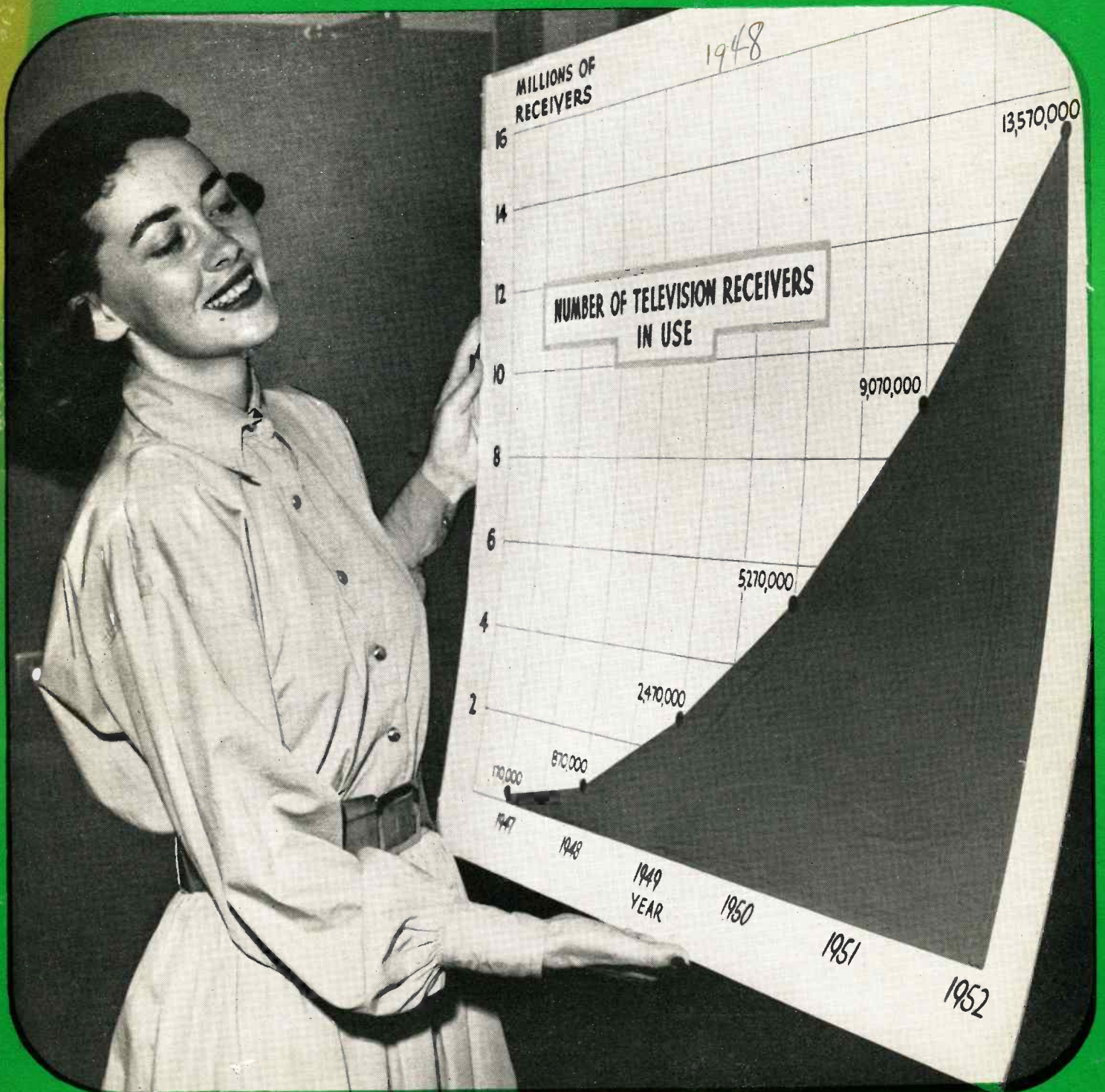


# Televi<sup>o</sup>viser

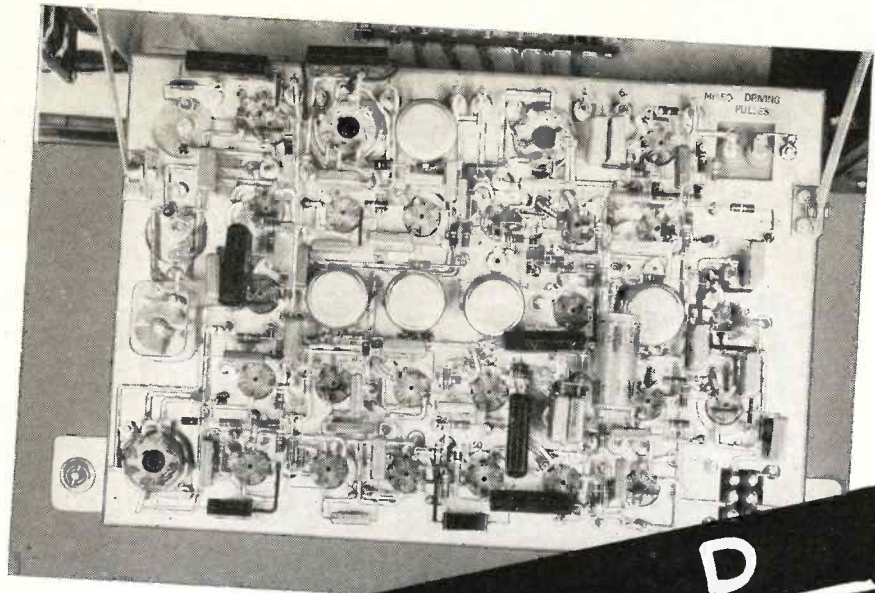
NOVEMBER 15th  
- DECEMBER 15th **35¢**  
**MONTHLY**  
JOURNAL OF TELEVISION



The Television Receiver Outlook

**TBA Members . . . Welcome to  
TBA's Annual Clinic**

December 8th • Waldorf-Astoria



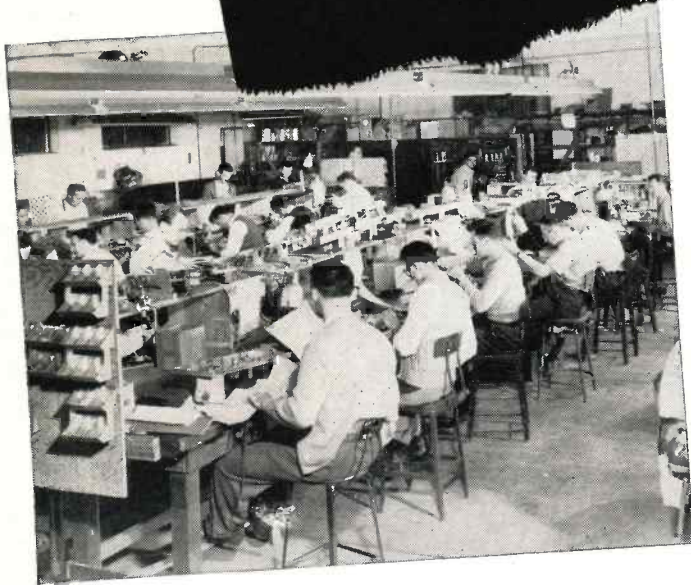
TIMING UNIT  
PORTABLE SYNC GENERATOR  
Type 5030-A

$$SD + QW = \frac{D}{FWFT}$$

(SIMPLE TRANSLATION)

**SUPERIOR DESIGN plus  
QUALITY WORKMANSHIP equals  
DU MONT**

**First with the Finest in Television**



◆ You don't have to be an expert in higher mathematics to recognize the thorough dependability, accessibility and performance stability of all Du Mont Television Broadcast Equipment. It's there—you can see it in every component, bend of the wire, and soldered joint.

That is the reason why Television Broadcasters, guided by the experience of others, compare design plus workmanship, and then buy Du Mont, the "First With the Finest in Television."

Which simply adds up to this: Before you purchase your telecasting equipment, follow the lead of others—visit Du Mont—examine Du Mont—compare performance—and draw your own conclusions.

START AS SMALL AS YOU  
WISH, WITH THE DU MONT  
*Acorn Package*  


© ALLEN B. DU MONT LABORATORIES, INC.

**DU MONT** *First with the Finest in Television*

ALLEN B. DU MONT LABORATORIES, INC. • TELEVISION EQUIPMENT DIVISION, 42 HARDING AVE., CLIFTON, N. J. • DU MONT NETWORK 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. • STATION WTTG, WASHINGTON, D. C. • HOME OFFICES AND PLANTS, PASSAIC, N. J.

# TELEVISION *at a Glance*

**TBA STATEMENT:** A "Statement of Principles and Policy" regarding the presentation of television programs has been set forth by the Television Broadcasters Association, Inc. In effect, it refers the industry to the codes of the radio and motion picture industry, because "The effects of these techniques both on television programming and on the television audience are as yet largely unknown."

**HOSPITAL TELEVISION:** The city of Washington D. C. has responded to Bill Merson's contributions plea for installing TV sets in hospitals. 15 Washington hospitals have received sets which were paid for primarily by radio listeners.

**TV SEER:** ". . . Television will vitally hurt and restrict radio, but it will not affect motion pictures adversely," Rouben Mamoulian told this month's luncheon meeting of the American Television Society. He pointed out that movies are not only an art but also an important social phenomenon. He described the human need to laugh and shed a tear together. "No living room or kitchen can satisfy this need even though it be equipped with television and the best air conditioning."

**TWO MILLION SETS IN 49:** Max Balcom, RMA president, predicts 800,000 sets produced this year and over two million in 1949.

**BBC-THEATER PLANS:** Tentative policy for theater pickups of BBC sports telecasts would split cost of TV rights between BBC and theater.

**WAYNE COY TO SPEAK:** The annual TBA meeting to be held Dec. 8, at the Waldorf-Astoria will have FCC Chairman Wayne Coy as guest speaker.

**CBS GETS WALTHAM CP:** For a reported \$242,000, CBS has taken a tele construction permit for a station in Waltham, Mass. from Raytheon Manufacturing Co.

**494 ADVERTISERS:** According to a study made by N. C. Rorabaugh of 38 stations in 21 markets, 494 advertisers used TV last month. Of these, 32 were network sponsors.

**METAL TUBE HELPS SHORTAGE:** Du Mont is producing small quantities of its new cathode ray tube made of chrome steel alloy. With the same performance and essentially the same price as glass blanks, metal tubes will help ease tube shortage and force price down. Du Mont is not releasing the metal tube to other manufacturers in the near future.

**TV BATTLE:** An all out tussle put on by the television industry and the Dramatists Guild against film companies is looming. The battle is over the stations' right to show kinescope recordings of TV shows which have ever been made into film. Broadcasters claim recordings are delayed broadcasts while film companies consider film transcriptions another type of motion picture.

**AVERAGE HOME AUDIENCE:** A survey instigated by Variety and taken by Pulse, Inc. found that five people made up the average home audience and three hours was the average video sitting.

**VIDEO MUSIC RIGHTS STUDIED:** The TV subcommittee of NAB music advisory committee is collecting data on all TV broadcasts for a sample week. The objective—to find out if the television rights which ASCAP has requested of its members would serve the country's TV broadcasters.

**QUALITATIVE RESEARCH:** The Jay and Graham Research Organization of Chicago in viewer surveys ask the following questions: "Who was responsible for tuning in the program?" "How clear are the pictures?" "What do you think of the personalities and the commercial presentations?" "How believable is the commercial?"

## THIS MONTH'S BOX-SCORE

(As of November 15, 1948)

Stations-on-Air .....	43
Cities with TV Service.....	23
Construction Permits .....	81
Applications .....	310

**THEATER GUILD CAUSES EMBARRASSMENT:** Philco is displeased over the Theater Guild show, bought by General Foods, going into the preceding slot on Sunday night. Sunday evening is becoming drama-heavy in comparison to the rest of the week.

**TEXACO'S 86.7:** Milton Berle's Texaco Star Theater broke all Hooper records (AM or TV). The show got 94.7% share-of-audience listing.

**PROSPECTS IN SAN FRANCISCO:** Television plans in the San Francisco Bay area were released by the San Francisco Bay Area Council which highlighted video station locations and operations. By January, 1949, two stations are expected to be operating with a third by March.

**FCC POSER:** If TV station grantees go ahead with construction, and television standards and allocations are changed during the application "freeze," the grantees will be in serious trouble. If, however, they do not

continue construction now, the FCC can refuse to grant an extension of construction time when the question is settled. Faced with this enigma, WSAZ, Huntington, West Virginia, asked the FCC what its feeling will be if construction is delayed.

**SPONSORS CENSORED:** Before an advertiser may sponsor a telecast of public school sports in Baltimore, Maryland, he will first have to obtain approval of the city's Board of School Commissioners. No beer or liquor advertiser will be allowed, for example.

**EYESTRAIN HIGH:** Eyestrain occurred in 57% of all cases answering a survey conducted by Advertest, New Brunswick, New Jersey market and media research firm. From the questions asked, Advertest came to the conclusion that the various stations in the area caused about equal discomfort and were not a major factor. The television set (make, size, antenna, installation etc.) was the important variable.

**MORE OVERSEAS PROGRAMMING:** Important British national events will be supplied CBS on film by the British Broadcasting Corporation.

**NO TV IN CANADA:** Canada will not have television in the near future was the ruling of the Canadian Broadcasting Corp. Board of Governors. The reasons given by the CBS were: 1) FCC freeze; 2) fear of receivers becoming obsolete; 3) motion picture interests with American capital show the only hope of turning in an adequate programming job.

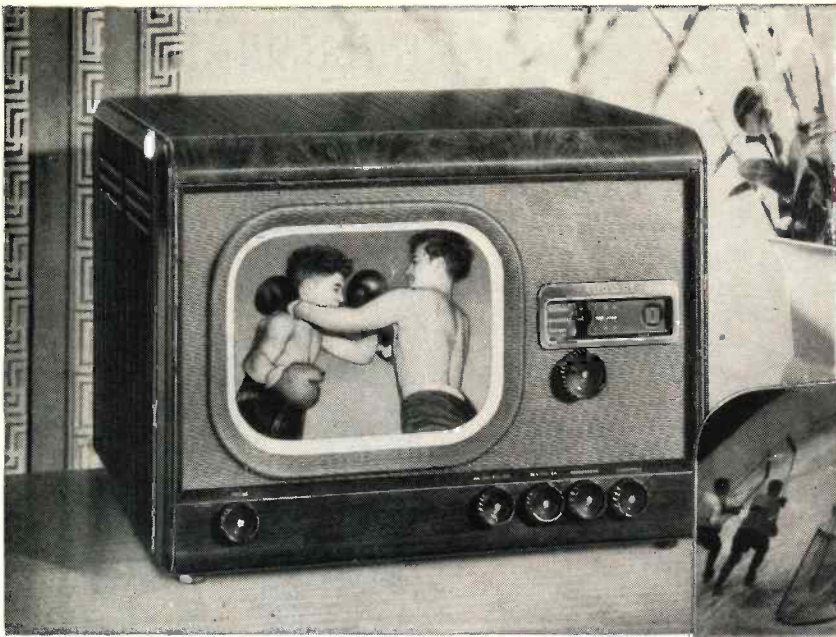
**STORE TV ATTRACTION:** The novelty of TV is not wearing off as attested by the Jackson Furniture Co. of Oakland, California. 25,000 people crowded into the store to watch an experimental TV demonstration by KGO-TV which is scheduled to go on the air early in 1949.

**COLOR TV WAY OFF:** Dr. Lee De Forest, research director of American Television, Inc., Chicago has stated that he does not expect full color TV to be used generally for some years. Dr. De Forest was recently issued a patent on a new color television system.

**TV NETWORK TREND:** The Trend away from networking as known in radio continues as KRSC-TV in Seattle plans to get programming from NBC, ABC and Du Mont Television Networks.

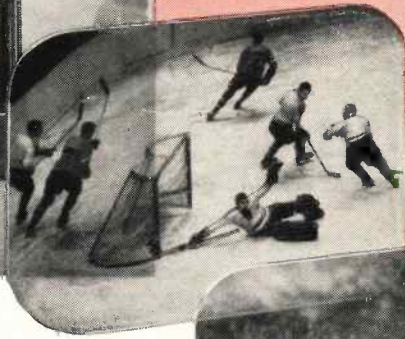
**LABOR AGREEMENT:** As a harbinger of labor agreements in the television field, the jurisdictional problem has been solved at WPIX, New York. The agreement provides for separate bargaining units for TV engineers, film projectionists, film camera men, film editors, film laboratory technicians, film sound engineers and stage employees. Unions involved are the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers, both A. F. of L. affiliates and the National Association of Broadcast Engineers and Technicians, an independent union. The agreement was reached after a hearing before the National Labor Relations Board.

