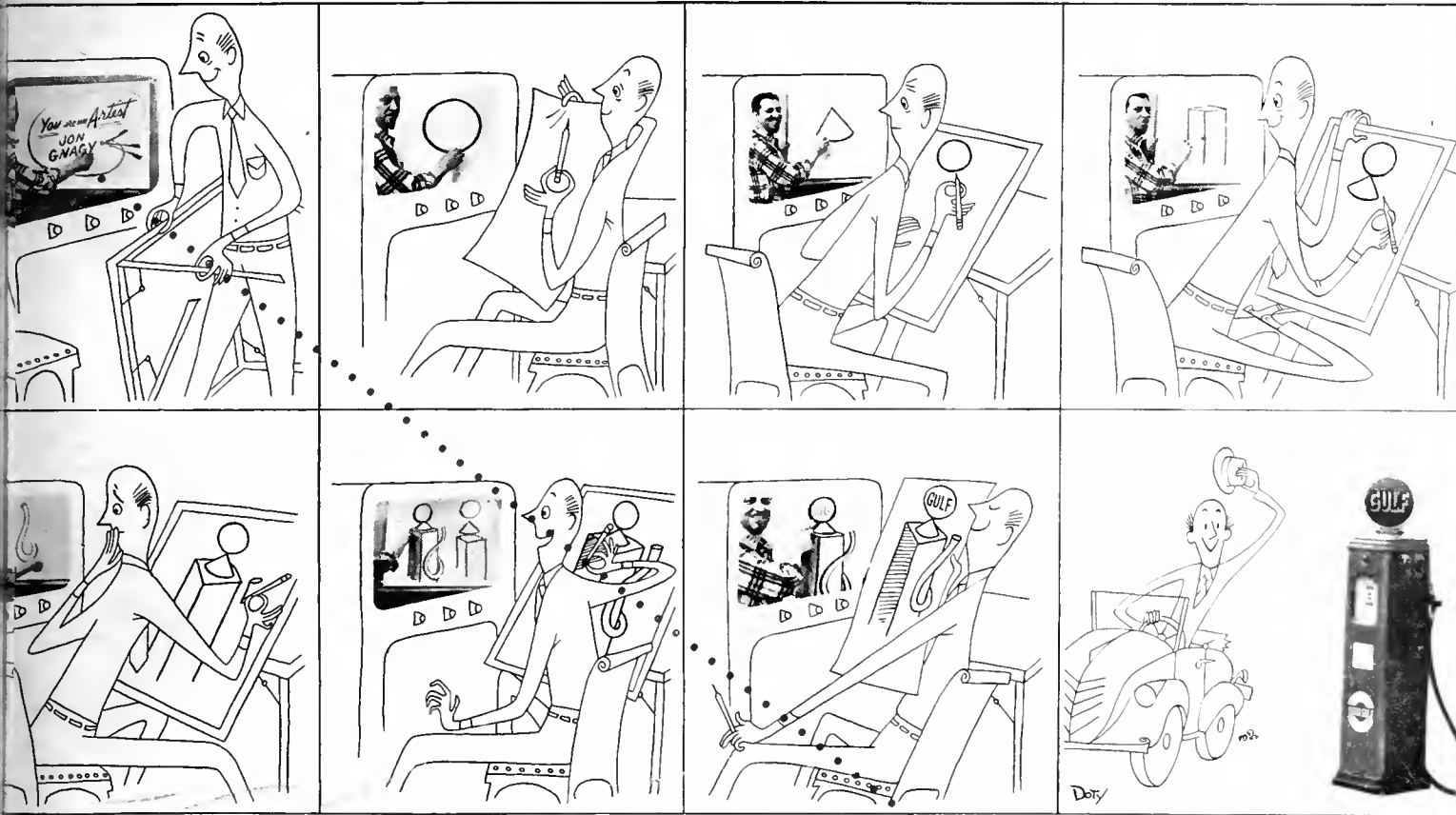


Television

July

35¢

THE BUSINESS MAGAZINE OF THE INDUSTRY



from picture to post

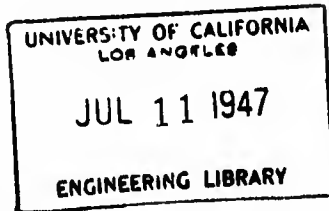
Jon Gnagy, featured on "You Are An Artist" presented over NBC every Thursday night by Gulf Oil Corporation, requests televiewers to submit their homework for comment and criticism. Televiewer response has been significant. Each week dozens of pictures arrive in the post.

Gulf Oil Corporation and its agency, Young and Rubicam, are among the leading advertisers and agencies now participating with NBC in the development of effective commercial television programs. Through their combined efforts today they are developing techniques that will win even greater responsiveness from tomorrow's larger television audiences.

NBC Television

NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK

A Service of Radio Corporation of America



TELEVISION *Pays its way* on KTLA

To an advertiser "RESULTS ALWAYS
SPEAK LOUDER THAN WORDS"

•
And proof of results in sales is given regularly
to KTLA by more-than-satisfied sponsors.

•
A typical letter, recently received from one of
our clients, a top drawer national advertiser,
states, "Our participations in 'SHOPPING AT
HOME'* are making some *direct, traceable*
sales of merchandise. In a number of instances,
sales have been made of such items as yard
furniture, ice cream freezers, etc., to people
who stated they had 'seen them advertised
on KTLA television'."

*KTLA carefully planned and produced this cooperative
program to obtain...

HIGH RESULTS AT LOW COST!

Station KTLA
5451 Marathon Street, Hollywood
Klaus Landsberg — West Coast Dir.



National Sales Representative
George T. Shupert, 1501 Broadway, N. Y.
BRyant 9-8700

A SERVICE OF PARAMOUNT PICTURES Inc.

