1947 to May 31, 1948.	Gillette Safety Razor Co.	Maxon
You Are An Artist, 15 min, Thur., 9 pm; Dec. 12, 1946 to Dec. 25, 1947.	Gulf Oil Corp.	Young & Rubicam
Football, N. Y. Giants; Sept. 3; home games. New.	Hoffman Beverage	Warwick & Leglar
In Kitchen, with Alma Kitchell. 15-min cooking; May 7 to Oct. 29, '47.	Kelvinator Div. of Nash-Kelvinator	Geyer, Newell & Ganger
Kraft heater, hour dramatic shows, Wed., 7:30 pm; May 7 to Dec. 31, 1947.	Kraft Foods Co. (Kraft Mayonnaise)	J. Walter Thompson
Films, 15 min, Fri., 8:15 pm.	RCA Victor	Direct
Home Service with Tex & Jinx, 1/2 hr; Fri. 1 pm; May 16, '47 to Feb. 6, '48.	Swift & Co.	McCann Erickson

(Cont. on Next Page)

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**You Name It . . .  
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The largest stock shot library in the In-  
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Film for EVERY situation  
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Branch Office

340 Third Avenue, N. Y. C.  
Telephone: PLaza 9-3843

(Cont. from Page 25)

### WNBW—NBC, Washington, D.C.

Football, Navy, Army, etc. Network, WNBT-NBC. New.	American Tobacco (Lucky Strike)	N. W. Ayer
Illustrated News, 10 mins; Sept. 4; 13-wks. Also one station break ann. New.	Arcade-Pontiac Co.	Kal, Ehrlich & Merrick
Fight films, 20 mins. start with station's film facilities (Oct. 1); 13 wks. Also two station break ann. New.	Columbia Wholesalers (Receivers)	Kal, Ehrlich & Merrick
Let's Learn to Dance, Arthur Murray dancers; 15 mins. F.; Aug. 22, 13-wks. Sports School, Fri., follow NBC Garden fights; Sept. 12; 13-wks. New.	George's Radio & Tele Store	Robert J. Enders
Station breaks; 2 a wk; 13-wks. New.	Gunther Brewing Co.	Booth, Vickery & Schwinn (Balto)
Station breaks; 2 a wk; 13-wks. New.	P. J. Nee Furniture Pepsi-Cola	Harwood Martin Henry Kaufman

### WPTZ—Philco, Philadelphia, Pa.

Baseball, Philadelphia Phillies, Athletics, alternate home games 1947 season.	Atlantic Refining Co.	N. W. Ayer
Football, Univ. of Pennsylvania; New.	Atlantic Refining Co.	N. W. Ayer
Borden Club, Sun., 15-min, 9 pm; July 6, '47; 13 wks; network from WNBT.	Borden Company	Kenyon & Eckhardt
Weather, Thurs. pm, network station, break; July 24, 1947; 13 wks. New.	Botany Worsted Mills	Silberstein-Goldsmith
Time signals, Fri. pm, during program; Aug. 8, 1947; 13 wks. New.	Broadwood Hotel	Deane, Klein & Davidson
Weather, Fri. pm; network station break; July 13, 1947; 13 weeks.	Canine Food & Products Co.	Packard
Weather spots, Tues., preceding baseball; July 15, 1947; 13 wks.	Chex Company	Solis S. Cantor
Time signals, Sun. afternoon betw. double-headers or before football games.	Dewco Tire Co.	Raymond E. Nelson
Time signals; 2 spots on Sat. & before and after Sat. baseball games; July 5, 1947; 13 wks. Renewal.	Elgin Watch Co.	J. W. Thompson
Boxing, Fri., approx. 9 pm; Madison Sq. Gar., from WNBT: renewal.	Gillette Safety Razor Co.	Maxon, Inc.
Handy Man, 15 min., Fri., 8:30 pm; July 18; 13 weeks. Renewal.	Gimbel Brothers (Dept. Store)	Direct
INS Television News, 15 min., before baseball games; June 15, '47; 13 wks.	Good House Stores Inc.	Julian G. Pollock
You Are An Artist. Thurs., 10 mins, 9 pm; May 29, '47; 13 wks; from WNBT.	Gulf Oil Corp.	Young & Rubicam
Weather, Fri., pm; network station break; July 13, 1947; 13 weeks. New.	Jiffy Products Inc.	Martin & Andrews
Kelvinator Kitchen, Wed., 15 min, 8:30 pm; May 25, '47; 13 wks; from WNBT.	Nash-Kelvinator	Geyer, Newell & Ganger
Baseball, Philadelphia Phillies and Athletics; alternate home games 1947.	Philco Distributors, Inc.	Julian G. Pollock
Time signals, Tues., during eve. prog; Aug. 19, 1947; 13 wks. New.	Rvan's Army Navy Store	Stewart-Jordan Co.
Weather spots, Wed. pm, at station break; Aug. 6, '47; 13 wks. New.	Superfine Fuels Co.	Solis S. Cantor
INS Television News, 15 min. before evening programs; June 16, 1947; 13 wks.	Wilf Brothers (Appliances)	Philip Klein

### WWJ-TV, Detroit, Mich.

Time signals; 8 pm; five weekly; June 3, 1947; 52 wks.	Bulova Watch Co.	Biow Co.
News, 15-min., Wed. & Fri., 8:45 pm; July 16, 1947; 13 wks. New.	Detroit Edison	Campbell-Ewald
Baseball, Detroit Tigers; twice weekly; 1947 season.	Goebel Brewing Co.	Brooke, Smith, French, Dorrance Simons Michaelson
Television Party one-half hr aud. part. from store, Th. 4 pm; June 18 '47. New.	Grinnell Bros. (Dept. Store)	L. J. DuMahaut
Races, Detroit Race Track, ed.; thru Summer meeting.	Grisson Chevrolet (Dealer)	Chas. Hargrave Wolfe, Jickling, Dow & Conckey
Weather, 5 wk; June 3 '47; 52 wks.	Hot N'Kold (App'l)	Campbell-Ewald
Sketchbook, 15 min. variety; Wed., 8:45 pm; June 4, 1947; 52 wks.	J. L. Hudson Co. (Dept. Store)	
News, 15 min., Thurs., 8:45 pm; July 10, Norge 1947; 52 wks. New.	Norge	
Meet the People, (from store), half-hour, Fri., 4 pm; June 4, '47; 52 wks.	Sam's Inc. (Dept. Store)	Stockwell & Marcuse
Man-on-Street, (remote from park); ½ hr, Tu, 4 pm; June 4, '47; 52 wks.	Harry Suffrin (Clothier)	Simons-Michelson
Football, Univ. of Michigan.	Oldsmobile	Direct
Spots, 4 weekly, (T. Th. Fr.); July 1, 1947; 52 wks. New.	Tivoli Brewing Co. (Altes Lager Beer)	McCann-Erickson