(Continued on Page 8)

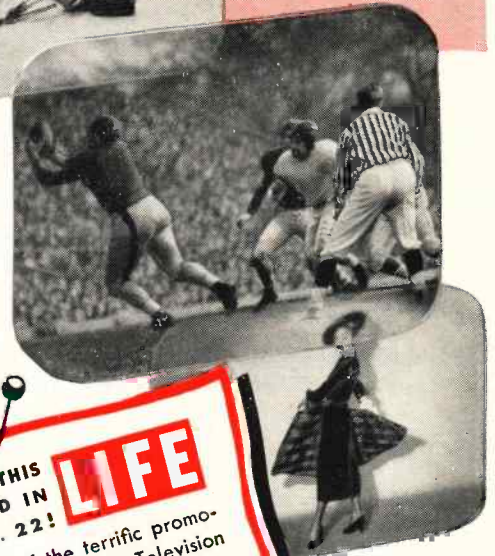


**BIG 12-inch picture tube gives you clear, sharp pictures**

Here's genuine "big picture" television for your home! Gives you pictures a whopping 72 square-inches BIG! So perfectly clear, sharp and steady you see *all* the action . . . easily, comfortably, even in broad daylight. Enjoy it — plus complete FM broadcast — with the new Crosley Spectator 9-407M.



One-year Service and Replacement Warranty . . . available to all owners of Crosley television sets.



**BIG** picture **TELEVISION**  
plus complete **FM** broadcast receiver

**CROSLEY**  
*Spectator*  
**TELEVISION**

LOOK FOR THIS FULL PAGE AD IN **LIFE** ISSUE OF NOV. 22!  
It's just a sample of the terrific promotional backing given Crosley Television Dealers! Put it to work for you. Get in the profit picture with a Crosley TV franchise. Contact your Crosley distributor now!

Be safe, be sure. See your Crosley television dealer before you buy.

new Crosley *Top-Ten* model with FM

Just out! Combines bright, clear television and complete FM broadcast reception at a modest price! Features 10-inch picture tube with 52 square-inch screen. Yours in smartly styled lime oak as illustrated, Model 9-413B; or richly finished mahogany, Model 9-403M. Visit your Crosley dealer for a demonstration.

See your Crosley dealer now **CROSLEY**

Division—**AVCO** Manufacturing Corporation  
Cincinnati 25, Ohio

Shelvardor® Refrigerators • Frostmasters • Radios • Radio-Phonographs • Television



Nov. 15 to  
Dec. 15th,  
1948

# Televiser

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No. 11

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**GENERAL:**

TV's Greatest Election Coverage.....	11
Unauthorized Use of Television Broadcasts, By David M. Solinger.....	14

**PROGRAMMING:**

Basic Trends in Programming, by Worthington C. Miner.....	16
"Texaco Star Theater", by Thomas A. Gaines.....	17
Programming a Women's Interest Show, by Dick Rose.....	18
Program Summaries.....	19
Measuring the Television Audience.....	20-21
Production News.....	31

**SPONSOR NEWS:**

New York, Philadelphia, Chicago Sponsor Round-Up.....	23
---	----

**STATION NEWS:**

WATV's New Antenna.....	24
WMCT-TV Gets Under Way.....	24
WBKB Reorganizes.....	24
DuMont's Promotion of 18 Hours of Daytime Programming.....	25

**FILM NEWS:**

Kinescope Recording Systems: ABC and CBS.....	26
Student Cameraman Films a N. Y. Murder.....	26
Newsreel Review is First Ziv Package.....	27
Korda Series Running Out.....	27
Pioneer Telefilms, Inc., Organized.....	27
Film Screenings.....	28
MEET Paul Alley, by Bob Harris.....	29

**RECEIVER NEWS:**

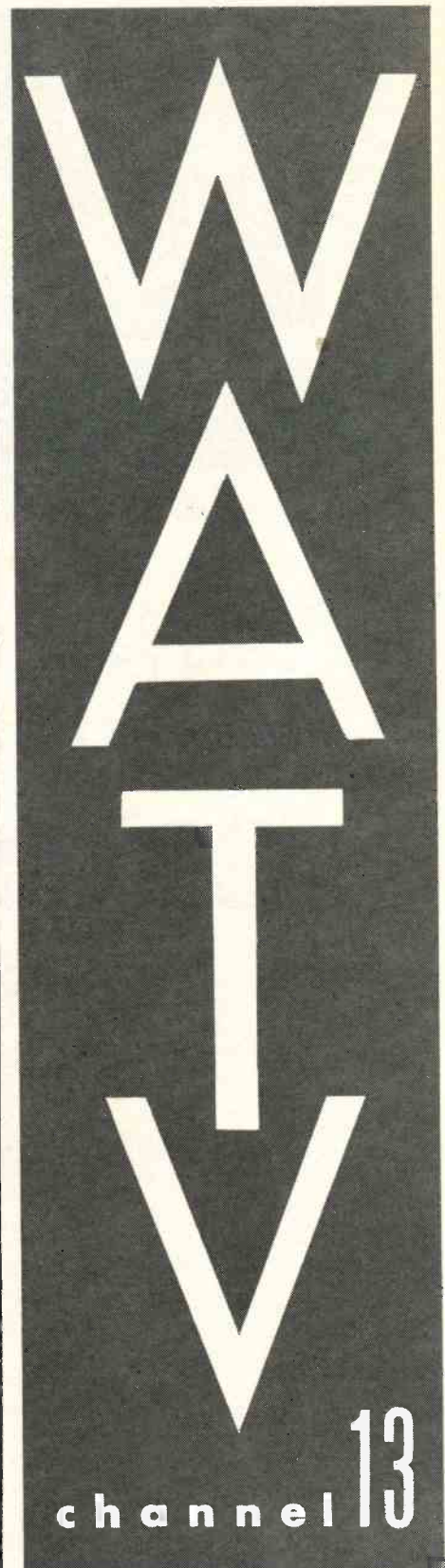
Monthly Receiver Count.....	32
Receiver Notes.....	32

**MISCELLANEOUS:**

Television At A Glance.....	2
Letters to the Editor.....	10

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TELEVISION CENTER-NEWARK

TELEVISER MONTHLY

# YOUR TV COMMERCIALS

STARTING WHERE RADIO LEFT OFF, THE TELEVISION "COMMERCIAL" HAS BEEN GROWING UP. WE'VE PUT NEARLY 100 OF THEM ON FILM AND HAVE LEARNED SOME OF THE "DO'S" AND "DON'TS". WE'D BE GLAD TO SHOW YOU A SAMPLE REEL, OR SEND YOU THE REEL SO YOU CAN SCREEN IT AT YOUR CONVENIENCE. JUST CALL US AT COLUMBUS 5-6771.

## AUDIO PRODUCTIONS INC.

FILM CENTER BUILDING  
630 NINTH AVENUE  
NEW YORK, N. Y.

*SEND FOR "A FEW FACTS ABOUT AUDIO"*

# Everything for TV— entire studios, for instance...

● Action in this TV studio is being covered by picture-and-sound pick-up units—all RCA. Just one combination, this, among dozens of different studio equipment arrangements now being delivered to more than 50 of the nation's leading television stations.

As workable and versatile, we believe, as the pick-up equipment in any motion-picture studio, this set-up has the electrical and mechanical facilities required to handle any show in the station—and with the same professional results. It includes two studio cameras using the new studio-type RCA image orthicon pick-up tube—with one camera mounted on a new crane-type dolly, and one camera mounted on a pedestal-type dolly. It includes a high-fidelity microphone, and a special-type microphone boom to follow the action swiftly.

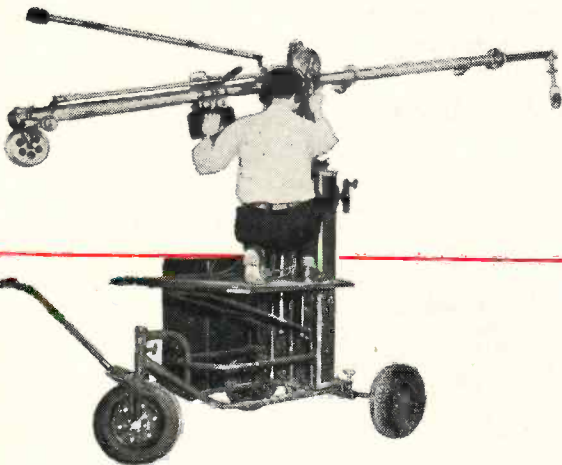
Good reason why RCA studio equip-

ment is tops with so many TV station men.

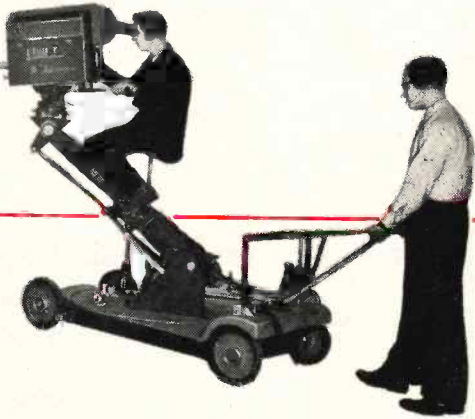
RCA TV studio equipment is integrated to work together like the mechanism in a watch. RCA TV studio equipment is uniquely versatile. It can be used in any combination by any station, large or small. It can be supplemented by additional units—without doing away with the initial equipment. RCA TV studio equipment produces sharper picture contrast with great depth of focus—and with less expensive lighting. RCA TV studio equipment is designed and built by a company well-known in the industry for its *continued* interest in the performance of the equipment—after it's in your station.

Why not let an RCA Television Specialist help you plan your TV station? Call him in. Or write Dept. 89K, RCA Engineering Products, Camden, New Jersey. No charge. No obligation.

The One Equipment Source for Everything in TV—is RCA



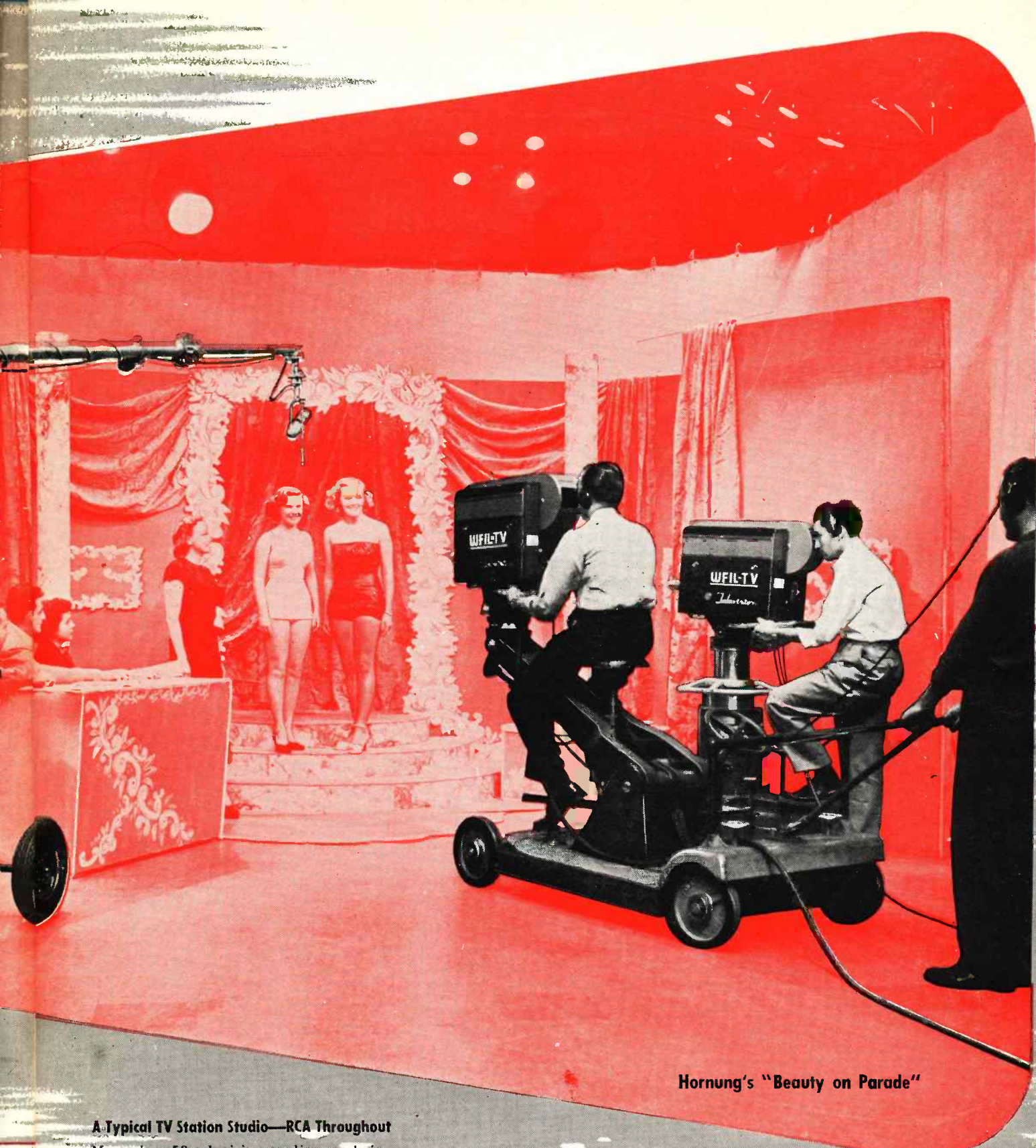
**RCA Studio Microphone Boom, Type MI-25574.** The same type of boom as used in motion-picture studios. A counterbalanced, telescoping arm . . . controlled from the base . . . extends the microphone to any desired position to keep it out of the camera's view. A manual control at the base rotates the microphone for the desired pick-up.



**RCA Studio Dolly, Type MI-26040.** This crane-type portable dolly enables the camera man to move in and out—add variety to otherwise static scenes. The camera is lowered and raised manually. The entire assembly rotates horizontally around its base. This dolly can be silently transported around the studio while the camera man focuses the scene.



**RCA Studio Pedestal, Type MI-26035.** Lowers and raises camera manually—rolls quietly, steers readily by means of a circular handle around the pedestal base. RCA Friction Head, type MI-26205, provides horizontal panning action and a vertical tilting movement—lock-holds the camera in any position. The camera includes the intercommunication circuits.



Hornung's "Beauty on Parade"

**A Typical TV Station Studio—RCA Throughout**

More than 50 television studios are being equipped by RCA in dozens of different combinations to fit individual station needs and budgets. Professional performance—with perfect picture and sound pick-ups every time.



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

In Canada: RCA VICTOR Company Limited, Montreal



# Five Star

★★★★★ Final

November • HOLLYWOOD • 1948



"Guess Again", TV's tricky Cartoon Quiz Show, was given its closed circuit premiere by Five Star on Hallowe'en Eve. Release set for New Year's Day. Uniquely, new show combines H'wood production with local TV facilities, revolutionary new idea designed directly for high-quality, low-cost video. Curiosity may have conked the cat, but Five Star's inventive curiosity has really paid off here.

★★★★★

Globe's Gol-Darndest

"World's Largest Producer of Cartoon Advertising Films" remains proud boast of Five Star with 64 cartoons, 68 live-action ad-films now in work. Not counting the new Cartoon Quizzer series!



### Frolicking Ford Films

When J. Walter Thompson wants Service Films for Ford, they want fast film service. Asked for was 30-day delivery on 7 cartoons. Five Star delivered in 29. No buffoonery at this cartoonery! When clients want speed they damwell get it. Possibly because Five Star's king cartoonist is Howard Swift. Swift, that is! He used to animatedly direct at the Mickey Mousery and the Screen Gemmery before heading this enterprising Com'l Cartoonery.




### "Hollywood Mini-Tours"

Dr. Pepper renews 'Hollywood Mini-Tours' series for 4th year with Five Star producing. Quite the cleverest: 40 ad-films made, the 1949ers will minute-tour in color for theaters, in b&w for TV.