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Already chosen to be

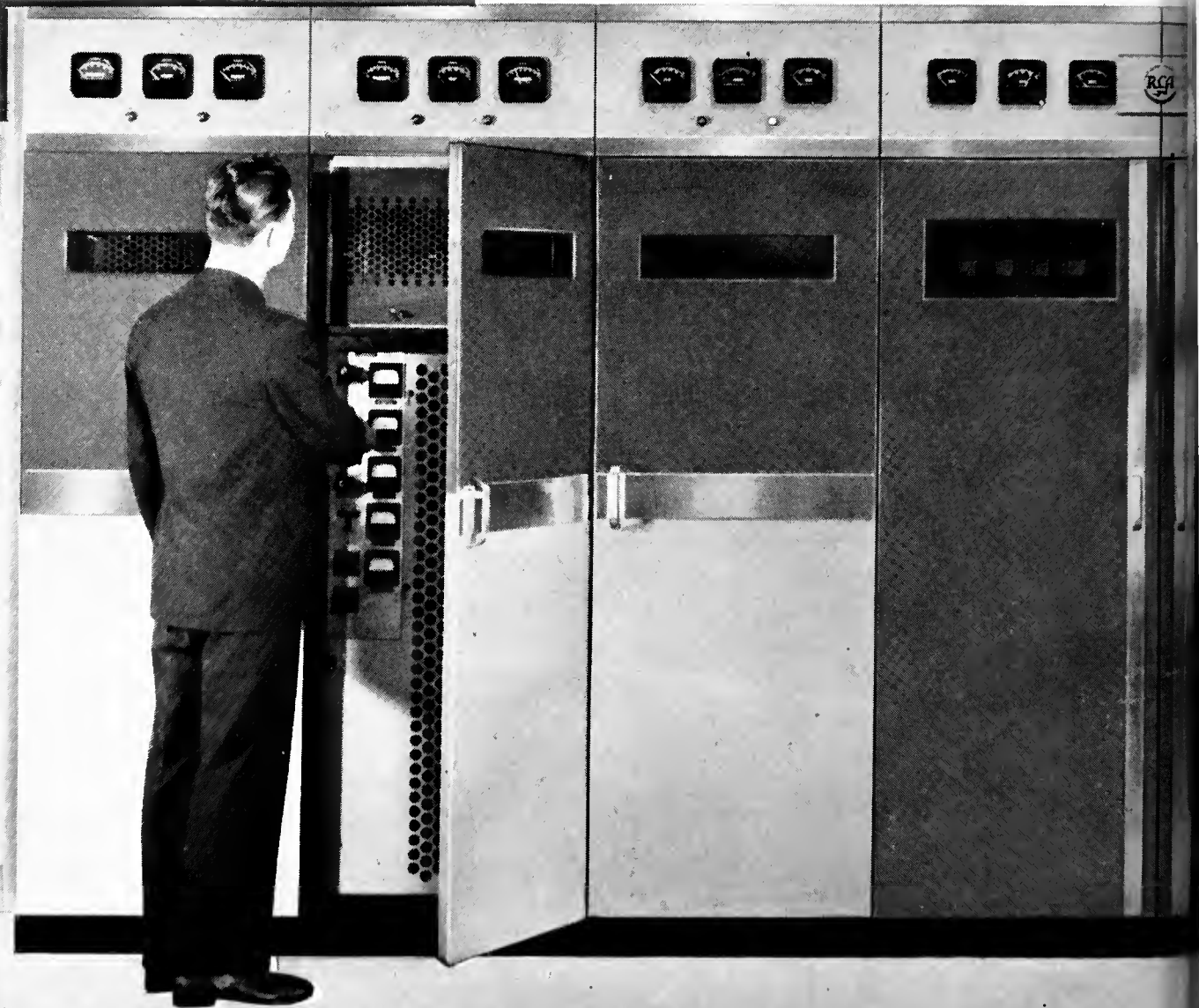
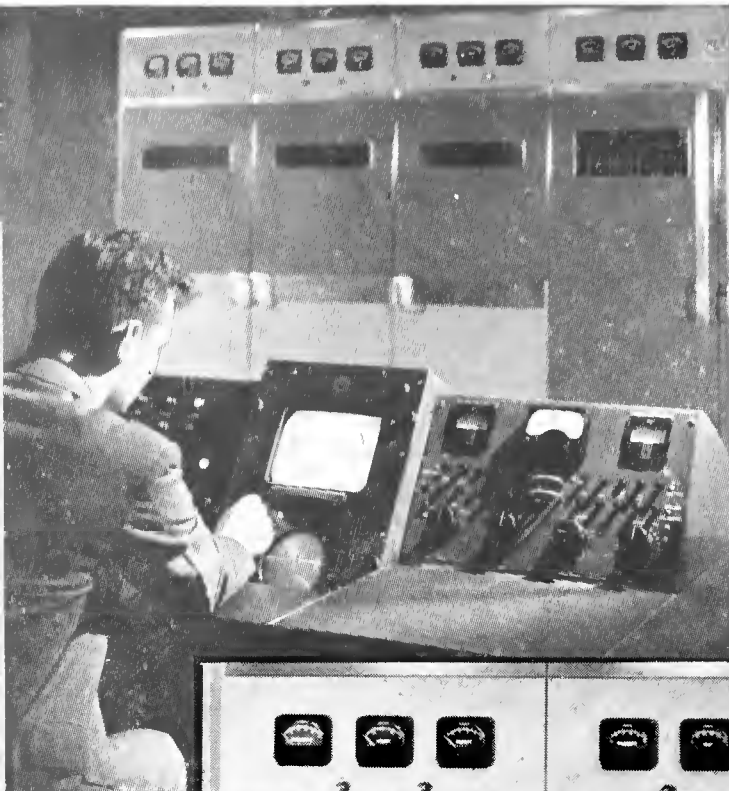
Deliveries of RCA's 5-kw "All Channel television transmitter now being made to 21 top stations