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## "FOOTNOTES"

(from Page 8)

FACED with the problems of signal "interference" and channel "sharing" in presently operating commercial television bands, the FCC is seeking a solution by proposing to abolish all sharing of these channels (except channels 7 and 8) and by assigning video Channel 1 (44-50 mc) to government fixed and mobile radio services. Only one tele station, Broadcasting Corp. of America at Riverside, Calif., has been given Channel 1 and to date no construction work has been done.

Tele stations and interests had until Sept. 15 to file a protest.

Two years ago the Commission issued its 13-channel television allocation plan, specifying that 12 channels be shared with other radio services on a mutual non-interference basis. Since that time, the FCC has conducted comprehensive studies of various sharing arrangements, listened to engineering testimony, and is of the opinion that there is no practicable sharing arrangement which will not cause serious television reception interference. Therefore, revised channel allocations are being proposed.

### "Service Credit" Allowance

RCA Victor set owners (homes and taverns) will be given a "service" allowance when trading in a recently purchased tele receiver for a newer model. Allowance will be based on number of months set was in operation under service policy.

### Hubbell & Associates

KXOK St. Louis *Star-Times* station, an ABC affiliate, has engaged Richard W. Hubbell & Associates as television and facsimile consultants, presaging KXOK's filing for a tele CP.

This is the first television account the firm has signed. Hubbell brought with him his Crosley consulting business. "Associates" include: Dr. Alfred N. Goldsmith, engineering consultant; Tom Hutchinson, veteran video director, handling the Swift afternoon show, and R. J. Smith, marketing counsel of Washington, D. C. Hubbell has offices in New York, Washington, Cincinnati, and Los Angeles.

(Cont'd on Page 40)

**For "Footnotes to Film News," see Page 39**

**Here's the Answer to Your Rock Bottom Film Budgets!**

# LOW COST ANIMATION

## FOR TELEVISION

Animated Cartoon  
Film Commercials

Time Spots • Weather Reports

3-Dimensional Puppets on  
Animated "Comic Strips"  
Children's Shows

### Look at These Low Sample Prices

½-Min. Animated Spots

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Six for \$1000

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One for \$350  
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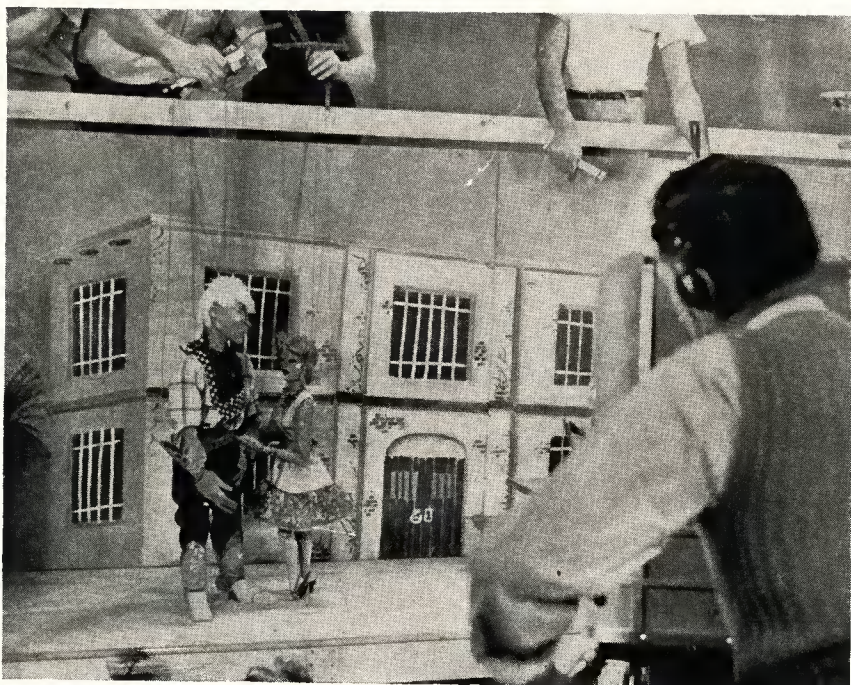
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Remo Bufano marionettes specially made for Compton ad agency's Western serial (WRGB).



manipulated are as much an accepted convention of the art, as the three-sided stage set, theatrical make-up, or prop men at the circus.

Nobody asks, "Where's the fourth wall?" when looking at a set; neither do they see anything artificial about stage make-up when applied artistically; nor does the placing of safety nets for the high-wire artist detract from their interest. If these are accepted as "part of the act", why not a marionette's strings? Their very name, "string marionettes", typifies this kind of puppet and sets them apart from their fellows, so why object if their trademark shows? However, the strings must not be so obvious that they call attention to themselves and detract from the figures.

People's reactions to the strings fall roughly into two groups: (a) those who accept and forget them in their enjoyment of the performance, and (b), those who look for them because they know marionettes work by strings, preferring to watch the mechanics rather than the performance.

This question about strings showing on television may be prompted partly by the three-dimensional figures used in some animated cartoons. The results achieved by these unarticulated, *stringless* figures, animated in sequence by stop-motion photography, should not be compared with the action of hand-operated puppets or string marionettes. I suppose, with car-

## More Art in Tele-Puppetry—Please!

By ELIZABETH HAINES,\* *Haines Marionettes*

AS a long-standing friend of puppets, I've watched the Borden telecasts with interest, for here was an opportunity to demonstrate a perfect example of their use in commercial television. Unfortunately for puppets, the opportunity was lost, for the criticisms of Elsie, expressed by both press and public, are well taken and subsequent telecasts show no improvement. Poor mechanics, which limit action and possible business, contribute to her inability to establish a consistent personality. Also, dividing speech and string manipulation between two performers, usually prohibits successful characterization.