### Sharp-Nosed Suggestions



Boss of Five Star Productions at 6526 Sunset, H'wood, is Harry Wayne McMahan. His 24 years in advertising, 13 in com'l films make him a marked man for TV panels at Coast-wise ad clubs. At the AAAA Pacific Council annual meet Columbus Day at Arrowhead Hot Spring, Mac tore loose his "Dozen Don'ts" on Com'l Films for TV. Requests from other ad-men prompts Five Star to make reprints on this hot topic available. Write for yours. The 12 "Don'ts" are neatly matched with 12 "Do's" to save dollars, make sense.



### Abbreviated Approval

We like one ad-man's comment on McMahan's com'l formula: "It puts a high IQ into ad production for TV, eliminates the NG and insures the OK!" Gad! Five Star's clients have known for the last 10 years that's what we do for U—and PDQ!

## TELEVISION AT A GLANCE

(Continued from Page 2)

**EAST MEETS WEST:** January 12 is the big day when the co-axial cable will join Mid-western and Eastern television. The last link between Philadelphia and Cleveland will be completed by the American Telephone and Telegraph Company on that date. The January 20 presidential inauguration in Washington will probably be the first telecast of the interconnected networks.

**\$1,000,000 TV PLANT:** The Philco Corp. is setting up a television division in Sandusky which will cost over \$1,000,000 and will employ 700 people.

**NEW APPROACH TO PROGRAMMING:** Extemporaneously soap operas are being considered by WOR for its TV station which is expected to begin operation in the spring. The actors would use ideas suggested by the studio audience.

**NO DIRECT TV RELIGIOUS SERVICES:** Direct television pickups from regular church services were ruled out by the Joint Religious Radio Committee. It was felt that moving the church to the studio was only duplicating the church's function.

**FRENCH TELEVISION:** Television Francaise, the only TV station in France, operates on an annual budget of \$11,000. With transmitter atop the Eiffel Tower, the station is located in a large, modern building in Paris specially designed for TV studios. Program fare consists of films and modest studio shows with less than two hours of programming a day. Two studios are in use, one, 100 by 56 feet in size seats 265 spectators. As a departure from anything in the U. S., Television Francaise is building a swimming pool, 40 feet long, 11 feet wide and nine feet deep with an underwater cabinet for shooting TV scenes of below-surface antics.

(Continued on Page 30)



Daily

Delivery ...

95% of

all TV stations ...

In television it's programing that counts. Commanding and holding audience attention, the true measure of programing success.

### ADVERTISING

### EXECUTIVES...


*Don't waste time, get audience reaction the sure way, the easy way, with Film Equities TV films.*


Among our sponsors are: General Foods, Fischer Baking Co., Philco Dealers, R.C.A. Victor Distributors, Leaf Mint Gum and many others. For top drawer video entertainment Film Equities has over 2500 TV films to choose from.

Send for our illustrated film lists

"serving television"

**Film Equities Corp.**  
1600 BROADWAY,  
NEW YORK 19, N. Y. G  
Circle 7-5850-1-2-3-4






## WATCH FOR

# TELEVISER'S

## 1949 PLANNING GUIDE

in the

## DEC. ISSUE



# PEOPLE

## New Personnel:

**KTLA:** Sherman Loudermilk has been named art director.

**WCAU:** Harry T. Ridgley has joined the program staff as a writer-producer; Martin Golden, stage manager of the Germantown (Pa.) Theatre Guild, has been employed as a floor man. Richard Kane, Robert L. Robinson and Harry Bevins have joined the engineering staff.

**WFIL-TV:** Fred Hayward, formerly general manager of Radio Station KWSC, Washington, has been named director of advertising, promotion and public relations.

**CBS-TV:** Lloyd Gross, formerly writer-producer-director and production manager for WBAL, Baltimore, has been appointed to the program staff as an Associate Director. Stanton Miller Osgood, motion picture and theatrical executive has been named Manager of the Film Procurement Division in the Program Department.

**WLW-TV:** Bernie C. Barth, veteran of thirteen years in radio, has joined the production staff.

**ABC-TV:** Mike Freedman, newsreel cameraman, joined Video Recording Dept.

## Promotions:

**WDTV:** Raymond R. Rodgers has been appointed acting chief engineer of the DuMont station in Pittsburgh.

**WPIX:** John Tillman is now chief announcer. Albert T. Knudsen has been named continuity chief in the program department.

**WCAU:** William Wagner has been promoted to a technician in the technical department.

**KFI-TV:** Haan J. Tyler, coordinator of television has been named manager.

**WAAM:** Armand Grant has been appointed Commercial Manager; Clark Reynolds as sales promotion manager, and Herb Cahan as operations manager.

**CBS-TV:** Lawrence Haas, news director of the CBS Shortwave Division for more than five years, has been named coordinator of news.

**WFIL:** William A. Farren, formerly special events director of Radio Station WFIL, has been named program director.

## Miscellaneous:

ROBERT W. YOUNG, formerly of Paris & Peart and Kenyon & Eckhardt, Inc., has joined the Duane Jones Co., Inc. as an art director.

A. H. BROLLY, former WBKB television engineer, has been appointed chief engineer of Television Associates, Inc.

HERBERT S. DAVIS and J. LEE McMAHON have been appointed Vice-Presidents in charge of Public Relations at Market Research & Advertising, Inc.

PAUL L. PALMERTON, assistant to the president of the Western Electric Company, has become Comptroller of the Company's Purchasing and Traffic Division.

EDWARD A. MERRILL, JR., has been appointed manager of Young & Rubicam's San Francisco office.

SAMUEL E. EWING, JR., has been named General Attorney for the RCA Victor Division, Radio Corporation of America.

ALLAN HARVEY has been made vice-president in charge of sales and advertising for the Starrett Television Corporation.

## STATION NOTES

WENR-TV, Chicago, added five and one half hours to their weekly operating schedule beginning on November 12. The station had been operating sixteen and one-half hours weekly since its debut September 17. . . . Citywide reports, as well as communications from points as far as eighty air miles distant, testify to the clarity of the video and audio of WAAM. This Baltimore station operates on Channel 13, the same channel as trouble-plagued WATV in Newark. KLAC-TV, Hollywood and WSPD-TV, Toledo also operate on this, the highest frequency channel now allotted. . . .

**WLWT, Cincinnati** has obtained a Zoomar lens for football and other sporting events . . . **WMAR-TV, Maryland's** first video outlet, celebrated its first anniversary on Navy Day, October 27. . . . Now on the air seven nights weekly. **WBEN-TV, Buffalo** also has afternoon periods five times a week. . . .

WBAL-TV conducted the first daytime TV survey. A telephone poll made during the second week of the station's afternoon programming revealed that 54.4% of the taverns and 15.4% of Baltimore homes had television receivers turned in between 12 Noon and 5 P.M. WBAL-TV is now on the air sixty hours weekly. . . .

KPIX, San Francisco, scheduled to open in December, now has their TV station antenna. The 100 foot five bay, bat-wing tower was hoisted more than 800 feet into the air and dropped, telescope fashion, into the pipe-like base support previously erected atop of the Hotel Mark Hopkins. . . .

# Baltimore Television means WMAR-TV

AS MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington, (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to televiewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by

**THE KATZ AGENCY**  
INCORPORATED

ATLANTA ■ CHICAGO ■ DALLAS  
DETROIT ■ KANSAS CITY ■ LOS ANGELES  
NEW YORK ■ SAN FRANCISCO

# Letters From Our Readers

## Lighting Problems . . .

SIRS:

I would very much like to read an article on TV lighting in one of your future issues. If you have any past issues on lighting please inform me of the volume numbers and whether I will be able to get them from you.

Fred C. Giles,  
Chicago 17, Illinois

(ED: Mr. George Gill, TV lighting expert of Kliegel Brothers, has prepared a series of lighting articles which will appear in the near future. "Lighting the Set", by Paul Adanti (WRGB), appeared in the Sept.-Oct., 1945, issue. Other articles: "CBS Tries New Studio Lighting" (May-June, '47); "How to Obtain Effective Studio Lighting" by Carlton Winckler (Sept.-Oct., '47); "Studio Lighting's Importance to Good Production" (July-Aug. '47).)

## Back Issues . . .

I am writing a thesis on the television industry at the University of Pennsylvania (Wharton Graduate Division) and find your magazine extremely helpful for general interest and for source material.

I use the Lippincott Library of the University of Pennsylvania which has available Volume 5, Numbers 1 through 7, of TELEVISER.

Are there any previous issues and how may they be obtained as well as issues August through November 1948?

George A. Hagerty,  
Philadelphia 3, Pa.

SIRS:

I am at the present time an Instructor in Business Statistics here at Syracuse University, where I am also taking graduate work leading to a Master's Degree in Business Administration. In connection with this work, I am preparing a thesis entitled, "Some Aspects of the Television Problem", which deals primarily with the investment aspects of the industry.

I am interested in securing copies of items which appeared in two editions of your magazine. The first one was mentioned in the January, 1948, publication in connection with the program for the 1st National Television Conference on film costs. It was called, "What About Costs", and was prepared by David Grudembrod and Don McClure. The second one was contained in the March 15, 1948, issue in conjunction with the Television Institute and Industry Trade Show. This discussion was on station operation and was entitled, "Operating Costs vs. Income". If copies of these articles are available, I would appreciate your sending them to me.

I would also appreciate your referring me

to additional articles on *Investment and Operating Costs of Television Stations* as well as the problem of rate setting.

J. Curry Lamar,  
Syracuse University,  
Syracuse, N. Y.

(ED: Back issues may be obtained by writing TELEVISER, 1780 Broadway, New York 19, N. Y.)

## Link . . .

SIRS:

Recently several copies of TELEVISER came into our hands and we were struck with the general format and all-around excellence of the magazine. We are therefore including our check for a year's subscription, believing that your magazine *best* supplies our needs for complete factual information on this new industry that is forging ahead like an automatic chain-reaction.

Seattle's first television station goes on the air Thanksgiving Day (KRSC-TV) and we expect the town to become "television conscious" over night. Be that as it may, we are proud to be identified with the industry here in the northwest corner of the United States, and TELEVISER will certainly be the link to keep us informed on what is happening elsewhere.

Paul J. Thompson,  
Pres. & General Manager,  
Stevens-Thompson Productions Inc.  
Seattle, Washington

(ED: A round of thanks and a deep bow from our editorial staff.)

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## TV's Greatest Election Coverage

How Television Reported America's Most Exciting Election

**T**ELEVIEWERS were treated to the most effective and complete election coverage in history as tele-cameras were hoisted to theater marquees, jammed into newsrooms and wiggled into overcrowded political headquarters. Special tabulation boards, control panels and even transmission systems were built for the occasion; large network studios were converted to newsrooms; and comprehensive films of candidates' lives were put together. The months of preparation paid off handsomely: Many viewers who had planned to retire early, after a quick glance at the TV set, stayed up until 2 A. M. Hooper found that 74.1 per cent of all sets in New York City were in use between 9 and 11 o'clock. The problem of election coverage was attacked in many ways:

### NBC-Television

NBC and Life magazine collaborated, with both organizations providing staff for interviews, resumes and sidelights. For its midwest coverage, NBC presented returns over a seven station network from

Buffalo to St. Louis under sponsorship of RCA Victor. WNBTV stayed on the air for 14½ hours from 9 P.M. to 11 A.M. and got top Hooper rating of 32.3 between the hours of 9 and 11 P.M.

For outdoor mass viewing of election returns, NBC for the first time used an RCA 15-by-20 foot projector-type television receiver in Rockefeller Plaza.

### CBS-Television

CBS Television's election coverage used nine cameras along the Eastern Seaboard from New York to Washington. Columbia's headquarters in New York housed a central switchboard with direct lines to CBS personnel in key points across the country. CBS covered the election for 10 hours and received a Hooper rating of 8.2 for the hours 9 to 11 P.M. Video broadcasts were carried over WCBS-TV, New York; WCAU-TV, Philadelphia; WMAR, Baltimore and WNAC-TV, Boston. Nash Motors sponsored both the radio and television election coverage.

### ABC-Television

ABC Television used seven cameras and two mobile units to bring viewers the graphic pictorial record of election day. To cue television operations to the sound broadcasts, a two-by-eight foot lighted and electrically operated annunciator board was specially designed and built.

The studios used by the network were in constant operation for regular programs right up to election night. And since there wasn't much time to set up equipment, the engineering department prefabricated all equipment to insure a speedy setup for all apparatus. ABC used its new television center on West 66th Street, New York, and 300 persons aided in the network's coverage.

WENR-TV served as origination point for ABC's Midwest coverage. A duplicate TV studio was set up at this station, and blueprints of the master plans for special charts were sent to Chicago before election night. During the telecast, it was estimated that 500 ham sandwiches and 20 gallons of coffee were consumed by personnel.

WJZ-TV remained on the air 10½ hours and got a Hooper rating of 15.0 between 9 and 11 o'clock. Kaiser-Fraser sponsored the election night coverage on ABC's radio network and the Eastern and Mid-Western TV networks.

### DuMont Network

WABD, key outlet for the DuMont Television network, has established what company officials believe is a new record for continuous television programming.

Signing on at 7 A.M. with its recently inaugurated daytime schedule, the station continued through until 7:50 P.M. when election returns were begun. They went through until 4:34 A.M., a total of 21 hours, 34 minutes and 22 second of programming without a break.

The election programs originated from the station's main studio in John Wanamaker's and from both Republican and Democratic headquarters in New York City. At 4:30 in the morning, DuMont's programming crew packed up election materials and moved up to station headquarters at 515 Madison Avenue. At 7 A.M., after only a 2½ hour break, the station was back on the air with the latest election news.

The telecast was done in cooperation with Newsweek magazine.

WTTG, DuMont's outlet in Washington, began election return telecasts at 8

(Continued on Page 13)



Pat Meikle drawing "Wilmer-the Pigeon" (8:30 A.M.)



Maxine Sullivan, Stan Shaw's good luck charm (11 A.M.)



Dennis James, star of "Okay Mother," and Ben Cooper (1 P.M.)

## Dumont's Daytime Television

A Radical Innovation in Television Programming Gets  
Tried Out By A Pioneer Television Station

### By BOB HARRIS

Daytime television is with us. Dr. Allen B. DuMont's New York outlet WABD started their programming at 7:00 A.M. on November first. Besides complicating housewives' lives, it is bound to affect the entire video industry.

Monday through Friday the sunlight sched involves eleven hours per day of additional shows. Use of a live studio is involved on all programs except a half hour teletranscription period. All the more remarkable is the fact that these telecasts originate from DuMont's old studio, measuring only 40' x 22' (two 20' x 22' sets) utilizing but two cameras. This studio on Madison Avenue had not been used since 1945, as evening telecasts have originated from the Wanamaker building since April 15, 1946.

Thirty-nine quarter hour periods had been sold when WABD first hit the morning air. As of this writing, thirteen different sponsors have expressed faith in daytime television by buying time. Biggest deal was the signing of Teldisco, the exclusive distributors of DuMont sets in New Jersey. Thirty-five of their dealers have independently purchased a total of ten hours per week of programs.

Other sponsors are Martin Fabrics Co., Andrea Radio Corp., MacLevy Slenderizing Salons, Atlantic Products Corp.,

Philip Morris & Co., Allied Food Industries, Lou Schneider, Inc., Gotham Distributor, L & P Brown, C-Mail, Sterling Drugs.

As an inducement to take the plunge, sponsors are not charged for talent during the first thirteen weeks. Thus for a fifteen minute show the price would be but \$200, the DuMont's class C time rate.

The visual marathon proceeds as follows:

7:00 *Sign On.*

7:05 *CWT & News* (Clock-Weather-Temperature)—A transparent clock overlaid with a transparency containing weather information is picked up by a flying spot scanner to the accompaniment of recorded music. The unique clock was adapted for TV by James Caddigan, director of programming, DuMont Television Network, who is supervising WABD's daytime activities. Several times a day during this period, one of the studio cameras shoots through the window to actually show views of the weather conditions.

7:15 *Keep Fit With MacLevy*—Setting-up exercises conducted by Bill Burns.

7:30 *CWT & News.*

7:45 *Your School Reporter*—School news and interviews with outstanding students.

8:00 *Camera Headlines—Early Edition*—INS—INP newphotos and bulletins.

8:10 *CWT & News.*

8:30 *DuMont Kindergarten*

Pretty Pat Merkle sketches and keeps the pre-school children happy and out of mother's hair.

9:00 *CWT.*

9:15 *Morning Chapel*—Religious sermons from representatives of different faiths each morning.