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

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

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

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

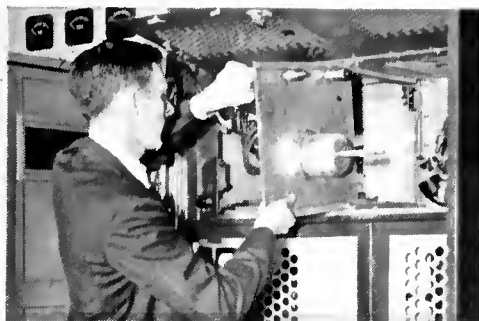


television to 38,000,000 people

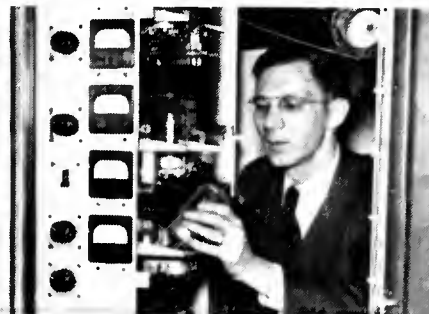
Covers all 12 metropolitan channels and assures a full kw signal on each channel • Divides into eight relatively small, lightweight units (25 by 36 by 80 inches) for easy handling and installation and flexible station layout • Facilitates inspection and servicing with its "walk-in" type construction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

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

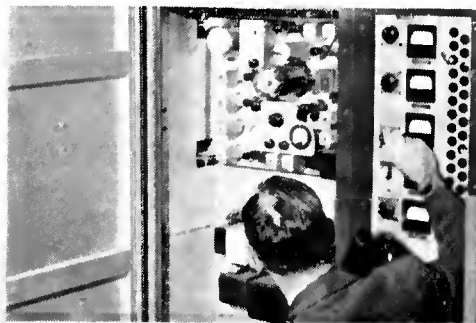
Be sure to get your copy of the new bulletin which fully describes and illustrates its many advantages to the station engineer, manager, owner, and audience. Write Dept. 79-G.



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



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

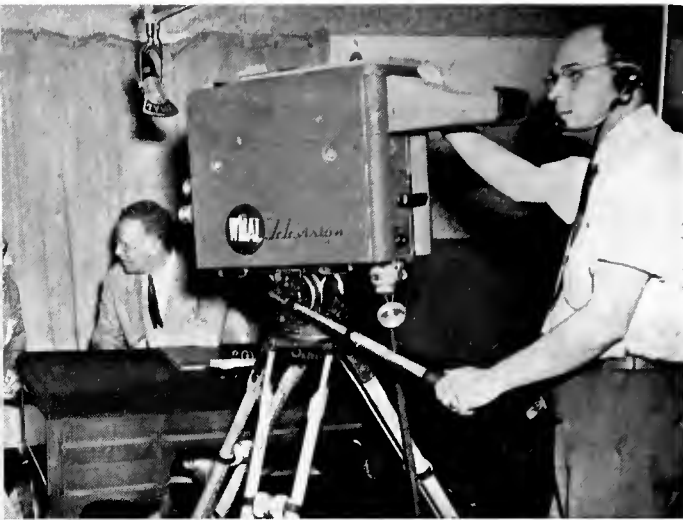


THE "DIRECT FM" EXCITER for the sound channel. Uses only four r-f tubes; does not involve phase multiplication. Inherently capable of lower noise and distortion than any exciter yet developed.

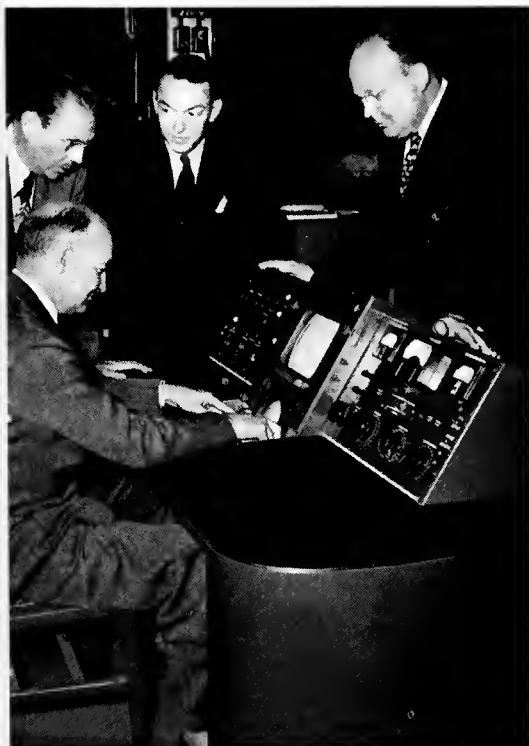


TELEVISION BROADCAST EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal



MAL, Evening Star Washington outlet due to open in the fall, cooperates with WCBS-TV, by picking up a Washington interview, now a regular part of the CBS newscast.



After the purchase of a 5 kw RCA transmitter, WFIL-TV and RCA officials gather around the supervisory control console. Seated is Louis E. Littlejohn, WFIL's chief engineer. Then, in the usual order, are Kenneth W. Stowman, television director of WFIL-TV; T. A. Smith, general sales manager for RCA Engineering Products Dept., and M. A. Trainer, manager of RCA's Television Equipment Sales.

WGNA (Chicago Tribune) order, placed with General Electric, is discussed by Carl J. Meyers, director of engineering for WGN, (seated) and G-E's Stephen Pozgay, transmitter representative (left) and George Peterson, electronics district manager (right).