Puppets (and this includes string-operated marionettes) have much to offer television, but little seems to be known about their possibilities and limitations by those in a position to use them.

### Art of Puppetry

Television is an intimate form of entertainment—and so are puppets who, centuries ago, took the theatre into the home, as television does today. In their use on television, it must be realized that

\* Elizabeth Haines and her husband, Frank Haines, have worked with marionettes, miniatures, and models for the past 15 years. At present, they operate in Ambler, Pa. and regularly watch Station WPTZ.

people working with puppets, like other artists, create their own style—burlesque, caricature, stylized realism—the type used depending upon the result desired. You wouldn't cast a hooper as a prima ballerina. Similarly, the style developed by one puppet artist should not be considered as a precedent for all others, except when comparing the work of those using the same style. Puppets (and marionettes) are a highly specialized art, embodying all the elements of the theatre with their own particular requirements, and it takes more than a few strings on an articulated figure to provide good puppetry.

People considering marionettes (string-operated figures) for television or motion pictures usually ask two questions—"Will the strings show?" and, "Can their eyes and mouths move?" Both questions indicate unfamiliarity with the medium. We'll discuss the strings first.

For television and motion pictures, strings should be as fine and unobtrusive as possible, otherwise they look like hawsers in a close-up. However, it has long been the custom of particular puppeteers to blend the strings with their backgrounds. Accept the strings as a necessary and natural part of the medium—and then forget them.

The strings by which marionettes are



"Moo-oo-o are my strings showing?" Elsie the Borden cow asks Jay Jackson, announcer.

THE TELEVISER



toon films in mind, it's natural to ask if the strings of true marionettes should be visible to the audience.

Now about movable eyes and mouths. They are not a recent innovation—puppets have had them for centuries. Nor do they necessarily indicate superior craftsmanship. Their use is purely a matter of choice—some puppeteers prefer them, others don't. A famous European puppet clown even had movable fingers, which formed the basis of his act. Any part of a puppet can be animated, but if complete realism is desired, why use puppets at all?

Movable eyes or mouths are most effective, as were the clown's fingers, when they serve to heighten comic or dramatic action. For example, one marionette play has a duenna with large, protruding, movable eyes, with all her business planned around them. If the rest of the cast had movable eyes too, they would detract from hers and the contrast, providing comic business, would be lost.

Puppets can be entertaining, and they have their place in the theatre comparable to that held by chamber music in its field. They should not be considered as grotesque limitations of realism, nor relegated only to strictly commercial uses based on a passing novelty value.

Having worked with puppets for fifteen years and studied their history ever since I can remember, I hate to see their bright future in television jeopardized by misuse. I feel it is time for those who know puppets to become articulate regarding their use on television.

## NBC Studio Settings

(Cont'd from Page 18)

Keeping track of the over 300 scenic units and elements is a bookkeeping job in itself. To know where each piece is and what is available for new shows, Bob Wade has set up a card index system. Each card represents a classified and numbered unit, the show in which it is (or was) currently used. When scenic pieces are assigned to a show, corresponding cards are withdrawn from the file, grouped and dated to indicate exact time of release. Thus, a designer, working a week ahead of events, may remove needed units from a program as soon as it goes off the air.

"Naturally, the basic or modular units restrict design," Mr. Wade explained, "but then so do the stock sizes of bricks,

concrete blocks, I-beams, angle iron and lumber effect architectural design. An art director with imagination, rather than an out-and-out logical approach, can torture the stock units into almost any kind of setting," he said.

## Set Dressings

Set dressing adds the finishing touches to video stage settings. At NBC, designer Ellwell not only does costume designing but hies hither and yon in search of unusual set dressings—period furniture, rare and obscure accessories, oddments and impedimenta required by the program director. In one week he may seek and find a dilapidated juke box, a real Watteau print, a pair of elk's horns, an 1850 printing press. An expert on Victorian furnishings and dress, Ellwell haunts galleries, antique shops and auction sales for sources of "cheap" rental. He has talked a priest into allowing his men to remove pews from an abandoned chapel, and has secured set dressings from Park Avenue shops. One of Ellwell's most difficult problems was finding an authentic Viennese stove for a richly-dressed artist's studio set. A former

Russian count gave him a tip, and it was delivered, tiles and all. Similar problems will face prop men in every studio. Ellwell's costuming for both *Abe Lincoln in Illinois* and *Twelfth Night* meant hours of work but the final picture results were well worth the cost. They added picture interest for the producer.

Completing the work involved in creating video settings is Sidney Redish, former Hollywood scenic artist, who executes much of the painting and commercial backgrounds used in NBC productions. Add to this the artists who do all the lettering for signs and posters, and you have an idea of NBC's Production Facilities Department of which the art director is a part. Creating program settings, substantial and effective, is a man-hour eating job that bites into the show's budget.

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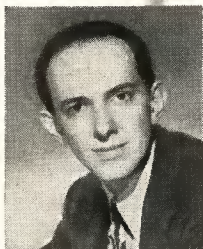
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# The Television Workshop of New York Proudly Presents Its Teaching Staff for Fall Term, Sept. 15–Nov. 21



**RUDY BRETZ**, Staff Member of WCBS-TV, teaches Technical Aspects of Production. **BACKGROUND:** Joined CBS-Television in 1939. Directed 600 programs, including several he wrote. Has worked in every engineering and creative production job, including those of cameraman (3000 hrs), control-board engineer, artist and special effects man. Was in charge of training new camera-men for CBS. Invented "Bretzicon" animator for news telecasts. Had previously attended the University of Chicago and Chicago Art Institute. Received the Rockefeller Film Fellowship. Is now film editor and supervisor of film production for WCBS-TV.



**MAX FLEISCHER**, internationally famous pioneer producer of animated films, teaches Picture Showmanship. **BACKGROUND:** 40 years film experience. Created *Popeye the Sailor*; *Out of the Inkwell*; *Bouncing Ball Screen Songs*; *Ko-Ko the Clown*; *Betty Boop* film cartoons; *Gulliver's Travels*, technicolor feature. Produced first training film for U. S. Army in World War I. Trained over 2500 persons in film work, including producers of Army and Navy films in World War II. Is

motion picture consultant to leading studios; contributor to *Televi-ser*; Member: production panel, 2nd annual Television Institute. Many motion-picture inventions for cartoon animation are credited to him.