9:30 *CWT.*

9:45 *Amanda*—Amanda Randolph sings to her own piano accompaniment, sandwiching in bits of down-to-earth philosophy.

10:00 *Your Television Shopper*—Kathi Norris demonstrates new household appliances and novel ways of lightening the housewives' daily tasks.

10:30 *Friendship Circle*—Ralph Dumke conducts group singing, home audience invited to sing along.

11:00 *Stan Shaw*—Television disk jockey show with the audiences, song writers and live musicians taking part.

12:00 *News—Camera Headlines—Noon Edition.*

12:10 *CWT & Program Notes.*

12:15 *Ted Steele*—Singing, piano playing and conversations with the director all by Mr. Steele.

12:45 *WCT.*

# TV's Outstanding Election Coverage

(Continued from page 11)

1:00 *Okay Mother*—Dennis James, the women's home companion of TV, interviews women of interest for women who are interested.

1:30 *News* — Newspictures and late bulletins.

1:40 *CWT*.

2:00 *Transcriptions*—Film recordings of an evening telecast.

2:30 *The Needle Shop*—Alice Burrows sewing course for the ladies.

2:45 *Spare Room*—Phil Hanna, baritone, sings and spins yarns.

3:00 *Woman's Club*—Irene Murphy, hostess of the show, brings to the video screen a round-up of news and personalities of women's clubs.

3:15 *Vincent Lopez*—Plays piano and greets guests from the world of music.

3:30 *CWT*.

3:45 *Society Page*—Colorful personalities are rounded up by Charles Trantum to bring the flavor and excitement of the city to the TV screen.

4:00 . . . *And Everything Nice*—The ladies are shown how to get "everything nice" into their wardrobe and still stay friendly with the hubby by Maxine Barrett.

4:15 *CWT & News*.

4:30 *Inside Photoplay*—Spot and feature news about motion pictures and movie stars, starring Wendy Barrie as mistress of ceremonies.

5:00 *CWT*.

5:45 *Children's Records* — Strictly audio.

WHNC-TV, New Haven, is now receiving ten hours per week of this daytime sched via direct relay. Other stations are reported interested in its network possibilities.

In an effort to stimulate audience interest in its new daytime telecasting venture DuMont has announced an \$1800 contest. Contestants are asked to complete in 25 words or less the sentence: "I like daytime television because . . . ." A great many stations and ad agencies are wondering about that question too.

P.M. and continued until 4:32 A.M. with studio programs, remote pickups from the editorial offices of the Washington *Time-Herald* and feeds from WABD.

## WPIX, New York

New York's only newspaper television station, WPIX, coordinated its activities with the N. Y. News whose bulletins were dove-tailed to the station's reports. WPIX covered the election returns for 8 hours and 22 minutes and got a Hooper rating of 5.0. The show was sponsored by Ehler's coffee.

## Paramount Theatre, N. Y.

Paramount's movie screen carried election results at various intervals utilizing WPIX coverage. A last minute line procured from the telephone company made the planned double microwave hop from political headquarters unnecessary. Although a line was used from WPIX to the Paramount theater, the latter's televising of lobby interviews was microwaved to WPIX.

As events were broadcast by WPIX, they were film recorded in the projection booth of the Paramount theater and edited selections shown on the movie screen. The pictures were clear, close-ups being exceptionally sharp. If the offering hadn't been announced as television, the picture quality couldn't be detected as other than regular newsreel film. Election returns turned an expected night of poor theater business into a successful evening, with the theater at full capacity. It was the theater's first televised feature to be given advance public announcement.

A Paramount tele-camera was mounted on the marquee of the theater to catch Times Square reactions to returns.

## WCAU-TV, Phila.

Three cameras were moved into the Philadelphia *Bulletin* to bring viewers local and state reports every half hour. The station also took the CBS television network programs. Both network and local programs were under the sponsorship of Nash.

WCAU-TV used its life-size television receiver to show its programs to the public, with the receiver located on the second floor of its studios on Chestnut Street. The set was a six-by-eight foot RCA rear projection model.

## WMAR-TV, Baltimore

This Baltimore station handled election night telecasts from the newsrooms of *The Sun* and *The Evening Sun*. One program presented scenes taken during the day by eight video cameramen who covered the polling places throughout the city. Local programs were correlated with the CBS national television coverage.

## WNAC-TV, Boston

The entire staff and facilities of the Yankee Network News Service were on hand election night at WNAC-TV in Boston to provide latest information for televiewers. Aside from local reports, programs were relayed from CBS in New York City. Nash-Kelvinator sponsored.

## WBZ-TV, Boston

Highlights of the NBC-Life coverage were telecast over WBZ-TV, and local results were also seen over the Westinghouse station in Boston. In this presentation, WBZ-TV teamed up with the Boston *Post*.

## WLWT, Cincinnati

A special "Election Returns Party" was televised over WLWT. Programs originated from Cincinnati's Clifton Heights studios and from the Board of Elections offices.

## WNBQ, Chicago

The first live programming by station WNBQ was presented election night when the NBC Chicago television unit supplemented the Midwestern network's election night coverage.

## KTLA, Los Angeles

Paramount's West Coast Television Station, KTLA, presented complete election news with two remote locations and the use of two studios. Fourteen television cameras were used.

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# Unauthorized Uses of Television Broadcasts

What Are the Legal Precedents Indicating Telecasters' Rights in Restraining Public Places in Use of Telecasts? An Interesting Discussion of A Vital Matter.

By DAVID M. SOLINGER\*

NEW industries create new legal problems, and television is no exception. Television broadcasting stations and networks have endeavored to limit and restrict the use of their programs. Each day they go on the air and sign off with an announcement which, if legally enforceable, would bar many present and potential television users.

The National Broadcasting Company stations announce that their programs "may not be used for any purpose except exhibition at the time of their broadcast on receivers of the type ordinarily used for home reception in places where no admission, cover or mechanical operating charges are made."

The Columbia Broadcasting System stations announce that their programs "are intended primarily for home reception and other use may not be made without permission from the Columbia Broadcasting System."

Obviously, televisers do not believe that the air is free and that strangers may capitalize on their efforts and investment. To what extent, then, may they prevent unauthorized uses of their programs?

Typical of the problems which flow from the desire of the telecaster to control pick-ups of his programs are these: May a tavern pick up a television program for the entertainment of its customers without authorization from those who originate the telecast? May a hotel furnish television to its guests in private rooms rented, perhaps, at a premium, or in its public halls, without the consent of the telecasters?

## Motion Picture Theatres

May a motion picture theatre entertain its patrons by making television programs available, either on its regular motion picture screen or elsewhere in the theatre,

*\*Reprinted with permission of the author and the Columbia Law Review (September, 1948).*

without authority? May an unauthorized motion picture be made from a television performance; and may such motion picture be exhibited without the consent of the originator of the telecast?

May one hire a hall and exhibit a television program to a paying or other audience without a license to do so? Does the nature of the material televised—as distinguished from who picks it up without authority—make any difference, i.e., will the courts reach a different result if the program material is a news event rather than a non-news event, or copyrighted rather than non-copyrighted material?

Irrespective of the nature of the material televised—will a court recognize a property right in the sum total of all the elements which, compounded, comprise a television performance? Will the result depend to any extent upon who brings the action: the promoter; the participants; the broadcasting company whose television facilities are used; the commercial

sponsor who purchases the facilities to promote the sale of his product; or the purchaser of motion picture, newsreel, broadcasting or other rights; or some combination of the foregoing?

Will the result depend on where the event takes place, e.g., on public or private property? Will the result be influenced by whether the person who picks up the telecast without permission profits thereby, directly or indirectly? To date, there has been only one series of court tests of any of these problems.

## Louis-Walcott Fight

On the eve of the recent Louis-Walcott championship fight in New York City, the promoters, the fighters, the broadcasting stations, and the commercial sponsor joined in a series of suits to enjoin a motion picture theatre operator and a hotel owner in Philadelphia, a ballroom operator in New York, and a ballroom operator in Boston from picking up a telecast of the fight. In each instance a temporary injunction was granted. Al-

## Is It Legal? . . .



Audience Watching a Football Game in a Public Bar. Whether Sports Events May Be Restricted from Public Showings is Subject of Heated Legal Discussion.

though the results may have been salutary, the extent to which these cases may yet be relied upon as precedent is dubious.

### Established Legal Principles

An analysis of established legal principles and their judicious application to the new fact situations presented suggest solutions to the problems under discussion. Traditionally, the plaintiff must carry the burden of showing that he has a property right which has been infringed. If the nature of the televised material is such that it can qualify for protection under the copyright law, the plaintiff can establish that he has such a property right. Even without recourse to the statute, if there is a common law copyright or some other absolute property right in the material televised, the plaintiff is on firm ground. But where the televised material is of a kind in which no absolute property right is recognized—e.g., a news event—the plaintiff encounters difficulty in establishing his case, and his prayer for relief fails unless the court finds a substitute for an absolute property right. Such a substitute may be the kind of quasi-property right found by the United States Supreme Court in collocated news in the historic *International News Service v. Associated Press* case. Whether the doctrine of that case must be limited to its own particular facts, or may be applied generally, has been the subject of controversy for thirty years.

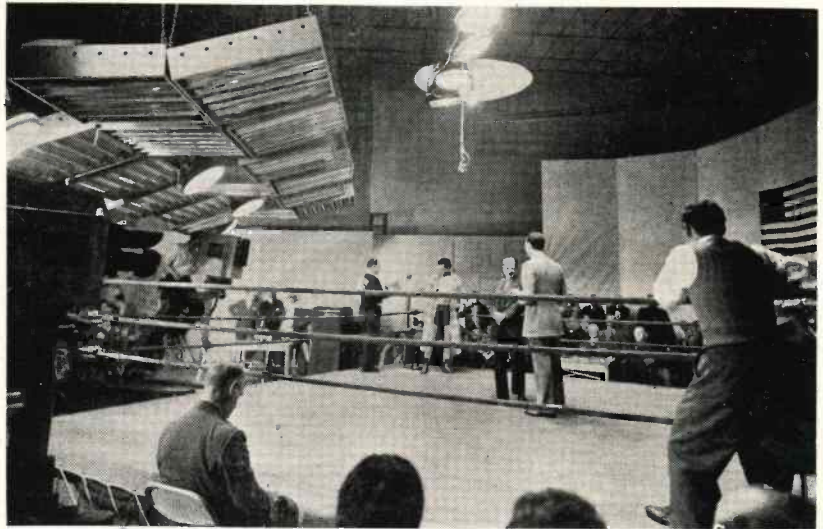
## 1. ABSOLUTE PROPERTY RIGHTS

### (a) Statutory Copyright

As a result of a series of cases dealing with radio broadcasts, there is no longer any doubt that the reception of a television program containing a copyrighted musical composition by a tavern, hotel, restaurant, private auditorium or motion picture theatre, is a "public performance for profit." In *Byck v. Jewell-LaSalle Realty Co.*, the United States Supreme Court established the doctrine of "second user," i.e., that a radio broadcast or phonograph recording, heard publicly, constitutes a performance by the person in whose establishment it is heard.

In an earlier case, *Herbert v. The Shanley Co.*, the court held that music played for the purpose of attracting patronage constituted a performance for profit even though no admission or other charge was made for the privilege of hearing it. Under the copyright law, such a public performance for profit, made

### One Solution to Problem . . .



CBS Staged Boxing Shows In Its Studios, Giving The Network A Strong Property Right To Its Telecasts.

without a license from the copyright owner of the musical composition, may be enjoined.

### (b) Common Law Copyright

When a television program contains original literary material which has not been copyrighted under the statute, the creator of the material still has a sufficient property right in his literary property under common law copyright arbitrarily to withhold from others the right to use it. Such a common law copyright has been recognized in photographs, paintings, songs, plays and motion pictures. The creator's right to enjoin infringement of common law copyright is substantially the same as his right under statutory copyright, provided only that he has not lost his common law copyright as a result of publication.

By analogy to dramatic works, performance of a radio script and performance of a motion picture have both been held not to constitute a publication which would deprive the creator of his common law copyright. Consequently, the broadcast of a television program containing original literary material should not destroy the common law copyright in the material. Since, under the copyright law, making a radio program available to the public is a performance by the owner of the radio set, exhibiting a television program must have the same effect. An owner of a television receiver, by performing

a program in a tavern, hotel, restaurant, private auditorium or motion picture theatre, has thereby infringed on the common law copyright of the creator of an original literary property in the program to the same degree as he would have infringed had he reproduced the material on his own stage with his own live cast.

### Restraining Unauthorized Use

Whether the result be obtained by application of rights derived from statutory or common law copyright, there should be no difficulty in restraining the unauthorized use of many television programs. Dramatic material, speeches and commercials, all of which are normally broadcast from written scripts, may be copyrighted in advance of broadcast. Many television programs are broadcast from films rather than "live"; and these, too, may be copyrighted before they are performed over the air. The literary material in more impromptu programs will receive the protection of common law copyright. It is only when a program consists solely of live material in the public domain, or of a news event, that it becomes somewhat more difficult to find an absolute property right upon which to base an action to restrain its unauthorized use.

*(Additional discussion of the legal problems will be published in the next issue).*



# Basic Trends In Program Development

Great Strides in Television Program Development During Last Four Years Is Described By a Leading CBS-TV Program Executive.

By **WORTHINGTON C. MINER**

*CBS-TV Manager of Program Development*

IT should be apparent to anyone who has watched television closely over the last four years, that great strides in program developments have been made. What is more important is to analyze the basic trends in program production, which hold out a promise of what may be expected in the future.

Four years ago, the current cliché was to lay the entire blame for the slow development of the television industry at the door of program quality. The momentum has, to a certain extent, carried over into the present scene, ignoring two vastly important changes which have occurred:

1. Technical improvement in pick-up equipment and home reception;
2. Improvement in television production.

The outstanding characteristic that distinguishes television from radio, or motion pictures, or stage, is its capacity to report. By the greatest misfortune, however, equipment for the pick-up of studio programs was developed in advance of adequate mobile facilities. For many years, therefore, broadcasters were forced to turn out a program schedule under the most difficult conditions and without the incentive and imagination, deriving from observation of the medium in its most effective natural use. This was but one of the many reasons why the public for a considerable period of time remained apathetic toward television.

## Remote Pick-ups

With the delivery of adequate mobile equipment, this picture changed rapidly. To those of us, who have been close to the industry, this change came as no surprise. We were fully prepared for the fact that the first major impact of television on the public would stem from one or more outstanding reportorial assignments. We were prepared for the fact that sports would be the first type of program that would excite popular approval. None of us was, therefore, shocked to discover that the coverage of

major sporting events, that pool broadcasts of Joint Sessions of Congress, addresses from the White House, the National Conventions, etc., would evoke a constantly increasing public interest.

This was the first trend—and the major trend on the program side of the industry from 1945 to very recent date. Throughout the early postwar years, heavy accent was placed upon reportorial assignments; there was an attendant decrease in the importance attached to studio production. It is important to realize, however, that within a brief period of time television developed a mature quality as a reporter, which allowed it to compete on a favorable basis with the more established media. It is interesting, for example, to ask a carping critic of television programs, whether the television coverage of the conventions was in his mind less mature than the coverage by radio, or by the newsreels. The same question might also be asked regarding television coverage of sporting events, of the U.N., of Joint Sessions of Congress, etc.

## Maturity

It might even be interesting to ask him to compare the maturity of television production of the "Missus Goes a' Shopping" with the radio production of the same basic program. Similarly, "To the Queen's Taste" with Mrs. Lucas, appears to be quite as adult in its presentation as any radio program covering the art of cooking. For some time, it appears to me that television has developed a recognizable maturity in its operations on the reporting level.

Many months ago, however, it became evident that this type of production would not, of its own, supply an answer to public demand. There is a great difference between the mature production of an individual program and the mature production of a balanced weekly schedule. To meet this latter obligation, there has been a marked trend in the last few months toward the production of a better grade of studio programs. The rapidity with which the quality of these productions has improved is, in large measure, due to what we have learned about the use of television as a reporter during the last

three years. "Toast of the Town" with Ed Sullivan (parenthetically it heads the Hooper and Pulse ratings for August) would scarcely have been imagined in its present format had it not been for our experience in reporting variety entertainment on remote assignments over the last two years. "What It's Worth" was a radio program originally; it was adapted by us to studio production for television. In my opinion, it is quite as adult a production under present conditions as it was in its radio version. Already, therefore, we see the signs of considerable improvement in studio production of certain types of programs.