BIGGEST news this month was the development of the image orthicon tube for studio use, (details, page 36); Philco's active entry into the receiver picture with their projection set and 10" table model, (details below); the network charges and plans by A. T. & T., Philco, G-E and others (story, page 6); combined with the ramifications which the passage of the Taft-Hartley bill and the decision in favor of the Lea Act will have on television's labor problems. (See Editorial).

SETS: Philco announced immediate delivery on their highly touted projection set, with 15" x 20" screen, and their 10" table model. The 7" table model will be ready for delivery the end of this month or early in August.

Projection set will retail for \$795, plus excise tax of \$1.41 and installation and warranty charge of \$85—making a total of \$881.41. 10" set sells for \$395, plus excise tax of \$1.25 and a charge of \$45 for installation and warranty—totaling \$441.25. Price has yet not been set on the 7" model.

Projection set employs a new principle with the picture projected from the front instead of through the screen from the rear. The picture is first received on the face of a 4" cathode ray tube which faces downward, is then thrown upon a spherical reflecting lens which reflects it through a correcting lens upon a highly polished front-surface mirror. This reflects the picture from the front upon a new micro-lens screen, which is a high gain, directional screen based on the cylindrical field lens principle. Both the screen and the cathode ray tube have been developed by Philco to produce pictures bright and sharp enough to be viewed in a lighted room.

Philco Distributors and Philco Factory Service Personnel will train dealers and service men on servicing and installation, with every installation made by a local dealer checked by a Philco service representative.

Production will concentrate on the 10" table model. Company estimates a volume of 250,000 sets in 1948.

RCA's new console model, with a 10" picture tube, retailing for \$450, brings to four the number of television sets which the company is offering. Others include the 7" and 10" table models and the "5-in-1" console which combines FM, AM and shortwave radio, phonograph and 10" tube, and sells for \$795.

DuMont has also introduced a 12" table model with FM, which retails for \$425 . . . Stewart-Warner has set up a mandatory installation and service plan which calls for the appointment of one or more "Authorized Stewart-Warner Television Service Stations" in each active television area.

Large screen, remotely controlled television receivers suitable for tavern, hotel and school installation has been announced by Industrial Television, Inc. System also provides for multiple viewing screens. Horace Atwood, Jr. is president of the company; Edwin B. Hinck, sales manager.

RMA production figures for May shows 8,690 television sets, bringing to 34,895 the total for the year.

ADVERTISING: Increase in television sponsorship continues with 62 advertisers on the air last month. (For cross-index, see pages 30 and 31) . . . Response to program "write-ins" have also been amazingly high—which should provide an answer for the skeptics who have been saying "show us." (We will, if you turn to page 25!)

STATIONS: Opening of NBC's Washington outlet, WNBW, (see page 10 for story) brings the number of operating stations to twelve (11 commercial and one experimental). Boxscore now reads 55 grants and 10 applications pending, with Yankee Network filing last month for a station in Boston.

News that RCA would be able to deliver four transmitters a month starting in August also promised to break the bottleneck, which, with delays in construction okays, have been responsible for the snail's pace in getting new stations on the air.

WWBT, television station for WBAL, Hearst Radio in Baltimore, expect to have their studios completed about August 1st and the transmitter broadcasting experimental programs by October. A good deal of equipment is already on hand and an RCA field truck is slated for delivery this month. Outlet plans two months of extensive studio experimentation before starting on-the-air transmission.

WBZ-TV, Westinghouse station in Boston, will be on the air with test programs by the end of the year and will inaugurate a regular television program service early next year, according to W. C. Swartley, station manager. New radio-television center now under construction, will include a 40x45 foot television studio, with a mezzanine operations room for technicians, producers, etc.; an auditorium type studio equipped for television; make-up rooms, film studios, and a film vault. Also included will be garages for the WBZ-TV mobile unit, which will pick up special events throughout the area and relay them to the center for broadcast.

WGNA, Chicago Tribune station, will be on the air in October with a test signal and will devote about two months to experimental work on programming, with limited commercial operation set for January 1st. Over \$225,000 worth of equipment has been ordered from General Electric, with delivery scheduled to begin this month. Order includes a 5 kw transmitter, camera control desk, program console, distribution console, three image orthicon cameras and additional equipment to outfit one large television studio, two iconoscope film cameras, two 35-millimeter Synchro-lite projectors, one 16 mm. projector and one special slide projector. According to Carl J. Meyers, director of engineering, station hopes to cover a radius of 45 miles. The transmitter will be atop the Tribune Tower.

WFIL assured themselves of sports coverage for WFIL-TV with the purchase of the Philadelphia Arena. Television studios will be located in the Arena, and previous program of ice hockey, basketball, boxing, wrestling, ice shows, rodeos and other events will be expanded to include other entertainment features. Delivery of transmitter, studio and remote equipment, which was purchased from RCA, will start this summer with T-Day for the station scheduled for this fall.

ROUND-UP: The twenty-eight hours a week programming minimum has been waived again by the FCC until September 30th. Majority of stations are averaging twenty hours or better now, with the baseball games boosting the airtime.

Just about everybody got into the game when CBS decided to incorporate a Washington interview in with their news program. Promotion minded ABC affiliate WMAL whose television station won't be on the air before fall—but with studio equipment on hand—lent its studios for the broadcast, with both NBC's WNBW and DuMont's WTTG permitting the use of their terminal facilities on different occasions. CBS newsman Bill Shadel, on one of the joint projects, interviewed Rep. Fred A. Hartley, Jr., co-sponsor of the Taft-Hartley labor bill, with WMAL engineers Dan Hunter, Frank Harvey, Don Silbert, James R. Harter and Stan Egbert at the controls.