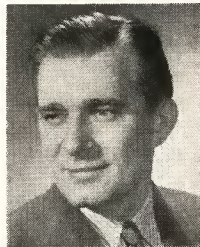


**JOHN FLORY**, documentary film producer, teaches Films for Television. **BACKGROUND:** Vice-President of Grant-Flory-Williams, Inc.. Mr. Flory has produced films for *Good House-keeping*, U. S. Dept. of Agr., Squibbs, Shell Oil, American Airlines, others. Previously on production staff of Paramount Pictures. Production Manager on "The City", well-known documentary. Lectured at NYU, U. of So. Cal., Soc. of Motion Picture Engineers, Cleveland Art Museum, New School, Ass'n. of Nat'l Ad-vertisers, Television Institute. Member: SMPE, Screen Directors Guild, NEA, Educational Film Producers, ATS, and many others.



**VANCE HALLACK**, Workshop's Program and Script Manager, teaches Acting for Television, Program Workshop, Advanced Production. **BACKGROUND:** Workshop Program Mgr. since Fall, 1946. Writes and directs many Workshop dramas and variety shows on WRGB, WPTZ. Previously played more than 1000 performances of Shakespeare, Globe Theater, Cleveland. Later did radio parts in *Lone Ranger*, *Green Hornet*, others. Became drama head, Buffalo Broad. Co., producing more than 200

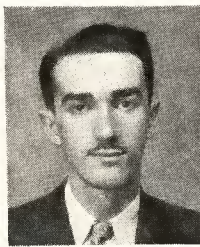
shows. Also conducted daily music program. Directed Buffalo Light Opera Co. Western Michigan U. grad; grad studies at Wayne U.. Det. Television training received at Television Workshop of New York.



**CHET KULESZA**, BBD&O's Television Production Supervisor, teaches Television Advertising (with Tom Wright, of BBD&O, as alternate). **BACKGROUND:** Knowledge of electronics dating to 1929 (when he constructed scanning disc type video set) is combined with 11 years advertising agency experience. Since 1944 he produced 34 programs for Batten-Barton-Dur-stine-Osborn. Was art and production consultant for Metropolitan Television Co. Has lectured at CCNY, Television Institute, before advertising groups on both coasts. Also supervises film production for BBD&O. Frequent contributor to *Televi-ser* and other publications.



**EDWARD STASHEFF**, Script Supervisor and Director of Television Development, Station WNYE, teaches Writing for Television. **BACK-GROUND:** Scriptwriter for two years on CBS-Television programs, including *There Ought to be a Law*, and *Judge for Yourself*. Also acted as moderator. Winner of an American Television Society writing award, 1946. Teacher of educational radio script-writing and radio production, Teachers College, Columbia University. Instructor of radio and television techniques, Juilliard Institute of Music. Member, Board of Directors, American Television Society. Chairman: Writing Seminar, Television Institute. Contributor to *Televi-ser* and other trade publications.



**PETER STRAND**, Television Workshop writer-director, teaches Basic Television, and heads Workshop's *Production Forum*. **BACKGROUND:** Former staff producer, Station WNEW. Script-ed 150 network shows, including *Suspense*, *In-ner Sanctum*, *The Whistler*, *Grand Central Station*, others. Free-lance scripter for Tele-vision Stations WABD, WCBS-TV, WNBT, WRGB, (Schenectady, N. Y.) and WPTZ (Phila.). Has written, adapted, and directed numerous Workshop productions, including *The Playwright*, *Perfect Crime*, *Success Story*, *The Convict*, *As I Remember Lincoln*, and *The Fall of the House of Usher*, first play in the Workshop's tri-city itinerary (Manhattan-Schenectady-Phila.).



**THOMAS A. WRIGHT, JR.**, BBD&O Re-search Coordinator (*Motion Picture & Tele-vision Dept.*), teaches Television Advertising. **BACKGROUND:** Former staff member of WNBT and RCA, where he gained experience in all television programming and production phases. Now at BBD&O, he directs research pertaining to television's development as an advertising medium, including market coverage, audience distribution; air time availabilities, production facilities; audience response and response measurement; merchandising, promotion and publicity of video pro-grams. Recently joined the Television Workshop's teaching staff. Alternates with Mr. Kulesza, also of B.B.D.&O. Ad Agency.

Write for Brochure and Course Schedules. Television Workshop, 11 W. 42nd St., N. Y. 18, N. Y.





Ethel Waters consoles spouse with song

## "The Borden Theater"

*Style:* "Ethel's Cabin," half-hour dramatic musical with Ethel Waters.

*Writer:* Robert Hannum

*Director:* Ernest Colling (station)

*Producer:* Ellis Sard (agency)

*Sponsor:* The Borden Co.

*Agency:* Kenyon and Eckhardt

*Settings:* Bob Wade

*Station:* WNBT-NBC, N. Y.

*Reviewed:* Sun., August 10, 9 p.m.

Nothing—poor script or bad production—can hide an artist. Ethel Waters, in spite of what NBC did to this "Cabin-in-the-Sky" playlet, came through the shoddy scanning as the vital personality that she is. She took hectic direction in stride and pulled together the fragments of a tattered script.

Miss Waters received no support from the cameras or direction. She was given only a few songs, two with a single harmonica backing. Two were very bad recordings that made her round, rich voice seem thin and foggy.

Next time, it is hoped Miss Waters will be given true support and a script. Presenting the lazy Negro, supported by his wife, is objectionable as fostering color discrimination.

Commercials for Chateau Cheese were used to open and close the half-hour. They were brief and in good taste.

Elsie, the borden cow, was not present at the telecast; she was home "expectin'" Bully Boy. Jay Jackson "telephone" her about *Ethel's Cabin*, saying: "If it's Bordens it's got to be good."

### Production Details

Opening a Waters production with minutes of action and nary a song, hit the wrong note.

The setting (front yard of a shack with lines of wash) was adequate, giving pictorial background to the show.

Worst production fault was the slow fades between sequences. Director resorted to a fade to get out of one scene and into the next when some pictorial transition should have been used.

Sourest note was ending the show with a bad recording and no curtain.

## "Film Jockey"

*Style:* 15-minutes of Soundies, with Bob Emery; John Novak as film operator

*Jockey Film Ass't:* John Novak

*Coordinator:* Herbert Schwartz

*Technical Director:* Frank Bunetta

*Station:* WABD-DuMont, N. Y.; 9:15 p.m.