The significant trend of the moment is toward the development of programs with more body and more meat, programs that shall be produced as television and not solely borrowed from either the theatre, pictures, or radio. It is my belief that within the next year we will witness the emergence of a new style of approach to the dramatic program—an approach that will be distinctively television—in preparation of script, directorial line, staging, etc.

These are the basic trends which have characterized television's growth in the last four years. Out of the use of television as a reporter, we have graduated to the exploring of television in its wider potentials. It is in the studio that the accent will be laid in the ensuing months; it is here that the greatest changes may be anticipated. It is on our capacity successfully to create a well-rounded program schedule that our survival as broadcasters will depend.

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A Familiar Sight on Tuesday Night—Texaco Star Theater.

## "Texaco Star Theater" Adds More Writers, New Techniques

By Thomas A. Gaines

**W**HAT was there about Sid Caesar's gangster act that was so convincing on the Texaco Star Theater a few weeks ago? It seemed to have a little extra touch of mood that most television shows lack. The answer is that for one of the first times on TV, effect lighting was being used successfully.

Hired by the Kudner Agency (not NBC over which the program is aired), Arthur Knorr has applied theatre techniques to video with startling results. Rather than accept flat lighting as the safest type of illumination, he varies lighting effects not only for each act but every mood of an individual act.

This is especially effective for a dance team which has constantly changing moods. There is more than just bringing the precise timing of light changes from the theatre that makes Knorr's approach effective. It is the concept that while theatre requires brightness and color in its lighting, TV must rely entirely on quality of illumination. Thus for Caesar's gangster bit, Knorr employed spots and angle lighting providing the sinister

mood which proved so effective. In short, he has brought theatre lighting into television.

But what Knorr believes could be the optimum in TV lighting is a standard theatre lighting control board. From this central source, spots, foots and banks could be controlled separately and the maximum effect achieved.

All the talent for the Texaco Star Theatre is bought by Harry Kalshime of the William Morris Agency. Talent is secured from all of the talent agencies, and although William Morris provides some, the latter does not get the usual talent commission since it is considered a package agency rather than a talent agency in this case.

### **Enlarged Staff**

When the show first started, there was virtually no staff working on it. Now, however, it has expanded considerably. For example, no writers were employed originally, but now there are four turning out a script. The reason for this increase is twofold. First, Milton Berle, the star of the show, used up most of his routines since one hour of different jokes each week is extremely gag-consuming. Second, the increasing popularity of the

Texaco Star Theatre demanded a high standard of showmanship with no let-downs along the way. Lyricists were hired to turn out a special song for Berle every couple of weeks.

The Texaco show has recently received top Hoopering on TV. Stations have been building Sunday as the big programming night. Since the Star Theatre is televised Tuesday evenings, this partially explains why it took so long to get first place on Hooper's list.

In order to tie scenery to the act that is working, Arthur Knorr has done away as much as possible with neutral backgrounds. He has made an effort to design new flaps for each act that seems to require it. Occasionally when Berle does a take-off on a previous act, it is possible to repeat some of the earlier scenery.

### **Smooth Timing**

The smooth timing which is peculiar to the Texaco Star Theater as a TV show is the result of two facts. First, Berle is one of the most flexible actors in any medium and willing to sacrifice a late gag for the good of the show. Knorr has worked with Berle for many years (which aids coordination). Second, Ed Cashman, a precise timer who came over from radio, checks and double checks so that at any place during the program he knows whether they are ahead or behind. He, therefore, can cut or add where he wants to and not just chop off the end of the program.

### **Drawbacks**

The use of a slightly converted radio studio has certain drawbacks which could easily be ironed out by moving into a regular theatre (such as the Palace): The orchestra could remain in the pit instead of the present awkward arrangement of putting it on the side. The floor surface of the radio studio is not always the most desirable for certain dancers. The radio studio has no place to bolt rigging. Curtain close-ins are not satisfactory. In the present arrangement, the control room is placed backstage so that the director does not directly see stage action. He must view everything through the monitor tubes thereby missing unexpected events worth picking up on another part of the stage.

How do we know the Texaco Star Theatre is a thing to be reckoned with. Why, the heretofore telethargic Hollywood people who come a-visitin' New York demand to see this show before they do anything else.

# Programming A Woman's Interest Television Show



Lois Wilson, silent screen star, talks over old times with Gloria Swanson on the "Swanson Hour"

## Considerations In Planning a 60-minute Woman's Feature, Divided in Four Different Fifteen-minute Segments.

By Dick Rose

Director, "The Gloria Swanson Hour",  
WPIX

IN planning a television show designed to appeal to women a great many factors must be considered. Time of presentation, length of program, program personalities and the subjects treated on the program are of major importance. In addition, and equally important, is the need to put together a program which will have a pace, an even continuity and, believe it or not, logic. Despite the firm masculine belief that "the little woman" is the least logical of women, countless surveys and much practical experience prove that women are not satisfied with glitter alone. They require a simple and straight forward exposition of the facts. In television this means that a smart, slick production must be founded upon very solid bedrock.

When "The Gloria Swanson Hour" was first projected, it was the decision of WPIX to provide a program which would have a sturdy, factual frame-

work around which we could build a structure containing the elements of entertainment, glamour and, to use a much overworked word, sophistication.

All of this was easy enough to lay out in the conference room. Putting it into actual operation was another job. In the first place, "The Gloria Swanson Hour" was exactly that—a program of sixty minutes length. Filling that solid hour along the lines of our planning

### Four Segments

At the outset it was decided to break the hour down into four fifteen minute segments. Briefly each of these segments is devoted to the exposition of a subject of interest to women. Thus we have "Glamour On A Budget", a timely, lively presentation of smart wearables, inexpensively priced. The next segment is "Chef's Holiday" which presents, each week a famous chef from a famous restaurant. The "television chef of the week" prepares one of his recipes, explaining and discussing with Miss Swanson the food as it moves from raw ingredients to finished dish.

Although these dishes represent the glamour and glitter of Manhattan's celebrity haunts they are carefully chosen so that the homemaker in the viewing audience may reproduce them on her own menus. The audience is invited to write in for the recipe.

"Design For Living" is the next segment of the hour. This third phase of the program concerns itself with modern living and may present anything from a lively discussion of antique silver to the planning of a room, complete with miniature sets and furniture.

Finally "The Gloria Swanson Hour" moves on to "Fashion Trends" which is a style show staged by leading fashion designers. Here we present such names as Paula Stout, Dache, Monte Sano and others who show the cream of their collections. This is definitely glamour and high style and the unusual technical effects achieved in this segment have done much to make it one of the great fashion features in television.

In late September, "The Gloria Swanson Hour" moved from a 4 pm spot to the hour between eight and nine on Thursday nights. This created something of a problem, for Miss Swanson and her cast would not be playing to an audience composed largely of women. While we still feel that this program is primarily concerned with the women's angle it is obvious that many men will be televiewing during the evening hour and we must broaden the scope of the show to hold their interest.

### Live and Film

To achieve this we have worked out a livelier pattern of entertainment. Guest celebrities who appear with Miss Swanson are selected from the entertainment world. Portions of Miss Swanson's silent films are shown; the Esquire "Bold Look" was the subject of a "Fashion Trend" segment and "Chef's Holiday" we've discovered appeals to men as well as women.

From the point of sponsorship the breakdown of "The Gloria Swanson Hour" gives the sales department of WPIX an opportunity to present, to prospective sponsors, a variety of program ideas. Currently A.S. Beck Fifth Avenue shoes has sponsored "Glamour On A Budget" and is now enjoying their second thirteen weeks of this presentation.

# PROGRAM SUMMARIES

## PROGRAMS — PRESENT OR COMING — ON THE NATION'S LEADING STATIONS . . .

**TELEVISION EXAMINER (Public Service):** Sustaining: KTSL, Los Angeles. Televised: alternate Saturdays. Format: A panel of noted guest experts put a current issue on trial. A courtroom technique is utilized.

**THE DU MONT KINDERGARTEN (Children's program):** Sustaining: WABD, New York. Televised: Monday through Fridays, 8:30 to 9 A.M. Format: Pat Meikle enchants children of pre-school age with her drawings of Wilmer the Pigeon, Tootsie the Turtle, Mike the milkman's horse and other characters.

**SWANEE RIVER BOYS WITH BOB SHREVE (Musical):** Sponsor: Schoenling Brewing Co. Agency: Ritt's Advertising Agency. Televised: Tuesdays 8:30 to 8:45 P.M., Thursdays 8:45 to 9 P.M., WLWT, Cincinnati. Format: Bob Shreve, tenor, with the Swanee River Boys as background, sings wide range of popular numbers and ballads.

**PICTURE THIS (Cartoons):** Sponsor: Vick Chemical Co. Agency: Morse International, Inc. Televised: Wednesdays, 8:20 to 8:30 P.M., NBC Network. Format: Wendy Barrie, as mistress of ceremonies, has as her guest each week, a leading cartoonist who draws cartoons to fit ideas and captions submitted by members of the television audience. The cartoons will be autographed and sent to the viewers who suggested them.

**STORY BOOK GIRL (Children's program):** Sustaining: WRGB, Schenectady. Televised: Mondays 5:15 P.M. Format: "Tommy" Atkins tells a group of small children seated beside her a fairy story of a princess, an ugly king and a prince charming. As she tells the tale, other children at blackboards interpret their ideas of what the characters look like. Special Aspects: Children at home are also asked to draw pictures of the fairy tale people and send them to the station. The three who make the best pictures are invited to the following week's show.

**SALUTE TO INDUSTRY (Public Service):** Sponsor: Marine National Bank of Milwaukee. Agency: Cramer-Krasselt Co. Televised: Wednesdays 9 to 9:30 P.M. WTMJ-TV, Milwaukee. Format: A different industrial organization is featured each week, showing the work of the industry, people engaged in it and the products it contributes. Vocalists and other talent from the industries along with some films will be seen.

**FASHIONS FOR TEENS (Comedy Style Show):** Sponsor: Mary Lewis, Inc. Agency: Flint Advertising Associates. Televised: Tuesdays, 5:40 to 5:45 P.M. WPIX, New York. Format: Patty Painter's diary brings out her problems and adventures among the young set. Fashions are modeled in comic episodes which also feature Mary

Ellen Munro as Patty's side-kick. Director: Dick Rose.

**CHILD CARE (Public Service) Sponsor:** Sanitary Diaper Service. Agency: Miller Advertising Agency. Televised: Mondays, 5:30 to 5:45 P.M. WPIX, New York. Format: An eminent specialist will present the latest findings on the proper care of children, and questions submitted by the audience will be answered by demonstration. Diets, feeding, clothing, sanitary safeguards, toys, play time periods and exercise, and other subjects of interest to expectant mothers and parents of children through the age of 4½ years will be covered in the new series. Director: Edward Stasheff.

**WRITE YOUR WAY (Handwriting Analysis):** Sponsor: Esterbrook Pen Co. Agency: Aitkin-Kynett. Televised: Thursdays. WPTZ, Philadelphia. Format: Dorothy Sara analyzes the handwriting of prominent Philadelphians who submit samples of their penmanship to the expert. The latter explains to the television audience how she makes her deductions from the samples shown. Producer: Jack Creamer. Director: Dan Lounsbury.

**VANITY FAIR (Discussion and Demonstration):** Sustaining: CBS Network. Televised: Tuesdays and Thursdays, 1 to 1:30 P.M. Format: Subjects from soup to nuts are presented by guest authorities and Dorothy Doan as editor of this video

magazine. Aside from subjects such as the impact of comic strips on children, the program will have a homemaking display.

**CHILD'S WORLD (Children's Discussion):** Sustaining: ABC Network. Televised: Mondays, 8-8:15 P.M. Format: A group of five boys and girls gather around Helen Parkhurst to discuss problems of concern to children and their parents. The children are drawn from all types of home and school environment, and they meet Miss Parkhurst for the first time only five minutes before they go on the air.

**THE FASHION STORY (Fashion Drama):** Sponsor: Dan River Textile Mills, Conmar Zippers, David Crystal Dresses, Elizabeth Ames perfume atomizers and Juilliard Fabrics. Televised: Thursdays 8 to 8:30 P.M. ABC Network. Format: This fashion show combines dramatic sketches with style promotion thus eliminating the device of off-stage commentary. A self-contained dramatic piece based on the adventures of Marilyn Day, the program exhibits timely fashions in formal, informal and sports wear for both men and women. It is presented in collaboration with John Nasht Associates. Director: Howard Cordery. Writer: Rosemary Roth.

**ON TRIAL (Public Service):** Sustaining: ABC Network. Televised: Mondays 8 to 8:30 P.M. Format: Issues are put on trial in an extemporaneous court format. The Association of the Bar of the City of New York is cooperating with ABC in presenting the series. This program will experiment in adapting television to sound only. The audio version will be heard on AM at a later hour the same evening.

(Continued on Page 30)

## RUSS MORGAN FINALE



Russ Morgan tooted his trombone for the last time Sunday, Nov. 21, on "Welcome Aboard" as he left on tour. The Admiral Corp. program 7:30 to P.M. will have Vincent Lopez as replacement on the NBC Eastern TV Network.

# Measuring The Television Audience

• C. E. Hooper and Pulse, Inc., Radio's Chief Audience Response Measurers,  
Turn Their Guns on Television to Supply Much Needed Information

By C. E. HOOPER

On January 9, 1948 we announced the launching of continuous television audience measurements. In the September 15, 1948, Hooperatings Hi-Lights we published the following item:

"Television accounted for 11.3%, radio 88.7% of the broadcast audiences to all evening programs in New York City for July and August, 1948.

"Continuous audits of this relationship are being made by us in all cities scheduled for Teleratings. Television's share of the audience will be reported in the Station Listening Index released monthly to "City Hooperatings" subscribers in all cities where a television station receives 1.0% or more of the audience either daytime or evening.

"This procedure became effective with the July-August, 1948 "Station Listening Index" Report for New York City. In this Report four stations had a share of Audience of more than 1.0%. They were WABD; WCBS-TV; WNBT; and WPIX. No TV station secured a Share of Audience of 1.0% in the daytime."

In the time between these two announcements television has exhibited some very healthy growing pains, many of which resemble those experienced by radio in its earlier development.

But just as television has profited from the experiences of radio and thus avoided many of its problems, so have we in measuring the size of the television audience. This fact I stated nearly two years ago in TELEVISER, Nov.-Dec., 1946, when I said:

"Retooling for television is necessary on the part of the audience measurer, but in a lesser degree than in any other phase of television activity.

"He can look to his radio experience as a guide, although eyes have been added to the ears which serve to receive radio. However, as far as

audience size measurements (Hooperatings) are concerned (and in a large measure even in the field of qualitative analysis of audience behavior) the revolutionary changes you would expect in the audience measurement operation for television already are accomplished facts . . ."

I re-emphasized this fact in a talk early this summer for the Academy of Television Arts and Science of Los Angeles.

This basic method of audience measurement pioneered and developed by radio and to which television is falling heir is the telephone coincidental.

It has been, and is, radio's source of low cost, frequent reports of comparative program popularity, sponsor identification and details on the number, sex and age of listeners. To retool this method for television has involved the following:

In radio audience measurement we say:

- I. Were you listening to the radio just now?
- II. To what program?
- III. Over what station?
- IV. What is advertised?
- V. How many men, women and children are listening?

In television measurement we say:

- I. Were you looking at or listening to a broadcast just now?
- II. To what program?
- III. Over what station?
- IV. What is advertised?
- V. How many men, women and children are looking? or listening?

Three words are added, two substituted.

Out of the above we can get a figure on the size of a television program audience which is directly comparable with the Hooperatings on a radio program.

In the case of radio the techniques of human engineering, that is, the study of audience behaviour, lagged far behind electronic engineering, programming, and economics. In television it has already

long since been reversed. Audience researchers have marched arm-in-arm with the engineer in the advance of television.

As a result, television is starting out with a conviction arrived at by and in radio—the hard way. Television is starting out convinced that an impressive Board of Directors, affiliation with powerful or influential local interests, big, beautiful, expensive modern studios, publicity, and advertising (while all helpful) dim in importance. The program's the thing and the size and reaction of the audience which voluntarily assembles is the gauge of program merit.

In our February Telerating report we rated a total of six hours of evening broadcast time, covering 26 programs on three stations.