Video Associates, Inc., package agency, has come up with a new idea to ease programming problems for new stations. Outfit has developed the Tele-Pak, a video mail order package, which includes a marked master script, camera plot, ground plan, set specifications, music selection and cue sheets, prop plot, slide continuity plot, timing chart, suggestions for casting and rehearsals, and a complete analysis of the show for the director. Both series now being offered—"Parents Please," audience participation format based on child care problems, and "RFD Manhattan" dramatic show—have been tested by the company at WRGB. Interested stations fill out a questionnaire giving lens specifications on cameras, floor plan, turntables, lighting, etc., and production sheets are tailored to their individual needs.

The American Theatre Wing's television course for ex-GIs celebrates its first birthday this month. Class puts on a show each week at W2XJT, Bill Still's experimental station in Jamaica, with members directing, writing, and handling all the facilities. Rotating system is used so that each member may become familiar with the different phases of studio operation. Harvey Marlowe, ABC producer, is director of the school.

CURRENT BOOKS

Television Techniques. By Hoyland Bettinger. Harper & Brothers. \$5.00
Hoyland Bettinger, former program manager of the GE television station, has turned in a comprehensive and detailed study of the fundamentals and problems of television programming. A book every programmer will want.

The Future of Television. By Orrin E. Dunlap, Jr. Harper & Brothers. \$2.50
A very intelligent overall picture of television and its implications. A cause-and-effect approach to the television industry. Orrin Dunlap has turned in another top book in his series on the radio and television industries.

How to produce a television show



by Hoyland Bettinger
Television Consultant

This is the first book to cover every phase of producing a television show. Out of his long experience Mr. Bettinger has written a step-by-step reference manual considering virtually every element of the television medium: equipment, composition of pictures, photography, script-writing, direction and production, and the special problems of lighting. Line drawings and photographs illustrate graphically the means and methods discussed.

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Tools of the Trade
The Medium
Pictorial Composition and Continuity
Video Techniques
Audio Techniques
Television Writing
Directing and Producing
Producing the Play
Motion Pictures and Film Integration
Television Lighting
Index

The fundamentals of television production

By analyzing the fundamentals of television production this book gives you a solid foundation to develop and improve your own techniques. It explains the psychological and aesthetic significance of various techniques; shows when and how they may be used and their effect on the audience; gives you a basic, working knowledge of television equipment; defines the advantages and limitations of the television medium, psychological and pictorial principles, visual and sound techniques; and offers you valuable tips on writing and producing programs.

TELEVISION TECHNIQUES is primarily for those who work in the field: the sponsor and his aids, script and continuity writers, studio and control room crews, remote pick-up units, actors and producers. But every one, professional or amateur, will find it indispensable as a guide to the best and newest methods of television production. Order your copy now.

Examine it 10 Days FREE

Mail this coupon TODAY

HARPER & BROTHERS
637 Madison Ave., N.Y. 22

Please send me a copy of TELEVISION TECHNIQUES. Within ten days I will remit \$5.00, plus mailing charges, or return the book.

Check here if you enclose \$5.00, in which case publisher pays mailing charges. Return privilege guaranteed.

Name

Address

City Zone

State 4412 B

WASHINGTON

Network plans outlined . . . Yankee Network files in Boston—by Dorothy Holloway

Network Video

ENTHUSIASM of tele licensees for radio relays over telephone cable as a means of networking television shows reached new highs last month, with announcement of the A. T. & T. rates for this service. The rate quoted was \$40 per-circuit-mile per month for eight hour daily use. Between New York City and Washington, this would amount to the staggering sum of \$10,980, a figure not even well-heeled NBC stands ready to endorse at the moment.

True, most use of network facilities will be occasional rather than on a monthly basis, as the phone company pointed out. Even so, the rates are not apt to appeal to revenue-poor tv'ers. For example, a Washington station would pay \$825.25 for the first hour of a network hookup with New York City each month; \$326 more for the second, *consecutive* hour. For four consecutive hours, the charge would be \$1,805; 12 hours, \$4,415; 24 hours, \$8,330 and 32 hours, \$10,940.