*Reviewed:* Aug. 19, 1947

Here's a format, when polished up, which may prove to be the backbone of video programming. Take a personality (Bob Emery, in this case), add chatter, talk for bars and grills, and run Soundies (3-minute musical films).

Emery, introducing the show, made a pitch for bar and grill attention, and actually received on the air a telephone film request. Four films, selected in advance (program was a sleeper), were telecast: two Johnny Long Orchestra quickies. Gertrude Niessen singing *Oh, Johnny*, young Rudy Vallee in a western, *Give Me My Boots and Saddle*.

Show looks like an audience getter. Emery, rugged-appearing, pipe-smoking, a man's man, makes an easy-going film jockey. He should be acceptable to bar trade and lonely ladies.

### Production Details

Show opened on Emery in a studio setting who introduced the idea of film requests. He presented his film operator, John Novak, a good-looking lad.

Novak seemingly operated a film projector, camera dollying in on projector for dissolve into film. At end of film, cameras cut back to studio and Emery.

Production was smooth; pictures sharp and clear. Studio shots were particularly well lit and pleasing.

Station is experimenting with a "Nickelodeon" format, hour of old time films, many silent, backed by annotator. Comment is corny, without an understanding of silent film production, viewed from present-day film experience.

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Clark Griffith recalls "good old days"

## "Capital Citizen"

*Style:* Half-hour interview with Clark Griffith, president, Washington Senators; half-hour, from Senators' clubhouse; sustaining.

*Interviewer:* Bill Herson

*Director:* Charles Kelly

*Station:* WNBW, Washington; WNBT, New York

*Reviewed:* Wed., Aug. 20; 9 p.m.

Viewers had every opportunity to really meet Clark Griffith if WNBW's cameras ever got a close-up of him full-face. Instead, it was interviewer Bill Herson who faced the cameras so that they looked over Griffith's shoulder most of the time, giving viewers a profile at best of the Washington Senators' president.

The NBC Washington station has to learn that it is the "Capitol Citizen" who interests viewers and not Mr. Herson, except in passing. Mr. Herson has to learn to give the personality an opportunity to be heard. On this telecast, Herson cornered the floor. Viewers never did meet, except casually, the other two guests.

Production too requires attention although for the most part camera handling was good—particularly in the close-ups of memorabilia. Camera was right in letting viewers see the photographs. Clarity was so good that at first it seemed that slides were being used. Pace of the show, however, was uneven, no one being certain what was to be done next. There was no flow.

On long shots, shadows were in the picture and it was noticeable that lights were being moved.

Picture reception in New York via coaxial cable and WNBW was excellent, picture being clear and brilliant.

### Production Details

The informal setting and camera coverage made for an attractive screen picture.

Panning around the room to trophies took viewers to the club room.

Bill Herson, who conducts the radio program, *Coffee with Congress*, will have to learn video techniques—in other words learn to handle a double role. He should remember: on television, let the guest be heard. Constant chatter is unnecessary—the picture tells the story.



## "Leave It to the Girls"

*Style:* "Jury" of four girls passing on viewers' problems; Martha Roundtree's radio show; half-hour, Weds; Eddie Dunn, emcee

*Producer:* Herb Leder (agency)

*Director:* John Sinclair (agency)

*Director:* Fred Coe (station)

*Sponsor:* General Foods, for Certo

*Agency:* Benton & Bowles

*Setting:* Bob Wade

*Station:* WNBC-NBC, New York City

*Reviewed:* Wed., Aug. 20; 8 p.m.

The teleshow, *Leave It to the Girls*, may eventually be as much fun as the radio program (WOR-Mutual) but it wasn't on the opening effort. The girls never got their teeth (and claws) into any one question. Emcee Eddie Dunn was more intent on covering a lot of letters.

The girl panel—Eloise McElhon, Dorothy Kilgallen, Maggi McNellis and Harriet Van Horne—were attractive camera-wise, with ready answers albeit at times "feminine". Upholding the male point of view, was William Bradford Huie, author and correspondent, whose main effort, with tongue-in-cheek, was to upset the girls with superior man's attitude.

Giving the girls their heads, or tongues, when they get going hammer and tongs on a question should be more viewer-fun than just looking at them as they sit around and answer several "problems." If it's to be a fight, let's see them pulling hair.

Commercial for Certo, GF's jelly-making helpmate, consisted of a live spot "without and with" demonstration. It was a little too

pat to be convincing, particularly when the "without" gal used a small pot to simmer up her jelly-making fruit juice. Only the very uninitiated would do that. Commercial closed with a closeup of four bottles of Certo.

### Production Details

¶ Girls sat around an attractive room, nicely furnished. Author Huie was on the left picture-wise, next to Miss Van Horne. Emcee Dunn sat a desk, opening letters and reading problems.

¶ Some problems, Dunn just read; others were presented by brief skits. One question: "Should a man marry a widow or old maid?" could have been amusing, although it was kicked around a little longer than the other questions.

¶ All the girls handled themselves well, particularly Maggi McNellis. She looked positively ravishing.

## "If I Had the Chance"

*Style:* Audience or noted guests participation, half-hour; one-shot on "Friend of the Family"

*Producer:* Wesley McKee (agency)

*Director:* Roger Muir (station)

*Sponsor:* General Foods

*Agency:* Young & Rubicam

*Settings:* Bob Wade

*Station:* WBNT-NBC, Thurs., Aug. 14; 8:30 p.m.

Here's a show that, in spite of ragged production, looks like a video format. Four people—Carol Brooks, Power's model; Russ Case, orchestra leader; Jessica Dragonette, and Ben Grauer—all were given a "second chance" at the "Court of Second Chance". Miss Brooks wanted to sing, so she sang in a night club; Case wanted to design racing cars, so the audience saw him drawing; Jessica got her museum for radio fan gifts, and Ben Grauer sang a South American song. He has a surprisingly good voice.

The Lester Lewis package, introduced on the General Foods' *Friend of the Family* experimental video series, needs a lot of production attention, but he has a show.

"Commercial" for GF (show is institutional) was a scene in company's "research laboratory." Audience saw coffee being decaffeinated (Sanka); also learned something about minute rice; and how the scientists worked and found for the Army a jellied fruit dessert that would stay firm with no refrigeration. These were interesting back-scene glimpses—but three were one too many.