Our August Teleratings cover five stations and has an increase of 300% in time covered, 450% in programs.

## Early High Ratings

In television as in radio, the first ratings were higher. Amateur Hour on WABD, with a 46.8, topped the First Report. This 46.8 had not been equalled by a radio Hooperating of any regularly scheduled commercially sponsored network radio program since February, 1936, when Major Bowes, also with an amateur program after which the television program was patterned, hung up a high of 46.9.

Looking at the 1936 records one sees that Major Bowes had no sponsored network competition. As network programming developed, additional networks appeared on the scene and competition became more keen, radio rating leveled off from the early highs.

Television is apparently following much the same pattern. The August Teleratings lists Toast of the Town first with a 37.1.

This levelling off is a healthy sign. It indicates competition for the viewer's interest.

# Pulse Reports on Its First TV Year

By Sidney Roslow, Director  
The Pulse, Inc.

**P**ULSE television research in New York was successfully established in 1948. Beginning rather modestly in January of this year, and using the regular monthly radio surveys in the New York Metropolitan area as a jumping off place, experimental Pulse Telereports were issued. These listed the favorite programs of television families, broke down the television families by telephone and socio-economic status and included an estimate of the number of television sets in the 10 county area. These estimates, based on the Pulse radio survey of 8400 personal interviews, have been continued to the present and are shown in the following table:

# of Television Families in 10 County New York Metropolitan Area	As of First Week in
39000	January
62000	February
81000	March
100000	April
124000	May
159000	June
194000	July
214000	August

In April of this year, the first Pulse radio and television report was issued. The method adopts the personal interview roster technique, developed and used successfully in the study of radio audiences. The report covered the period from 12 Noon to 12 Midnight for the seven days of the week. Pulse surveyors conduct the interviewing for this 12 hour period on the following day between 4 and 9 P.M., thus holding the not-at-home bias to a minimum and insuring the execution of the interview when homes have the highest intensity of occupancy.

The sample is a random selection of clusters of television families drawn from the Pulse master file. The names and addresses on this card file are representative cross section of television families in the 10 County area. They have been accumulated in the past year and a half by Pulse interviewers in the course of conducting the regular monthly radio surveys and all other house to house surveys executed by the company. This file continues to grow each month with the addition of new television families interviewed in connection with the radio survey.

The 1050 television families interviewed in the course of the week yield information for 50,400 quarter hour reports. In other words, 50,400 coincidental visits would be required to obtain this amount of data. Ratings are shown by quarter hours for the individual days of the week both for the television stations and the more popular radio stations in the area. A sample quarter hour, taken from the August, 1948 report covering Thursday at 9:15 P.M., is shown in the following table:

	% of Homes	9:15
WABD	*	
WATV	6.0	Quizzing the News
WCBS-TV	9.0	Film Shorts
WNBT	27.0	Boxing
WPIX	6.0	Film-Broadway Unlimited

The size of audience is reported as a percentage, "% of Homes". This figure is the rating of the audience to the station as the percentage of all television homes interviewed. Both television viewing and radio listening in the television home is measured. The television stations are listed first and are then followed by the radio stations.

## FINDINGS:

Middle and lower income classes own over 40% of the television sets. Averaging the results from the five monthly telereports, April-August, 1948, television set owners are distributed among the four socio-economic groups in the following manner:

	TV Owners	Families
	%	%
A (Prosperous)	18	6
B (Upper Middle)	39	24
C (Lower Middle)	36	40
D (Poor)	7	30

This may be compared with the socio-economic status of all radio families in the 10 county area to show the upper class appeal of television. Nevertheless the high proportion of C and D families owning sets is significant as a rebuttal to those who claim television to be the rich man's toy. Ease of installment purchase has probably been an inducement for poorer homes, including non-telephone homes (13%) to purchase television.

It is difficult to generalize about television trends at present. The prime difficulties are the lack of stability in programming and amount of time devoted to

telecasts plus the addition of new stations in this area. However, all Pulse television surveys point out the extremely high usage of TV sets. TV viewing can almost be summarized as follows: If a station is telecasting, and someone is at home, it appears that the set is on. Television Sets-in-Use in TV homes for a fairly typical hour (Wednesday, 8-9 P.M., August 1948) are much higher than total Sets-in-Use in radio homes.

	TV Sets-in-Use in TV Homes %	TOTAL Sets-in-Use in Radio Homes %
8:00 PM	43.0	33.3
8:15	47.0	34.3
8:30	49.0	40.3
8:45	56.0	38.7

Total TV Sets-in-Use of 60% are fairly common (a peak of 72% was achieved in July) whereas Total Sets-in-Use in radio families of more than 50% is quite unusual. Also top rating evening radio shows enjoy audience ratings in television homes which are only about 1/4 to 1/2 as large as they are in all radio homes. In the May 1948 radio and television reports the following comparisons of evening radio shows can be found:

	% Radio Homes	% TV Homes
Lux Theatre	25.3	11.0
Jack Benny	24.7	10.0
Walter Winchell	20.3	9.0
Fitch Bandwagon	17.3	6.0

In this case, the number of TV stations on the air, as well as the variety of programs offered, has a direct effect on the amount of listening to radio in TV homes.

## SPORTS

Visual sports programs occupy the largest number of quarter hours of telecasting with feature films a rather distant second (28% and 17%, respectively). However, drama shows receive the highest average rating of all program types. In August of 1948, the 10 quarter hours of drama programs received an average rating of 23.6%; night baseball was second with 17.9% and comedy-variety followed with 16.8%.

Pulse television service was introduced in Philadelphia in September. The survey will be issued monthly, and will report the size of all the television and radio station audiences by quarter hours for each day of the week, from 12 Noon to 12 Midnight. The survey will be based upon a total of 700 TV families, personally visited and interviewed each month.

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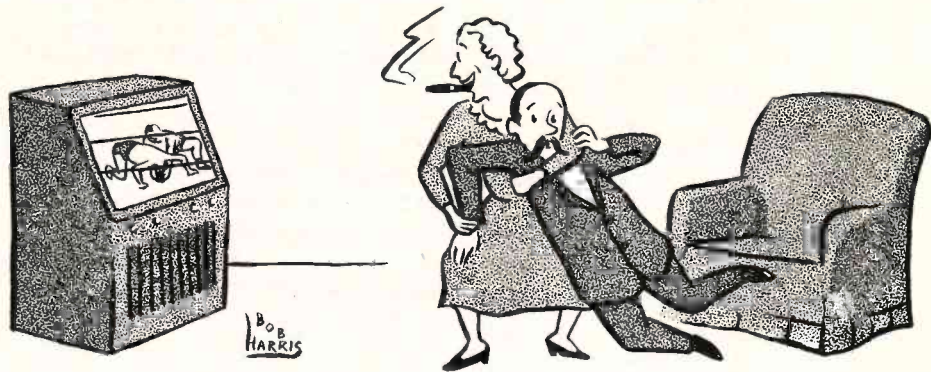
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# "GOING THRU CHANNELS"

With MILTON BLACKSTONE



**DENNIS JAMES** is sitting right up there on the horns of a dilemma as a result of pulling an informal giveaway gimmick on one of his WABD wrestling telecasts. He played a game with his viewers, asking them to name the "Mystery Hold of the Week" when he pointed to a couple of wrestlers in pretzel position, and said he'd send a box of cigars to everybody who spotted the right hold. Dilemma conditions stem from the fact that 90% of the right answers were from lady viewers. What brand do you smoke, ladies?

\* \* \*

**ARTHUR GODFREY** says that he enjoyed watching the rodeo on video very much. That is, what he saw of it between the commercials. He believes that if the ciggie company, who sponsored that show, would keep up that technique, the sales of his sponsor's product, who is a competitor, would climb even higher.

\* \* \*

**THE** couple in the restaurant were nettled when the impertinent waiter told them there was nothing on the menu but liver. What they didn't know was that their "waiter" was Allen Funt, creator and m.c. of the radio comedy program, "Candid Mike" and that movie cameras were trained on them now that Funt is putting down the encounters on film and televising them. In another he posed as a doctor and explained to a four-year-old about babies. One of his helpful mechanical gadgets is the two-way mirror which has a normal appearance from one side but is as transparent as a pane of ordinary glass from the other. With the camera behind the mirror, Funt plans such stunts as pictures of a girl making up her face in the powder room and a man perform-

ing his morning shave. Funt also has a station wagon with a camera concealed inside for street corner interviews. He was standing beside the station wagon recently when a man came up and, for no plausible reason, began telling Funt all his troubles. His alert cameraman picked up the entire scene, which Funt says is one of his best yet.

\* \* \*

**THERE** will be no New Look this year," Mrs. Bettina Ballard, Fashion Editor of Vogue magazine, told the CBS TV audience in a broadcast interview. Just back from reviewing the Paris fall creations, Mrs. Ballard said, "Skirt lengths have stopped going down. In fact in some cases, particularly for day wear, they have gone up." Citing Dior's stiff and full creation, Mrs. Ballard remarked that the only way to get into it would be to stand it on the floor and lower oneself in.

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WORLD-WIDE SALES AND SERVICE

# SPONSOR NEWS

## NEW YORK CITY:

● Elgin-American sponsored a special two-hour Thanksgiving Day variety show featuring the top stars from the stage, screen and television entertainment fields over the full television network facilities of ABC.

● Proctor & Gamble, the nation's largest radio advertiser, launched its first network television program Friday, November 5, on the NBC east coast television network. Products advertised will be Ivory Soap, Duz and Crisco. Program, titled "I'd like to See", will feature motion pictures of memorable events of the past.

● Emerson Radio and Phonograph Co. Inc. has appointed the Blaine Thompson Co. to handle all television advertising. Emerson currently sponsors the Ed Sullivan "Toast of the Town" program on the CBS network, produced by Marlo Lewis, executive vice-president of the agency.

● Sponsorship of three programs and four spot announcements is announced by WPIX: Frost Refrigerators is sponsor of "Record Rendezvous" show with Stan Shaw for 13 weeks (thru Borough Advertising Agency); Sanitary Diaper Corp. (thru Miller Adv. Agency) is sponsoring "Child Care," a 15-minute program for 13 weeks; Mary Lewis Inc., "Fashions for Teens," a five-minute program for 13 weeks (thru Flint Adv. Associates); Spot clients are: American Tobacco Co. for Lucky Strike (thru N. W. Ayer) 3 times weekly until Dec. 25; Stephen F. Whitman & Son, Inc., for Whitman Chocolates, weekly until Dec. 20 (thru Ward Wheelock); Egan, Fickett & Co., organs, participation spot on the Sunday "Comics on Parade" until Dec. 12 (thru Moore & Hamm); and Botany Mills Inc., for Botany Ties, weekly until Feb. 10 (thru Silberstein & Goldsmith Inc.).

● Ivel Furs, Fifth Avenue, are now participating in Fashions on Parade, televised over the DuMont television network each Friday evening (thru William Warren Agency) . . . This year's pre-holiday advertising campaign for Elizabeth Ames to sponsor "The Fashion Story," new television show aired over WJZ-TV and the eastern network.

● Cluett, Peabody & Company Inc. will sponsor a new television show starring Phil Silvers weekly on the NBC Eastern Network, beginning Nov. 24. Agency—Young & Rubicam.

## PHILADELPHIA:

● The Esterbook Pen Company, of Camden, N. J., is sponsoring "Write Your Way" over WPTZ. Series will feature a graphologist who will analyze letters from the TV audience (thru Aitkin-Kynett Agency).

● "Stump the Artist," one of WCAU-TV's first commercial programs, has been extended by its sponsor, John F. Daly, Ford dealer, for another fifteen weeks. (thru E. L. Brown Agency) . . . Doan-Calhoun, Inc. Chevrolet dealer, is sponsoring a fifteen

minute "Football Warm-Up" before each Brooklyn Dodger football game on same station. Joseph Lowenthal Advertising is the agency.

● Peirce-Phelps, Inc., distributors of home appliances, has signed to sponsor an hour of daily television entertainment over WCAU-TV. The program, "Homemakers' Matinee", is the first across-the-board daytime television feature in Philadelphia.

● Four more advertisers have joined clients using WCAU-TV: Erlander Brewing Company is using a one-minute announcement (thru E. L. Brown Advertising); Harry Krause, Studebaker dealer, contracted weekly announcement for one year (thru Samuel Taubman & Co.); Yankee Maid Meat Products, has signed for weekly announcement (thru Harry Feigenbaum Agency); Jackie Gordon, men's clothing (thru J. M. Korn & Co.) has set a four week announcement campaign.

## CHICAGO:

● Matussek Academy of Music, Inc., signed for variety program on WENR-TV. Program originating from the Casino Ballroom will feature the regular ballroom orchestra as well as high school amateurs. Contract period is 13 weeks placed thru Salesvertising Associates Inc. . . . A weekly five-minute sports film was presented over this station beginning November 10 under the sponsorship of E. L. Courmand and Co., for Walco. Program will feature great moments in past sporting events and will run for 26 weeks. (thru Robert Kahn and Associates).

● Botany Mills Inc. has contracted for a weekly film announcement on WGN-TV for 13 weeks from Nov. 14 (thru Silberstein-Goldsmith) . . . On the same station: Demert & Dougherty Co., Chicago, for "Heet," will sponsor five weekly film announcements for 7 weeks beginning Oct. 29 (thru Ruthrauff & Ryan).

● Television Forecast, Inc., Chicago, are sponsoring 2 weekly one-minute film announcements for 52 weeks; Pepsi-Cola Bottling Co., Chicago, will sponsor a half-hour variety show, "Sparkling Time," for 13 weeks from Nov. 10 (thru Presba, Fellers & Presba Inc.); Breiting Watch Corp. of America, New York, will sponsor a weekly film announcement for 4 weeks (thru Sterling Adv. Agency Inc.); Dads Root Beer Co., Chicago, will sponsor 2 weekly one-minute film announcements for 52 weeks (thru Malcolm-Howard Adv.); Bulova Watch Co., New York, has renewed sponsorship of 28 weekly time signals as of October 31st (thru The Biow Co.); The BVD Corporation has renewed sponsorship of 3 weekly weather reports for 26 weeks from Oct. 24th (thru Grey Advertising); J. B. Simpson Inc., Chicago, will sponsor 6 Catholic High School League Football Games from Oct. 24th (thru Gourfain-Cobb Advertising).

## MISCELLANEOUS:

● First National Bank will sponsor weather series five times weekly on WBZ-TV . . . "Swanee River Boys with Bob Shreve" has been signed for WLW-TV, Cincinnati, by the Schoenling Brewing Company for a 13 week period beginning Nov. 11th.

● Lowell & Bradfield, furriers, of Beverly Hills, sponsoring of KTLA's Women's Page, Magazine of the Week. Long-term contract was signed after a four week "test" sponsorship . . . Eastern-Columbia, Southern California department store chain, has purchased a schedule of eight announcements weekly on KFI-TV, Los Angeles . . . The Marine National Exchange Bank of Milwaukee has become the second bank in Milwaukee to go in for sponsoring broadcasts on WTMJ-TV, The Milwaukee Journal television station. The bank has signed a 26 week contract for a weekly half hour "Salute To Industry" program (thru Cramer-Krasselt) . . . Taylor Electric Co. of Milwaukee, RCA distributors, have renewed their contract of sponsorship of "Those Keen Teens" for another 13 weeks on the same station.

● Household Finance Corporation will sponsor the 1947-48 home schedule of the Detroit Red Wings Hockey Team on WWJ-TV, Detroit. The 27 game schedule from Olympia Stadium runs through the winter months with the last game scheduled for March 20 (thru LeVally Inc.) . . . Sealy Mattress Company of Cleveland, Ohio, was the sponsor of the 55th annual Case-Reserve football game on Thanksgiving morning over TV station WEWS.

## CLASSIFIED ADS

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### Positions Wanted

**YOUNG ADVERTISING EXECUTIVE** with years of intensified radio-television experience; talent and programming know-how desires affiliation with progressive Metropolitan agency with large or expanding radio-TV department or with television station.

Box DR, TELEVISER, 1780 Broadway, New York City.

**TELEVISION PRODUCTION MAN** desires permanent position with Video station. Three years recent TV studio experience. At present, directing television films. Professional Stage, Radio, Motion Picture background as Director, Designer, Stage Manager, Sets, Lights, Cameras, etc. Full personal history on request. Box AV, TELEVISER, 1780 Broadway, N. Y. C.