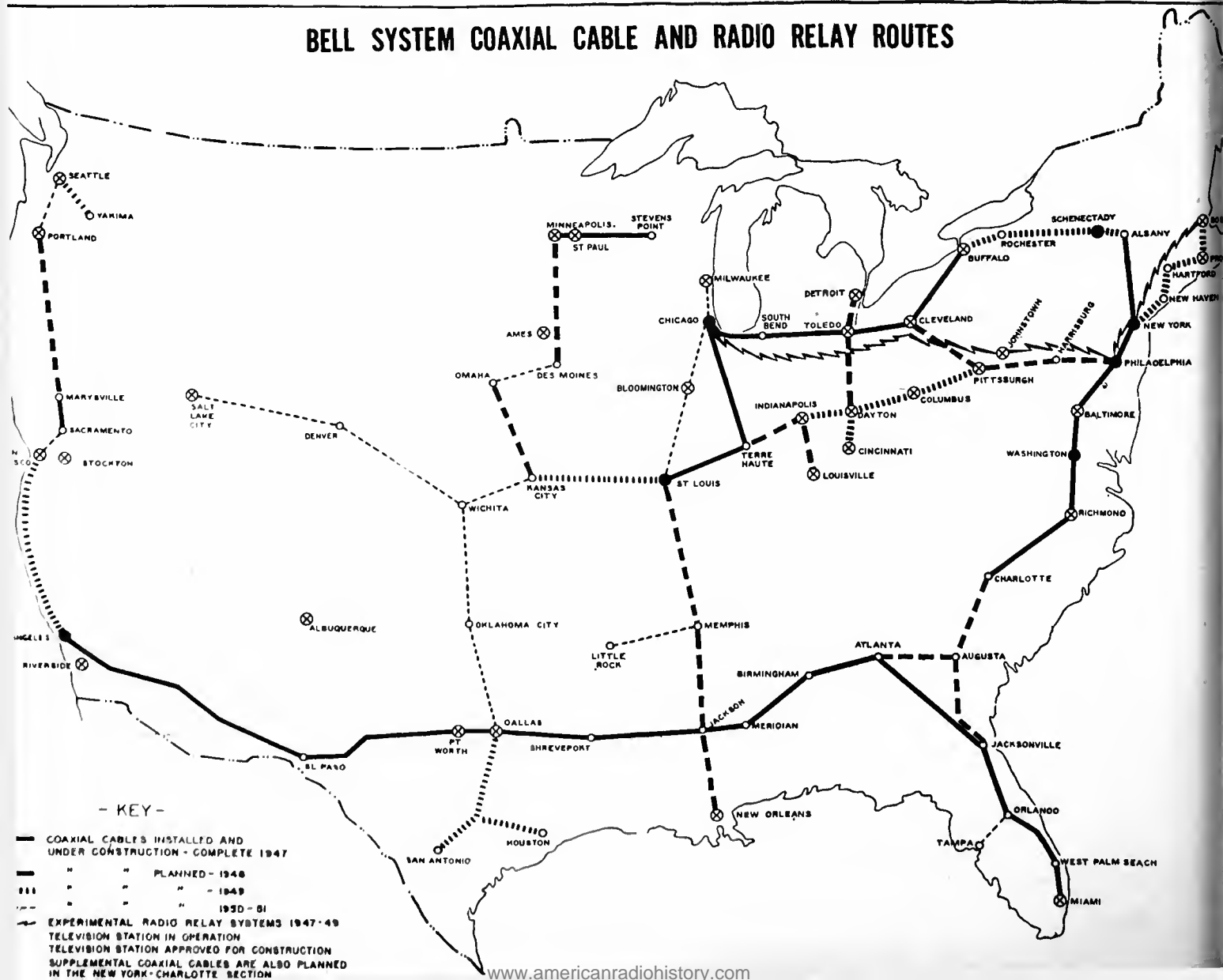
Anything over 32 hours' a month would be charged at the regular monthly subscription of \$10,980.

The rates—unless formal protests are registered, or FCC on its own motion tabs them for hearing—will become effective August 1. Before they go into effect, the phone company will also have to win FCC approval to delete a clause in the co-ax authorization providing that all tele transmissions are on an experimental rather than a commercial basis. At deadline, no protests had been filed, although Philco, DuMont and a score of other telecasters meeting at FCC this month, made no secret of their opposition to the rates. At the same parley, the networks, NBC, CBS and ABC, said they would rely on common carriers—and presumably A. T. & T.—for their network service, but all thought the rates were out of line.

(Locally, the rates mean that DuMont's WTTG will drop nine or more hours a week of New York shows,

(continued on page 8)

BELL SYSTEM COAXIAL CABLE AND RADIO RELAY ROUTES



*"... an invaluable source
for factual information..."*



"I've read TELEVISION magazine since its first issue, more than three years ago, and find it an invaluable source for factual information on all phases of the industry."

"TELEVISION magazine's factual approach to the industry's developments and problems makes it must reading to keep up with the television industry."

Don McClure

*Television Director—N. W. Ayer
President—
American Television Society*

More and more agency executives like Don McClure are depending on TELEVISION magazine for the factual information which will help them in their television plans and work.

Each month TELEVISION is read by 4,000 key executives in broadcasting, advertising, manufacturing, film production, publishing, department stores, and other closely allied fields.

Whether you are selling equipment, station time, programs, film—in fact whatever you are selling in television you'll find TELEVISION magazine, the industry's only monthly publication, the most effective medium to reach the men who buy.

TELEVISION magazine, 600 Madison Avenue, New York 22.

July, 1947

and until more local originations are built, become almost exclusively a sports and film operation. Even NBC-WNBW expects to rely more heavily on local program features as a result of the phone company tariffs).

So far as the phone company is concerned, officials pointed out the rate is actually low—considering that over 480 simultaneous telephone conversations can be sent on a channel wide enough for television.

Meanwhile, despite A. T. & T.'s best efforts, it became evident this month that an effective nationwide video network—much less four—is still a long way off. Although the backbone of the A. T. & T. coast-to-coast system will be operating by 1950, several stations will still be beyond reach of network service.

Radio Relays

The inadequacy of the cable system was used by Philco and DuMont in an FCC television conference (June 9) to plug for licensees' right to operate radio relays. As Philco's vice president David Smith put it: "Nobody has a God-given right to monopolize network service." He promised that Philco's present relay link between New York and Philadelphia could be quickly extended. Rates, he said, would be one-fourth to one-fifth those proposed for the cable.

A paper radio relay net linking eight stations between New York and Washington, D. C. was also injected at the FCC meet by DuMont director of Research T. T. Goldsmith, Jr. Pegging use of the radio relays at 28-hours-a-week per station, DuMont estimated each would pay \$5.00 an hour for network service. By multiplying the towers, this could be brought down to \$2.00 an hour. The company spokesmen made it clear, however, that they would prefer to have common carriers do the network job rather than undertake it themselves.

C. A. Priest of General Electric added his praise for radio relays as the most economical and efficient method of networking video. The GE relay between New York and Schenectady is available for common carrier or other use, he said.

Western Union and Raytheon were other would-be telecarriers. But both told the FCC they would not be willing to inaugurate service until it promised to pay off.

Manfred Toeppen, Raytheon consultant, made the mournful prediction that television would have to gross up to \$1,500,000,000 a year in time sales before it could support four nationwide networks. Transmission costs, he said, will be twelve or thirteen times those for standard broadcasts.