General Foods seems to be missing a natural in its slogan "Friend of the Family." Why not "Good Friend of the Family"?

### Production Details

¶ *Second Chance* was set in a "court" with the judge (semi-seriously) granting second chances.

¶ A puff of smoke or mist enveloped the candidate at the bar for the transition to his "second chance," and the next scene showed the fulfillment of his desire.

¶ Smoke effect went fairly smooth, Russ Case, however, broke position too soon so

viewers saw him go off camera.

¶ Nightclub setting, a small corner, depended upon Miss Brooks' decollete gown and her singing credence.

¶ Ben Grauer, in a Spanish get-up, stole the show. And he could sing, really sing and not just lip sync to a recording.

¶ GF series is planned for experimentation with program formats; series of one-shots, alternating film and live.

## "Highway to the Stars"

*Style:* Half-hour dramatic serial! sustaining.

*Writer:* Bob Wald

*Producer:* David P. Lewis of Caples Co.

*Technical Director:* Frank Bunetta

*Settings:* Rudy Lucek

*Station:* WABD-DuMont, N. Y.

*Reviewed:* Tues. Aug. 19, 8 p.m.

This is the second heartthrob serial fashioned for eventual daytime telecasting to be produced by David P. Lewis of Caples ad agency. Its romantic theme; excellent production, and fair performance no doubt will attract viewers. Theme is age-old—a young singer with a promising voice is saddled with the burden of a family. Episodes unfold her struggle for fame.

Story is believable but opening sequence laid in prewar enlistment days failed to arouse emotional response of "waving the flag." Patricia Jones, was sincere as the girl and gave a good performance. Her voice, however, failed to come through the receiver as "concert" quality. In appearance, too, her short upper lip gave her a buck-tooth smile. Barbara Moses took over the role with August 26th episode.

Warren Stevens did a credible job as a snobbish smalltown banker's son. The episode introduced Pat Fay as piano-playing Bill Kenney.

Production was good, considering that Lewis has only two cameras (which can't be dollied smoothly) to work with. Lewis injects movement—people moving about freely, movement to outdoors—in his shows. His use of cameras, video effects, and performers rate top praise. That at times he's pedestrian, plays for "soap opera" attention, can be argued "commercial."

### Production Details

¶ Lewis uses effects to pictorial advantage. Recorded thoughts are played for reaction scenes to let the audience know what is transpiring in the girl's mind, and to advance and heighten story theme.

¶ He contrives settings and scenes for movement. An automobile sequence, achieved simply in a studio set, showed the young couple "driving" to town. The setting was at night; the rear view window painted a blurry white giving the effect of a light patch.

¶ Viewers saw and continued to see the people in the play. Lewis uses a lot of close-ups, particularly reaction shots. He camera-covers for emotional reaction, the essence of serials.

¶ He achieves production smoothness by anticipating fades, cuts, dissolves, etc. and gives T-D direction a second or two before he wants them picturewise.

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## "Midnight Alarm"

**Style:** N. Y. C. Fire Dept. demonstration, from Madison Square Garden; 9:40 to 11:12 p.m.

**Announcer:** Don Baker, assisted by Joe Comiskey, 1st Class Fireman.

**Director:** Bob Bendix

**Field Supervisor:** Andy Mercier

**Station:** WCBS-TV, N. Y.; Wed., Aug. 20

After much pick-up difficulty causing an hour's delay—first "waiting for his Honor Mayor O'Dwyer to arrive" to open the show and other delay caused by "operating difficulties" (AT&T cable) the N. Y. C. Fireman's show from Madison Square Garden was on the air at 9:40 p.m. (Originally scheduled for 9.)

The show, maneuvers and rescue skill, mixed with song and buffonery, was well worth waiting for and watching. It was well staged and paced, with enacted rescues calling for daring and skill. The serious was relieved with a Floradora chorus and a Gay Nineties street scene. A four story building, Cow Web Hall, erected in the middle of the Garden, was used for simulated fire fighting. Viewers saw fireman scale the building, men with one month's training; saw the coordination required in erecting scaling ladders.

Climax of show was the *Midnight Alarm*. a dwelling fire caused by careless matches. Fire trucks, hook-and-ladders, and other fire fighting apparatus responded to the three-alarm fire.

It was a show that entertained and gave the citizenry an insight into the working of the Fire Department that is on the job 24 hours a day. Commentator Baker did a good job in keeping viewers informed of what was happening or about to happen. He was ably assisted by Joe Comiskey, veteran fireman, who supplied vital explanations.

### Production Details

¶ The pick-up pictures were clear and brilliant. Even when all the Garden Lights were turned off for the *Midnight Alarm*, receiver screen showed spots of light and eventually the fire. Rescue work in the semidark also could be discerned.

¶ Excellent close-ups were given viewers of the men on the high 75-foot ladders working aloft on rescue detail.

¶ Cameras and commentator were in union most of the time. Occasionally, the commentator was talking about some action while camera held another scene.

## "Swing Into Sports"

**Style:** Studio demonstration sport show, with Vincent Richards, former tennis champion; 15 mins.; sustaining.

**Producer:** Bob Loewi

**Technical Director:** Frank Bunetta

**Settings:** Rudy Lucek

**Station:** WABD-DuMont, New York City

**Reviewed:** Wed., Aug. 13, 20; 7:45 p.m.

Show should appeal to fans interested in tennis and other sports which are featured as the calendar changes seasons.

After meeting Vinnie Richards, Joan Ker-

win, Richards' son Ricky and his daughter Andy, this reviewer lost interest in the show even though it was easy and informal. A tennis lesson wasn't one of the things I wanted.

Richards handles himself well on camera, better than his mike-hugging interviews at Eastern Grass Court Matches (WABD coverage). Show has an audience, over 100 requests for the booklet, *Stroking with Vincent Richards*, were received by the station as a result of one broadcast (tennis series started on Aug. 6th).

Series is aimed at a wide audience, those interested in participating sports. It opened with 12 weeks of golf with Ernest Jones, golf pro; and will probably cover ping pong, fishing and skiing.

### Production Details

¶ For the most part, production was smooth. However, producer used a strip of stock tennis film for transition of Joan and Richards going from the club house to the courts. A dissolve from set to film to dissolve on figure of the Discus Thrower (painted on backdrop) with a pan across "outdoor" set to group. Film slowed up pace, not to mention leaving this viewer slightly confused with the stock shot footage.