**BRIGHT GAL—24, 6 years radio experience,** wants to get started in television as production or programming assistant. Nice appearing, capable, intelligent. Know music. Would make excellent assistant to busy executive. Will travel. Resume, references sent on request. Box MW, TELEVISER, 1780 Broadway, New York 19, New York.



# STATION NEWS

## WATV GETS NEW ANTENNA

WATV, Newark, plans greatly increased studio and remote activity as a result of RCA's installation of a new transmitting antenna. Hopes are that the antenna, installed at RCA's own expense, will clear up a major portion of their signal difficulties which had prevented a large portion of potential viewers from receiving a satisfactory picture.

A live fashion show and children's amateur hour are already set to inaugurate proceedings from WATV's mammoth Television Center studios.

The station has already entered the sports field in a prodigious manner. Hiring boxing promoter George Kobb, they plan to stage their own boxing bouts in the Mosque Theatre Building, which seats 3,500. These sportcasts are scheduled for Thursdays, starting on December ninth.

## Memphis Station Begins Operation

WMCT, TV station of The Commercial Appeal, Memphis, Tennessee, was granted their Special Temporary Authority on November 13.

The 750 foot television tower is the tallest structure in the Mid-South. Studios and television control rooms were built in the Goodwyn Institute studios in downtown Memphis.

Two RCA television cameras for studios, equipment for film programs including an iconoscope camera, two 16mm. projectors, slide projector and Baloptican are part of the television studio equipment. A complete film department has been established with a Houston film processing machine, a Bell and Howell film printer for making duplicate films, editing and titling equipment, two 16mm. cameras and one 16mm. sound camera.

WMCT also has an RCA television mobile truck complete with two camera chains, micro-wave relay and all necessary equipment for outside special events and sports programs.

Video signal from studio to transmitter, a distance of  $9\frac{1}{2}$  miles, is carried by RCA micro-wave relay transmitter. This transmitter will be located on the roof of the studio building. Receiving point for

the station's remote relay will be the roof of the Sterick Building, 365 feet above the street. It is located diagonally across the street from the studio location from which two coaxial lines between receiver and studio are maintained.

## WBKB Reorganizes

Chicago's WBKB is spending more than \$100,000 on new construction, not including its new transmitter.

In a sweeping reorganization and reconstruction movement, John Balaban, Director of Balaban and Katz Television Theatre, stated that WBKB is approaching a sound operational level for the first time. "Air time is now more than 75% commercial", stated Balaban. "With a number of new accounts pending and set-sales mounting, we will reach a break-even point in the near future."

New offices, dressing rooms, master control booth, RCA image orthicon cameras, a new inter-communication system and many other new installations are expected to be completed about the first of the year.

WBKB will also install a \$30,000 Paramount teletranscription recorder in

## TELEVISION PROGRAM-PRODUCTION MANAGER

desires connection with top station or agency. Excellent background, including: Advertising, promotion, commercial art, scenic design, music, theatre, films, and radio. Broad knowledge of audio-visual techniques; unusual creative abilities and showmanship; capable organization and administrative abilities. University and Television Workshop graduate. 35, married, sober and dependable. Available January 1. Box

the Chicago Theatre by Christmas. Ways and means of introducing live television in the nature of special events into Balaban and Katz theaters is being studied by the station's Planning Board. This Board has been set up to study TV and theatre cooperation, as well as auditioning new shows, deciding on future policy and passing on key personnel.

## ABC's Hollywood Studio



Hollywood's conversion to television continues as ABC video takes over this Warner Brothers sound stage along with other buildings on the 20-acre site.

# DuMont's Promotion of 18 Hours of Daytime Programming

By Irwin Zucker

**A** DAYTIME audience to have and to hold. With that dual purpose in mind, WABD (DuMont) spent an estimated \$30,000 for its intensive audience promotion campaign staged during the week preceding the November 1 start of the first regular daytime programming in television's history.

In attempting to build a daytime audience, the station made clever use of all available media: on-the-air announcements, space advertising, displays and exploitation devices. Despite the absence of competition, WABD realized that, since its potential audience was inevitably limited during the day to housewives, children and shut-ins, the campaign must also be aimed at converting radio listeners to insure a maximum number of daytime video viewers.

Encouraging to the promotion department was the early report from Humboldt J. Greig, network sales manager, that enough sponsors were signed to cover the cost of the daytime operation. So it was strictly an audience-building campaign, and not a sales promotion scheme.

During that intensive week of "build-up and more build-up," the station carried a series of live one-minute announcements, each featuring people from many walks of life—housewives, children, taxi drivers and glamor girls—all of whom plugged the news about DuMont's daytime programs.

Equally effective on the air was the use of short spots showing slides of daytime talent (i.e. Stan Shaw, Ted Steele, Dennis James, etc.) run with transcriptions of their voices, in which they introduced themselves. Each star described the format of his respective show.

Clever cartoon slides, backed by music and live announcements, were spotted whenever possible during the evening and also during the day between test patterns.

Employing space advertising, the station publicized its daytime attractions in most of the city's dailies with ads ranging in size from one-quarter page to one-inch box teasers; the latter appearing in the classified columns. Typical teasers:

Situation Wanted—Baby sitter, competent, capable. Available daily Monday

through Friday after Nov. 1, 8:30 a.m. WABD, Channel 5. (This featured Pat Meikle's "Your Television Baby Sitter" program.)

**LOST**—My dial-tuning habit. Now I watch Channel 5, WABD exclusively all day long.

**FOUND**—Daytime use for your television set. All day programs, Channel 5, starting Nov. 1.

As for displays, DuMont sent out posters to all metropolitan dealers with an accompanying letter of explanation. Daytime video is bound to boost sales of sets, the dealers were told, because customers would have full-time use of their investment. And dealers would be able to show the sets in actual operation during the day.

Exploitation techniques also added impetus to the week-long audience promotion drive. For example, the network began a series of four-week contests offering valuable merchandise prizes for the three best letters on "Why I like daytime television." The first contest, promoted exclusively on the air, offered as first prize a \$1000 diamond solitaire; second prize a \$500 diamond engagement and wedding ring set and third prize a \$300 diamond engagement and wedding ring set.

For the week prior to the opening, the DuMont telephone operators were given an unusual assignment. They were told to answer each outside call as follows, "DuMont. Daytime programs start Monday."

The station also offered broadcast tickets to anybody wishing to come in and see daytime television in person. And, to avoid missing a trick in its own backyard, all outgoing mail was stamped with a daytime reminder.

WABD officials feel that no single promotional technique was any better than others. Rather, they claim, it was the cumulative effect of "hitting all the angles" that produced such a successful campaign. For proof of the success, DuMont points to its bulging mail bag.

Now that the station believes it has built up a big, appreciative audience, it hopes to hold on to its viewers by presenting an ever-improving quality of daytime entertainment.

## WHY NOT 16 mm FOR TELEVISION?

**SOUND**— Extended frequency range in speech and music.

**PICTURE**— Material for every requirement. Sharp definition in black and white.

**DUPLICATES**— The perfect marriage of picture and sound. Prints in any quantity.

Coordinate use of 16mm equipment, designed specifically for the purpose, gives these results. *Precision Film Laboratories, Inc.*, and *J. A. Maurer, Inc.*, pioneer workers in the 16mm field are associated in this enterprise to meet the highest television requirements. Rapid service in 16mm developing and printing.

*Send for technical brochure describing new 16mm sound printing technique as developed by J. A. MAURER, INC., and PRECISION FILM LABORATORIES, INC.*

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## One of the Hit Commercials

See the greatest fights of the century shown every Friday evening over the entire NBC-TV network immediately following main bout at Madison Square Garden.

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by

**Loucks & Norling  
Studios**

245 West 55th Street  
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**Kinescope Recording Systems Brought Out by ABC and CBS**

Within a period of one week, ABC and CBS introduced new film transcription methods which show promise of advancing the technique which has become so important and will become even more so in the networking structure of television.

ABC method is the only one which uses single system sound on 16mm film while the CBS system records its sight and sound with separate cameras. The latter method, CBS says, permits individual processing of the picture and sound negatives and makes it possible to edit bad parts out of the original performance.

Other transcription methods are used by NBC which has a 16mm double system similar to that of CBS, and Paramount which uses a single system 35mm setup. This is necessary for Paramount's theater TV where speed is of the essence. The latter is also working on a single system 16mm method.

Both CBS and ABC plan to install transcription systems in their Hollywood studios so film can be used on the east coast networks. This coupled with trans-

criptions of east coast shows for the western stations, will give the nets an interchange of programming pending completion of the coax cable west coast link.

**Student Cameraman Films A N. Y. Murder**

One of the greatest sequences filmed was shot at 6:15 Sunday morning, Nov. 21, by a student of the Television Workshop of New York who had never before held a camera in his hand.

Grabbing instinctively for the motion picture camera which he had borrowed from the Workshop over the week-end, he photographed the actual stabbing of a man by several hoodlums.

The film is jumpy in places since the photographer was being chased at intervals by one of the attackers. One of the best sections shows a plainclothesman moving in and giving one of the knife wielders a tremendous beating as police squad cars pull up and take the man off. He was the only one apprehended.

Although WPIX newsreel was extremely interested in the shots, the Workshop student decided for reasons of his own not to permit public showing of the film.

- Complete Recording Facilities
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**THEY  
WILL  
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Her method definitely indicates something of interest to each, and every listener.

On 16mm film, "the madame" comes to you once a week; made up especially for the week to follow. They are eight minutes long, and finely produced.

Mr. Telecaster: Here is a fill-in that can be featured.

Mr. Agency: A low priced novelty, that will build an audience for your client.

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## Newsreel Review First Ziv Package on CBS-TV

Fifteen minute review of newsreel clips called "Yesterday's Newsreel" will be seen on CBS-TV at 10 P.M. The film is the first package sold by Ziv's Television Programs, Inc. in the New York area and will be seen in Philadelphia, Baltimore and Detroit. Seidenberg Cigar Company is the sponsor, John Sinn, president of the TV division of Frederick W. Ziv, announced.

## TV Is Prince Charming To 16mm Industry

Video and the 16 MM industry are proving mutually beneficial. In a speech before the N. Y. Film Council Workshop on Nov. 17, John Flory, President of Flory Films, Inc. stated that TV will bring in the capital necessary to provide the 16 MM industry with the new development and equipment that it needs. Television, on the other hand, can obtain better quality and low cost programming from this modernized industry than it can from any other source.

## Korda Series Running Out

WPIX's Korda film series have only three films remaining to be shown. When these run out, the station will repeat the whole group of 24 for the many new set owners that may not have seen them. Over 200,000 television sets have been sold since the first Korda film was put on.

## TV Film Used To Train Chicago Firemen

A film account of the Brach factory explosion and fire made by a member of WGN-TV's newsreel staff is being used as part of the training program for fireman candidates, the Chicago Fire Department announced.

The station's newsreel department, with a staff of nine men has recorded some 60,000 feet of news film since the start of their operations, April 5, when WGN-TV signed on the air.

## Vienna Concert Films To Be Seen on CBS-TV

CBS-TV has contracted for a series of thirteen filmed concerts by the Vienna Philharmonic Orchestra. The 12-minute films, part of a projected series of fifty-two, was produced by Eugen Scharin,

president of Ambassador Films and were shot at Salzburg, Vienna.

## Cooperative Approach To Programming

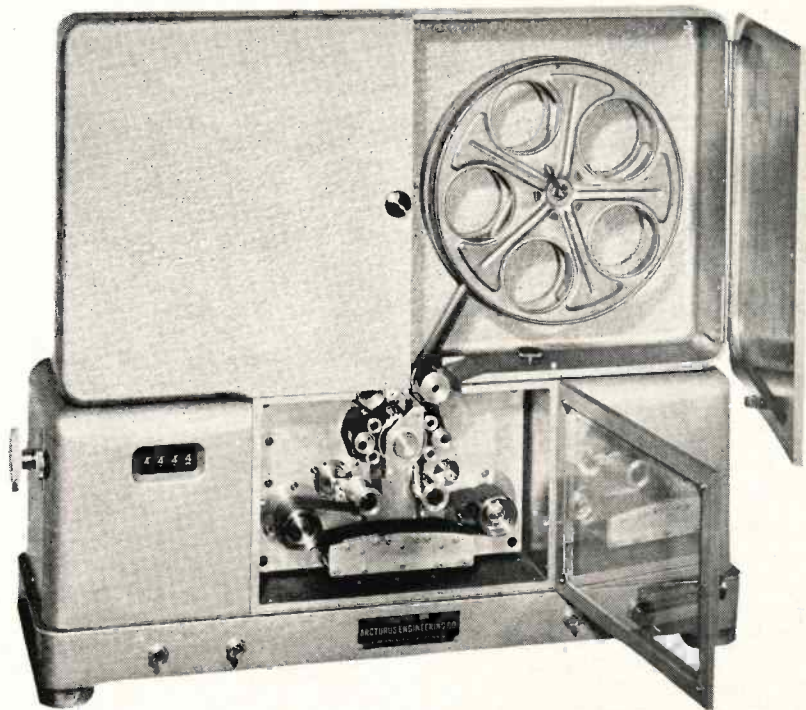
Using a cooperative approach to the problem of securing more effective television programming, Pioneer Telefilms, Inc. plans to place its battery of top-notch motion picture and radio producers and writers at the disposal of advertising agencies.

The new company operates under the

same ownership and board of directors as the recently announced Telespots, Inc. The latter, however, will concentrate primarily on television commercials while Pioneer Telefilms will produce full-length, live and film entertainment programs for TV.

To date, four basic programs have been prepared in a preliminary package form designed by Pioneer to fit into this new approach. They are being made available to agencies and sponsors for consideration and further development after which, they will be completed as joint projects

## NOW AVAILABLE FOR T-V . . .



## THE ARCTURUS MAGNETIC FILM RECORDER

The Arcturus Synchronous Magnetic Film Recorder is designed for commercial work in motion picture and television producing studios where replacement or substitution of sound on film is desired.

Note these features:

1. Uses 35 mm sprocket tape.
2. Records two sound tracks on same film.
3. Extra magnetic head for monitoring a split second behind the recorded sound.
4. Reversible motor for rewind.
5. Self contained equalizers for recording and playback.

The drive system in this unit is similar in design to the standard 35 mm film recorder with the exception that it employs two sound drums rather than one and has a rotary type oil dashpot which guarantees a maximum flutter of .05 of 1%.

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Manufacturers of Gear-Driven Recording Lathes . Playbacks . Synchronous Tape Recorders  
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## film screenings . . .

## Capsule Reviews of Films Available for Television

**"THE HOUSE OF SECRETS"** (Sack Television Enterprises, Dallas, Texas)—60 minutes mystery drama from Sydney Horler's novel and play. Directed by Roland D. Reed. Serial form comes in six 10-minute episodes.

**"TEN NIGHTS IN A BAR-ROOM"** (Sack Television Enterprises, Dallas, Texas)—70 min. screen version of the old pathos and heart throbs. Has been stage classic, dripping with sentiment, staged to produce the old-time atmosphere before prohibition. William Farnum in the lead.

**"I COVER CHINATOWN"** (Sack Television Enterprises, Dallas, Texas)—61-min. drama of adventure against the glamorous background of San Francisco's Chinese quarter, starring Elaine Shepard, Theodore Von Eltz and Vince Barnett. Produced by Banner Pictures Corp. Serial form comes in six 10-minute episodes.

**"RED LIGHTS AHEAD"** (Sack Television Enterprises, Dallas, Texas)—62-min. crime melodrama with a new twist, starring Andy Clyde, Lucile Gleason and Paula Stone. Written by Robert Ellis and Helen Logan, co-authors of the Charlie Chan screen hits.

**"PICTURESQUE SWEDEN"** (Wertheim Associates, 11 W. 42 St., N. Y. 18)—2-reel travelogue showing Sweden as an old country full of traditions and historic atmosphere, yet a very modern and progressive country, too. Charming contrast between the old and the new.

**"MAPS WE LIVE BY"** (Wertheim Associates, 11 W. 42 St., N. Y. 18)—2-reel film emphasizing importance of maps for international understanding. Explains how maps are used for navigation, food distribution, city planning settling of international controversies and shows how today nations work together to complete the highly detailed work involved in drawing accurate maps.

**"PICTURESQUE DENMARK"** (Wertheim Associates, 11 W. 42 St., N. Y. 18)—2 reels on Denmark, the oldest kingdom in the world, showing her gay and cosmopolitan capital, Copenhagen; her rich farmlands and country towns; the seacoast with its fishing villages and pleasure resorts; the large peninsula of Jutland, rich with mementoes and relics from Denmark's ancient past.