All of which boils down to the fact that some system other than cable will have to be found. Paramount's Paul Raibourn took this view, pointing to his company's successful use of regional relays for remote pickups at WBKB, Chicago and KTLA, Los Angeles. But he made it clear that Paramount wanted to be able to rely on a common carrier to link its programs.

Tele Channels On The Move Again!

Television, which has already endured the trials of a Job, seems fated for still more shriving. These were the conclusions reached at an FCC conference of industry engineers this month:

1. Present sharing of television channels with other services will not work.
2. Tele channels should be in one or at the most two continuous blocs, rather than interspersed with FM, the hams, etc.
3. Television stations should have higher power.

The strictly television men—DuMont, Philco, NBC—reached another conclusion: Television needs more channels above 108 megas! DuMont's Dr. T. T. Goldsmith, Jr. wanted ten more slots between 108-174 mc, while Ray Guy merely urged addition of "several more channels."

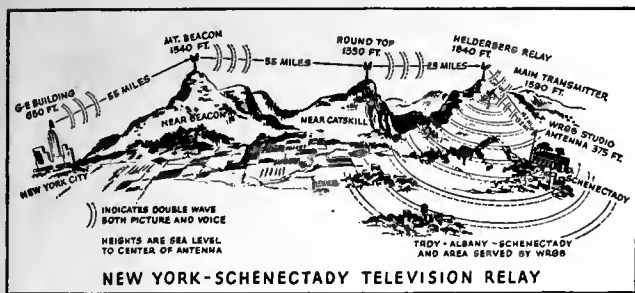
However, as it developed, television rather than claim-staking still more spectrum space, stood in grave danger of losing its No. 1 and possibly No. 2 channels to other spectrum-hungry services. At least eight new allocations were laid out before FCC for unofficial consideration and in all but two of them television's lower slots either were clipped off entirely or shifted to a slightly different spectrum position. One suggestion—which fortunately fell on deaf ears at video-minded FCC—called for a continuous bloc of 15 tv channels beginning at 108 mc. . . . a recommendation which RCA's Raymond Guy and Philco's F. J. Bingley described as "just dandy" if it weren't for the 35,000 tv sets on the market and the millions of dollars' current investment in receiver production.

Though the tele men naturally opposed a wholesale shift of video channels, they argued for additions in the 108-174 region, and made no secret of the fact that government agencies (who hog about 50 percent of this spectrum) could spare some of their channels to video. (Unfortunately government channels are assigned by the International Radio Advisory Committee and not even FCC knows what use is being made of some of the Federal assignments).

Faced with intolerable interference to tele (from diathermy, principally, but also from FM, aviation aids, mobile services and the hams) and the obvious dilemma of a continuing shortage of spectrum space, FCC Chief Engineer George Sterling and Television Chief Curtis Plummer have done the only thing they could do . . . retired with their sliderules and most able assistants to try and work out another allocation which will not drastically upset the economics of television. When they have what they think is a workable solution, industry experts will be called to Washington again and a formal hearing will be held.

Tele versus FM

Raymond Guy, RCA television engineer and spokesman for the Television Broadcasters' Association at an FCC parley this month, has a neat description of those articulate FM enthusiasts who want to boot



Antennae atop the 650-foot General Electric building, New York can pick up any television program in New York and by beam relay pass both picture and voice to Schenectady, 150 miles distant,

television upstairs in the spectrum to make more room for FM downstairs.

Guy told the FCC they remind him of the inane remark the Mad Hatter made to Alice in Wonderland at that famous teaparty where there weren't enough seats to go around: . . . "Oh well, let's everybody move up one!"

Guy used the illustration to drive home his point that television after seven years of wandering the radio spectrum wants to settle down somewhere for good. Specifically, he was directing his fire at J. E. Brown of Zenith Radio Corporation who repeated his usual recommendation that television be shunted above 100—or even 400 megs—so that FM could slide back into its pre-war spectrum position in the 50 meg range.

Let these recurring suggestions be taken too lightly, however, the same move was urged by FM Association J. N. "Bill" Bailey in his testimony on proposed new radio legislation this month. Appearing before Senator White's subcommittee, Bailey argued that television should be moved out of the bands below 80 mc—where admittedly there is interference from other services—and 20 or 30 more channels given to FM in the bands so vacated. Bailey used the usual tactic to the effect that television "eventually will find its permanent home in the upper frequencies—above 400 megacycles."

FCC Gets Tele-Wise

FCC Chairman Charles R. Denny, Jr. expects television activity to more than double next year. In his testimony before the House Appropriations Committee, the Commission chairman said that with resolution of the color-versus-black-and-white controversy, video stands ready "to move full steam ahead."

With this prelude, he asked the Committee for an additional \$40,988 for television next year and another nine employees to help out the eight staffers already handling video matters at FCC.

And, since FCC came off with a handsome \$6,040,000 appropriation on the House side—with hope of still more from the Senate—it was speculated most of these personnel requests would be met.

Yankee Net Enters TV Fold

The long calm in filing of new bids for television stations was broken here this month when the Yankee Network applied for a 5-kw sound and picture videoutlet in Boston, Mass. . . . where, incidentally, an overflow bid from Paramount's New England Theatres, Inc. is still hanging fire at FCC.

The Yankee people said the "application has been under consideration for months." It specifies use of channel 7, using General Electric equipment, at a site to be determined.

Program plans, as outlined in the application, are vague beyond the fact that Yankee will rebroadcast or attempt network tie-ins with Bamberger Broadcasting Service's video station in New York City. (The six powerful standard broadcast stations which form the backbone of the Yankee net are also the New England arm of Mutual Broadcasting System.)