¶ Picture was received clearly, with the slightest shadow of a ghost (DuMont reception in reviewer's locale is particularly bad—always seeing two pitchers and two batters).

¶ Show is put on with little or no rehearsal. This is evident.

¶ Package, reasonable to produce, probably would cost a sponsor about \$550 with DuMont's increased rates.

## "Small Fry Club"

**Style:** Children's half-hour, with "Big Brother"

Bob Emery; films (cartoons), members' photos, "preachers." 7 p.m.; five nights a week.

**Coordinator:** Herbert Schwartz (film room)

**Sponsor:** Thur. night only, Fischer's Bread and Cup Cakes

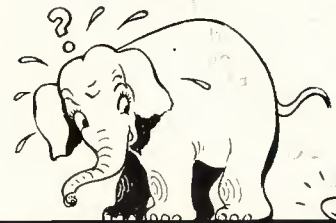
**Stations:** WABD, New York; WTTG, Washington

**Reviewed:** Aug. 6, 7, 11, 14, 19, 22

The *Small Fry Club*, with genial "Big Brother" Bob Emery, has endeared itself already to more than 4,900 members and bids fair to becoming as popular as radio's Uncle Don. Emery's audience, like Uncle Don's, is the toddlers but Emery will hold the ten and 12 year olds. The film cartoons, three a program, are enjoyed by young and old. Even the "preachers" are amusing.

For the most part, the films come through the scanning clearly. Occasionally, a particularly good one is included like *This Is Spring*, showing the gnomes working underground sending up warmth to the plant roots. One show included a Cinderella mouse cartoon. *Pink Lemonade*, a circus quickie, and a kitten cartoon. That's the usual run.

Some of the film cartoons used are full of violence—animals hitting each other, kidnapping and general roughhouse. Some parents may object to this type film.



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"Preachers" which the club members send in are "I do" or "I don't" sermons such as: "Always wear rubbers when it rains, wet feet will give you a cold." Or, "I do not climb on parked cars." Preachers are usually accompanied by illustrating sketches.

Most important to the small fry is the member photo gallery—snapshots put in the balop giving closeup of members. For birthday greetings, Emery uses slide of "Alec Electron," DuMont trademark. Alec smiling means he's happy with everyone; Alec frowning means someone has been naughty and Emery reads a "sermon."

For the commercial, in addition to "still" reproduction of wrapped Fischer's bread and box of cup cakes, there is a weekly last-line limerick contest. Weekly winner receives \$5.

### Production Details

¶ Show is from film room completely, except Emery's voice. He sits in front of a monitor to watch screen picture.

¶ Emery gets right into the first film after a brief greeting.

¶ Lica slides are made of photographs sent in to get head close-up for balop.

¶ Drawings sent in with "preachers" are retouched and reduced for balop.

¶ Emery is informal, cheerful, a "big brother."



### 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.

H. Young, President  
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  
53 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

### EXP. STATIONS ON THE AIR WITH PROGRAM SERVICE

(Cont'd from Page 21)

#### Los Angeles, Calif.

W6XYZ—Don Lee (Channel 2, 60-66 mc)  
Telecasts daily. Has application on file for commercial CP.

#### Chicago, Ill.

W9XZV—Zenith (Channel 2, 60-66 mc)  
Telecasts intermittently.

#### Jamaica, N. Y.

W2XJT—Jamaica Radio & Tele (Channel 13, 210-216 mc)  
Telecasts intermittently. Channel 13 has been assigned to Bremer Broadcasting Corp., Newark, N. J., which expects to be on the air in early 1948.

#### Fort Wayne, Ind.

W9XFT—Farnsworth (Channel 3, 60-72 mc)  
Station on the air intermittently. Expects to be telecasting regularly late 1947.

## FOOTNOTES TO FILM NEWS . . .

• Those informal "about town" film series with Tex and Jinx, Sundays, WNBT, for Bristol Myers, were shot (eight of them) by General Film Productions. Film Company also made the B.V.D. weather spots (WNBT).

• One-minute cartoon and dramatic film spots produced by Television Screen Productions are being screened for ad agencies. Spots were shot on Kodachrome, with black-and-white prints made.

• Preview of the first 17-minute film "whodunit" of the Jerry Fairbanks proposed series of 17 titled *The Public Prosecutor* was well received by New York ad agencies and press. Film is packaged with "open end" for insertion of sponsor commercials. Telefilm is being shot specially for video.

• A film package show, *Yesterdays Movies* is being offered by Irving Brown-

### Trade Shows

Oct. 20-24—Society of Motion Picture Engineers, Hotel Pennsylvania, New York City. Includes discussion of theater television.

Nov. 19-23—Television show, St. Louis Chamber of Commerce, Kiel Auditorium, St. Louis, Mo. J. Wesley McAfee, chairman.

### It's the Commercial

General Foods commercials are air-checked by ad agency Benton & Bowles on GF's teleshaw, "Leave it to the Girls," and formerly on "Author Meets the Critics." The commercials and a portion of the show lead-in were recorded on film, with sound synchronized, for study and analysis.

### People

• John R. Allen opened his new consulting and television package business with one video account, Teldisco of New Jersey, a group of DuMont dealers, who sponsor boxing on WABD. He was formerly with Marschalk & Pratt's television department.

• Jack Finley has joined the sales department of Television Screen Productions.

### Classified Advertising

TELEVISION gal-writer wants to share apartment with gal who has one. Requires own room—midtown, downtown location. Otherwise not fussy. Box RG, c/o *Televiser*, 11 W. 42nd St., N. Y. 18.

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### Television's Crying Need

**T**HE crying need of television is programming," J. R. Poppele, President of Television Broadcasters Association and Vice President of WOR-Bamberg (which has two video stations under construction), told a Philadelphia trade group recently.

Mr. Poppele was echoing the loud complaint of viewers, dealers, and the industry itself. The problem is how to improve and develop television shows? And, one of the answers may be: Give the independent package boys a chance. At least that is the opinion of Tex McCrary, Harvey Marlowe, Martha Roundtree, Sandra Gahle, Dave Alber, Bud Gamble, and dozens of other producers with programs to sell—many with shows on the air today.