**"PIANO REFLECTIONS"** (Sack Television Enterprises, Dallas, Texas)—Four 3-minute piano renditions of Brahms' "Hungarian Dance No. 5, Grieg's "Concerto in A Minor", Strauss' "Blue Danube Waltz" and Rachmaninoff's "Prelude in C Sharp Minor" with Edward and Jeanne Deiss at the piano.

**"THE WAY WE LIVE"** (British Information Service, 30 Rockefeller Plaza, N. Y. 20)—8 reels of the adventures of a bombed-out family in blitzed Plymouth, England, and of the city's plans to build a new Plymouth which will be beautiful, efficient and comfortable for work, for play, for living. Produced by J. Arthur Rank.

**"THE BANKNOTE STORY"** (Harold Young Productions, 119 W. 57th St., N. Y. 19)—Film shows the intricate workmanship which enters into the making of stock certificates, bonds and currency. Exteriors were shot in the New York financial district, with interiors having been filmed in Security Banknote Co. printing and engraving plants in Philadelphia.

**"MY NAME IS HAN"** (Protestant Film Commission) 20-minute film showing how the Christian Church in China is developing its leaders. Story of a family of Chinese war refugees' return to their devastated home and how Chinese Missionaries aid in their rehabilitation. The father, a man of no faith, is influenced by their work and is gradually converted to Christianity. Telecreened Sept. 26 on Sunday religious series, "Stained Glass Windows" over ABC's Eastern TV net.

**"ADVENTURING PUPS"** (Young America Films, 18 E. 14 St., N. Y. 17)—1 reel 16mm. didactic film for primary grades showing the adventures of three adventuresome beagle puppies who get into trouble at home, then run away and get lost, and finally make their way back home. Film is designed to stimulate observation and discussion by the pupil, particularly for use in science and in pre-reading classes.

**"AIR POWER IS PEACE POWER"**—(Jerry Fairbanks, Inc.) 1 reel on aviation's development, emphasizing the need for a strong, modern air arm and an interlocking relationship between military and commercial aviation. Produced by Capt. Eddie Rickenbacker.

**"THESE SPORTING SCOTS"** (Hawley-Lord Inc., 61 W. 56 St., N. Y. 19)—1 reel sports travelogue gives a good picture of life in Scotland, showing sequences of fishing, stag stalking and golf. Available in color or black and white.

**"HOLIDAY SERIES"** (Hawley-Lord Inc., 61 W. 56th St., N. Y. 19)—Short based on a holiday trip to the islands of the Spanish Main, with emphasis on native songs and dances, as well as the educational aspects of the islands.

**"SNOWDONIA"** (British Information Service, 30 Rockefeller Plaza, N. Y. 20)—17 minute technicolor travelogue on Snowdonia, in Northwest Wales. Shows famous castles of historic interest and country's beautiful scenery.


**"CARE OF ART MATERIALS"** (Young America Films Inc., 18 E. 41 St., N. Y. 17)—1 reel 16 mm. sound film for use in the lower elementary school grades, designed to promote wider interest and care in the use of common art tools found in the typical classroom. Film is executed entirely in a refreshing style of animation. Its general design, voice and music have all been deliberately fashioned to appeal to young children.

**"POWER ON THE LAND"** (British Information Service, 30 Rockefeller Plaza, N. Y. 20)—17-minute film showing how modern farm machines accelerate agricultural production to meet increased food demands. Old-fashioned manual methods of planting and reaping are compared with modern machines which pick root crops, reap, bind and thresh grain, and plant and water vegetables.

**"THE WORLD IS RICH"** (British Information Services, 30 Rockefeller Plaza, N. Y. 20)—5 reel documentary dealing with the basic facts of the world food situation today. Film shows that acute food shortage is only partly due to the war, for there never has been enough food to feed all the people properly, and dramatizes United Nations proposals and plans to alleviate the situation.

**"FIRESIDE DETECTIVE"** (Eclipse Films, Calif.)—18 minutes with open ends for sponsors message. Planned as a series of detective mysteries made exclusively for television. Ends with audience participation in picking out clues that lead to criminals identity.

FAMOUS FOR OVER 75 YEARS



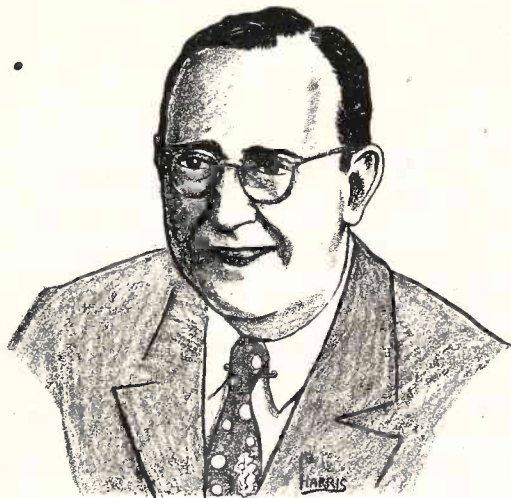
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Three-quarters of a century of know-how in the exclusive manufacture of fine make-up for the profession has made STEIN'S preferred by more theatrical, movie — and now television people everywhere.

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Meet . . .



PAUL ALLEY

By BOB HARRIS

COMPREHENSIVE, dramatic news films, screened before tomorrow's headlines, can be video's most dynamic fare.

Since joining NBC in June, 1944, Paul Alley has combined swift coverage with high quality newsreels. His training and background have enabled him to take full advantage of the tremendous possibilities the medium offers. Before coming to the network, Paul was foreign editor for ten years of MGM's *News of the Day*. Since 1942, he also edited the United Newsreel, a series of cooperatively produced reels for overseas audiences. Previously he had handled reels for Paramount News and then Warner Brothers. So if it concerns newsreels . . . it's right up Paul's alley.

#### Paul Answers Questions

**Question:** "Why did NBC form their own department instead of utilizing newsreels from established companies?"

**Answer:** "When NBC started its department in the Spring of 1944, newsreels were unwilling to make available their material to television. Now, some of the existing reels have shown interest in making alliances, but the price is too great. Stations must develop their own picture news services and be able to control them just as they developed their news departments in sound broadcasting. The newsreel of the future will be largely a series of local, independent operations with affiliated stations feeding news of national interest to the parent networks."

**Q:** "What personnel is needed to set up a newsreel department?"

**A:** "Cameraman; Contact man to arrange stories, prepare credentials, etc.; Laboratory to process film; Projectionist

to screen film; A film cutter (Editor); A writer and news man who determines how story should be assembled and presented and who can write brisk, intelligent news commentary to accompany the scenes. A man to voice the film; A man to select background music and oversee the entire production."

**Q:** "Why do you prefer to shoot 35mm film when most stations use 16mm equipment?"

**A:** 35mm gives a sharper, clearer picture. It is also easier to work with, despite the always present hazards of inflammable film. 16mm is 25% less in the cost of the original raw stock. All other factors in production remain the same. As for 16mm sound on film, a great deal of experimenting is being done but as yet we know of no equipment available to do a satisfactory job."

**Q:** "What differences exist between theatre and television newsreels?"

**A:** "The theatre newsreel is, of necessity paced much too fast for television. The TV reel should be not slow . . . but more leisurely paced . . . giving the viewer opportunity to see more clearly and register what is taking place on the screen. Instructions to cameramen are: Establish your subject in a long or medium shot and tell your story in as many closeups as possible."

**Q:** "How quickly can video audiences be shown a local news event?"

**A:** "From the time film hits the laboratory (35mm) negative can be out (500 to 1000 ft.) in one hour. Film is screened at 90 feet per minute. Some stories can be cut and edited in half an hour . . . and if necessary the negative can be ready for broadcasting in a total time of say an hour-and-a-half to two hours."

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N. Y. 19, N. Y.

## Television at a Glance

(Continued from Page 8)

**TV "OSCAR:"** A television "Oscar" will go to the author of the play chosen as the best presented during the current Chevrolet Tele-Theater video series. This special recognition as set up by the local Chevrolet Dealers Association, will take the form of a Scroll for Excellence and \$250. The board which will pick the prize winner from among the 13 plays includes editors from *Televi- sion Monthly*, *Television*, *Variety*, *Billboard*, *Broad- casting*, *Radio Daily*, *New York Mirror*, *News* and *World-Telegram*. Robert E. Harris will represent this publication.

**FABLE OF THE CABLE:** The much talked of link between the midwestern and eastern tele- vision networks has precipitated a struggle among the nets for allocations. Each web, in the hope of consolidating its position, refused to give an inch at a New York meeting called by AT&T. The latter will adjudicate the allocation of time for the cable.

**LISTENING TRENDS:** According to Televi- sion Ratings of Cincinnati, WLWT's audience builds up in the early evening and tapers off in the later part of the evening's telecast.

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To assist you in planning and organizing your television project, where errors cost thousands, you may select people with little television know-how.

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We have participated in the planning, construction, and operation of 21 TV stations. Our clients include investors and investment syndicates here and abroad, as well as radio stations, film companies, publishers, advertisers.

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## PROGRAM NEWS

### Vaudeville Comedy Leads In Viewers' Preference

VAUDEVILLE COMEDY IS THE TYPE of programming preferred by 46% of New York TV home viewers according to a survey conducted by Pulse, Inc. for *Variety*. This attests to the improved programming as demonstrated in "Toast of the Town" and "Texaco Star Theater" of this category.

Sports was second in popularity, being mentioned by 22.9% of all respondents, while drama was third with 19%. The latter has been high on the popularity ratings since television was born, but if present trends continue, viewers will get their fill of TV plays for the first time. Sunday night is saturated with drama, but the rest of the week is play-bare.

Noticeably low on the rating was kid shows with 3.1%, quiz shows with a 2.7% response and news, 2.3%. It is significant that news presentations, which many people feel is one of television's *raison d'être*, has taken so few strides that it is very low in popularity.

Films were fourth in popularity with 17.5%, but seems to be highest in potentiality. In answer to the question, "What would you like to see on television that is not now available?" 22% named new and better movies.

Musical programs received a 4.3% which would not seem to be commensurate with improved handling of musical shows. Popularity should increase in this category with Arturo Toscanini back on NBC.

Next in order after good films comes radio comedian and variety performances, latest Broadway plays, more and better comedy, more homemaking, afternoon and daytime programs, educational programs and fashions.

76% said they did not like any programs less than they did while only 15.6% admit to getting more than enough of certain shows.

## PRODUCTION NOTES

MR. ROY K. MARSHALL to do special Xmas version of "The Nature of Things" from the Fels Planitarium. Special setup to increase brightness of stars for TV cameras is being worked on. The sky and the Star of Bethlehem will be shown as they looked the night of Christ's birth . . . With Georgie Jessel as MC, Elgin-American sponsored a gala two hour Thanksgiving telecast over the ABC television network.

Baltimore youngsters got a treat when WMAR-TV telecast the Boumi Shrine Circus Nov. 17 . . . Phil Silvers featured in a new TV show sponsored by Cluett, Peabody and Co., Inc. over NBC network each Wednesday night . . . "We The People" sent a production team on a sweep through Europe to make tape recordings and motion pictures of events making today's headlines.

CBS remote crew to telecast six sessions of the Roller Derby from the 69th Regiment Armory between Nov. 28 and Dec. 14. Kenny Neidi, associated with the derby will do the descriptions . . . The twenty-second annual Thanksgiving Day parade put on by Macy's was televised by NBC, CBS and WPIX.

A half-hour program entitled "Television Tryouts" will start simultaneously with San Francisco's first telecasting under sponsorship of General Appliance Co. in Oakland . . . Video Associates, Inc., television packagers, tee'd off "Opera A La Carte," their new show featuring Milton Cross,

with an audition-cocktail party at Asti's Restaurant.

Johnny Downs signed to play leading juvenile role each week in "Captain Billy's Mississippi Music Hall," televised weekly by CBS from the Old Knick Music Hall in New York . . . "The Adventures of Uncle Mistletoe," a puppet made popular in Chicago by Field's department store, will debut over WENR-TV on Nov. 15 sponsored by Marshall Field and Co.

A new type of disc jockey show is being conducted by comedian Linn Sheldon on Cleveland's WEWS. Records are caricatured in pantomime while they spin . . . NBC has added pro basketball to its weekly sports coverage . . . "This is the Missus," new audience participation series with Bud Collyer as emcee started over WCBS-TV, Nov. 17.

The Louvre made its TV debut on NBC's "Paris Cavalcade of Fashions" which presented styles against the background of the museum's art treasures . . . Jackie Cooper made his first video dramatic appearance on the "Kraft Television Theater" Nov. 17 . . . Paul Feigay and Paul Nickell joined CBS-TV program staff as directors. James Leonard appointed general manager of WLWC, Crosley TV outlet to hit the air in Columbus, Feb. 1.

TV stations in New York have formed a committee headed by Nathan M. Rudick to aid city's VD campaign. Both films and spots will be used nightly until close of drive Dec. 7



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# RECEIVERS

## receiver distribution

(as of November 1, 1948)

AREA	— Distribution of Tele Receivers —		
	Installed	Homes	Public Pls.
Atlanta	3,800	3,100	700
Baltimore	26,000	23,900	2,100
Boston	25,000	21,550	3,450
Buffalo	7,103	4,889	2,214
Chicago	37,110	32,000	5,110
Cincinnati	8,000	6,320	1,680
Cleveland-Akrcn	17,000	15,500	1,500
Detroit	22,000	18,700	3,300
Fort Worth	1,500	1,200	300
Los Angeles	61,600	57,600	4,000
Louisville	875	575	300
Milwaukee	9,253	7,990	1,263
New Haven-Bridgeport	14,000	12,800	1,200
New York (N. J.-Conn.)	320,000	304,500	15,500
Philadelphia	75,000	72,000	3,000
Richmond	4,000	3,800	200
Salt Lake City	875	750	125
Schedy-Albany-Troy	10,600	9,627	973
St. Louis	13,000	10,950	2,050
St. Paul-Minneapolis	7,500	5,700	1,800
Teledo	4,500	4,350	150
Washington	21,200	20,200	1,000
<b>Total Installed</b>	<b>689,916</b>	<b>638,001</b>	<b>51,915</b>

## receiver notes . . .

**F**OUR new video receivers, employing new type 16-inch metal tubes were introduced to dealers and the press at New York's Hotel Pierre by the Allen B. DuMont Laboratories (11/5). The three consoles and a table-top model displayed can employ either metal or glass cathode-ray tubes. The "Stratford" table model set, with its direct-view 116 square inch picture and FM radio on all channels is priced at \$695. The consoles will sell for \$775, \$795 and \$1035. . . .

The General Electric Co. has added two new sets to their line. Model 811, which will be their lowest priced console, will retail at \$359.95. Their table set with a 12-inch aluminum-backed picture tube, will list for \$389.50. . . .

Philco's latest is a 12-inch direct-view model featuring a two-speed double-tone arm phonograph for both standard and the long-playing records, and both FM and AM radio reception. Price is \$875. Also offered is a receiver and matched table ensemble for \$329.50. . . .

Shipments of the 7" Raytheon-Belmont universal television receiver, which operates on both AC and DC, are being accelerated. A 10" model will be introduced shortly. . . . Three new RCA Victor table-model receivers incorporating a number of advances in engineering and design are now in

quantity production. Suggested retail prices for the sets range from \$325 to \$395.

RMA Member-companies reported manufacturing 88 195 TV sets in September to bring their output for three quarters of 1948 to 488,133. Indicative of the rapid increase in the rate of set production is the fact that the average weekly output during the third quarter of the year was 50 percent greater than it was during the first half, while the September weekly average was 64 percent greater than the weekly average for the same six-months period. RMA states that 673,180 sets have been produced by member companies since the war as of October first with the total industry output exceeding 725,000. Max F. Balcom, president of the RMA predicted that "about 800,000" television receivers will be produced in 1948 and that the 1949 output of the industry "may well exceed 2,000,000."

A new television picture magnifier designed for smaller receivers is being distributed by RCA for \$24.95. . . . The Wavell Corporation of Philadelphia is marketing the first flat plastic, non-liquid lens TV magnifier. Through the use of the Tele-Scope magnifier, retail list, \$29.95, it is claimed possible to increase the image size of a 10" tube set 3 to 4 times the size or up to 172 square inches without distortion. . . .

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