The independent producer is an idea man. With the present video setup, however, package people feel they do not get a real chance. The policy is, in most cases, for the station to take over the package when a show is brought into a studio. There is no basic quarrel with this, but the package man wants a sympathetic, understanding production which, in many cases, he doesn't get.

Production experimentation today, it was pointed out, must originate with the television studio. Then the station director sees that his show receives the "effects" and fine detail he wants for the air presentation. With an outside package show, this understanding direction is usually lost—because the show, when brought into the studio (even when sponsored and brought in by an advertising agency "producer") is handed over to a studio director who takes it on "as another chore"—according to the boys who are going through the mill.

"Television," they claim "needs understanding experimentation." Not that the package boys feel they know all the fine points of video production—but they want to learn first hand. This is not a plea "to take over controls, to call camera shots," a spokesman of the group said, but they want full cooperation from the television station directors who will point up what the independent boys are trying to do. "After all," he said,

"television isn't like the movies where a guy can buy a camera, shoot film and study results—where he can set up an independent studio on any vacant lot. The video show must be produced in television station studios. Therefore, we need the cooperation of the studios, and we think we are making them and the industry a contribution. At least the agency men feel we are, for they consider our package shows and are buying the good ones."

The independent producer who suffers the most is the one who builds and directs a production for an advertising agency, which turns it over to the ad agency producer who, in turn, turns it over to the station. What comes out, what is offered on the screen, lacks the nuances or fantasy which would make "the show"—because the package director has no say in final camera coverage. That is *one* of the problems which is hindering program experimentation—the lack of production understanding and cooperation between all concerned. The burden, the boys claim, lies with the station.

### TBA's Annual Convention

TBA will not hold its annual convention this fall. That's unfortunate. It's doubly unfortunate when an industry is in its infancy. Encouragement and enlightenment are required for all concerned in order to progress.

New York is the mecca of television knowledge, training and experience. And when the head of the procession slows up, the rest of the procession is apt to slow up as well. At this time, when more and more stations and better and better programs are required, it is no time to reduce the pace to a slow waltz in three-quarter time.

Despite the financial loss TBA suffered when the convention was held last year at the Waldorf-Astoria, the TBA ought to take the bull by the horns and hold its annual convention this year. A reasonable admission price, and a less expensive hotel could even give the TBA a chance to come out well in the black.

So, TBA, why not hold that sorely missed Convention?

### "FOOTNOTES"

(Cont'd from Page 27)

Here is television's eventual market:

Recent surveys show that 93% of U.S. homes (35,900,000) have a radio; one out of three have more than one; and 20.5% have three radios. A survey by Admiral Manufacturing Company revealed that 6,000,000 families now have facilities for playing phonograph records and that there probably will be 18,000,000 radio-phonographs in use within a few years. 57% of all present radio-phonographs (not too inexpensive an instrument) are owned by families having income of less than \$3,000 a year.

Television's goal for 1948 is an addi-

tional 500,000 sets; two million by the end of 1949.

### Tele Abroad

Video shows in London are telecast three hours a day, BBC spending as much as \$3,200 to produce a half-hour dramatic show, according to Dave Driscoll, WOR's Special Events director, just returned from abroad. There are 35,000 tele receivers in the London area, 15,000 of them pre-war. BBC, said Driscoll, employs 11,000 people in television.

France, on the other hand, had shut down for the summer "because most of its talent had left Paris for the holidays." Radio Diffusion normally telecasts one

hour a day although there are only 1,000 receivers there—all being home made. Kits only are available in Paris.

### Trade Item . . .

Evidently taking the slogan, "get television sets on the market," RCA Victor threw open its television receiver assembly lines to patent-licensed manufacturers, letting them see "how RCA does it." Representatives of over 60 radio and tele receiver manufacturers took advantage of the two-day "clinic" inspecting all phases of operation and company officials answered all the questions. Now the boys go home and turn out improved sets, under \$300, we hope.



# A Check-List For MEMBERS OF THE NAB

(and others who may not yet be Televiser readers)

? ? ? ? ? ? ? ? ? ? ? ?

Yes No

- Interested in television? Think there's a future in it?
- Interested in knowing when those long over-due, new TV stations will take to the air (with exact dates in most cases)?
- Interested in what 1500 nat'l advertisers think of television and how soon many of them will be paying out cold cash for programs and air-time?
- Interested in why some nat'l advertisers will not consider television now or in the near future?
- Interested in which large advertising agencies already have television departments and who the responsible executives are?
- Interested in who are the 116 film companies prepared to furnish rental films at low cost, or who will shoot 1/2-min, 1-min, or 20-min, commercials on a modest budget?
- Interested in knowing, from issue to issue, how many of the new television receivers, hot off the assembly lines, are being installed in each city—in homes, bars, grills, schools and theaters—figures that are vitally important to every sponsor prospect and to everyone interested in television's growth and development?
- Interested in getting straight information about television, without regard to whose toesies are stepped on? In getting the inside information on programs, sponsors, stations, personnel changes and additions, jobs, profits and losses?

*All this information can be found in the pages of Televiser*

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Writing for Television  
Cues for the New TV Director  
Network Charges  
Shooting Film Footage for Television  
Standard Brands \$105,000 TV Experience  
Commercial Shows  
(sponsors and ad agencies)  
What a N.Y. Ad Agency Learned About Its Tele Serial  
Reactions of Mrs. Housewife to Televised Sports  
Television Station Outlook  
Television's New Sponsors  
U.S. Rubber Co.'s \$100,000 TV Budget  
Televiser's Survey of 200 TV Dealers  
Agency Problems in Visual Selling  
Film's Value for Advertisers  
TV as an Ad Medium: Facts and Figures  
An Agency's Experience with Television  
Sponsors "Packaging" Their Own Shows  
The Appeal of Remotes  
Use of Film in Programming  
Televiser's Survey of TV Executives  
Equipping a TV Station Today  
Need for Daytime Shows  
Survey of Film Rentals and Production Costs  
How TV is Selling Ford Cars . . . and Bubble Gum, too  
The "Television Caravan's" Tour of 22 Cities  
The Experience of John Reed King on Television  
Problems of Networking, Channel Sharing, Channel Allocations  
An Analysis of Job Categories and Training Necessary  
PLUS detailed directory of all TV licensees (operating and CP's);  
PLUS a directory of all film companies; PLUS reviews of all television books; PLUS reviews of every important television program that's hit the air since Jan. 1947

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