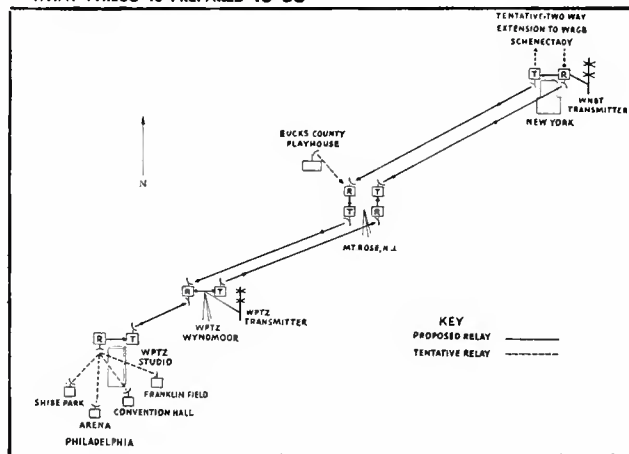
Yankee points out that it has some 158 staffers, excluding talent, many of whom will be shifted to television. The net is owned by General Tire & Rubber Co. and headed by John Shephard, III. Irving B. Robinson is technical director of tv operations. Attorney J. Theodore Pierson of Pierson & Ball filed the application.

Postscripts

Happy solution to DuMont's site problem here appears in the offing. (FCC gave WTTG, now located in the middle of a topographical saucer in downtown Washington, through June to find a better spot). At deadline, negotiations were under way for DuMont to lease part of Bamberger's choice location at 40th and Brandywine Streets—one of the highest points in uptown Washington. Bamberger, which won approval for the site over the protests of real-estate-minded residents, doesn't expect to get its transmitter on the air for another six months.

Impact of television sets in nightclubs and restaurants on falling juke box receipts was spelled out before a House Judiciary subcommittee here this month by Sidney Levine, counsel for the Associated Music Box Operators. Pointing out that juke collections have dropped 35% since war-end, Levine told the Committee: "When the television screen is on, nobody, even if he thinks of it, dares to go up and put a nickel in a juke."

WHAT PHILCO IS PREPARED TO DO



Philco is ready to provide two-way television relay service between WPTZ in Philadelphia and WNBT in New York in the near future. Route of this micro-wave relay system is shown above, with relays between the WPTZ studio in downtown Philadelphia, the WPTZ transmitter eight miles away at Wyndmoor, a relay station at Mt. Rose, N. J., and WNBT, RCA Bldg., New York. It will also be feasible to connect this system with the General Electric micro-wave relay between WNBT and WRGB, Schenectady.

WNBW



WNBW, NBC's Washington outlet, debuted on June 27th, with over 200 Capitol Hill members and local celebrities assisting in the christening of the NBC-TV Wardman Park studios.

The NBC station was already on the air unofficially but wasn't saying anything about it prior to the special inaugural ceremonies on the 27th. The network rented out the Continental Room and several other parlors in the Wardman Park Hotel—site of its tv studios and theatre—to stage the opening demonstration.

Opening Schedule

The program schedule for opening night stretched from 7:30 to

sign-off at 11 p.m., with NBC's New York outlet WNBC originating most of the shows. The format ran the gamut of entertainment and included films, sports, music, vaudeville, drama, speeches and a newscast.

WNBW opened with a 4-minute film shortly transmitted over the co-ax from New York City, describing the physical setup of the Washington station and some of the trials and tribulations that accompanied its construction. (For instance, there was that 1,000 gallons of cider-turned-vinegar which NBC vice-president Frank "Scoop" Russell had to buy from a disappointed Virginia grower to wash down the television tower, so the paint would stick).

The next half-hour featured telecasts led off by a talk by Emcee Russell and followed by others from NBC president Niles Trammell; RCA President General David Sarnoff; FCC Chairman Charles R. Denny, Jr.; D. C. Commissioner John Russell Young and WRC-WNBW Station manager Carleton Smith.

Twelve RCA receivers spotted around the Wardman Park's Continental Room enabled the audience to see themselves and the speakers on television.

After the speeches, WNBC took over the programming and sent to Washington a 10-minute "exclusive" newsreel, featuring RCA-made films on "Inside Argentina" and "Inside Russia." Regular fea-

tures on WNBC—"Campus Hoop-la!" and "The World in Your Home"—each with a special Washington angle—followed. A one-act drama, an old-fashioned vaudeville show with big-name artists, the Madison Square Garden fights and a nightcap in the way of a telecast of the Toscanini film "Hymn of all Nations" topped off the opening.

For its first week on the air, WNBW delivered at least one telecast a day, but thereafter until August 1, will be on the air only Monday, Friday and Sunday nights with programs coming over the co-ax from WNBC. WNBW program manager John Gaunt hopes to receive anywhere from six to nine program hours a week out of New

(continued on page 39)



CARLETON D. SMITH
Station Manager



JOHN GAUNT
Program Manager



BATTER UP!

Lower television camera used by Philca WPTZ to present the home games of the Phillies and A's from Shibe Park. Camera hung below the upper tier of stands, has a clear plastic shield in front of the camera. Other camera is in the press box.

BY MARY GANNON

NINE major league and two minor league teams are on the television screens of seven operating stations. Seven advertisers are picking up the tabs—five of them splitting the cost and two riding it out alone.

New York viewers have their choice of the Dodgers over WCBS-TV; the Yankees over WABD; the Giants over WNBT. In Philadelphia the home games of both leagues—the Phillies and the A's—are brought to WPTZ viewers. KSD-TV, St. Louis, also picks up both teams—the Browns and the Cards; WBKB televises the Cubs; and WWJ-TV are averaging about three games weekly of the Detroit Tigers. In Los Angeles, KTLA picks up the Pacific Coast League games.

On the advertising front, General Foods and Ford are splitting the cost of the Dodgers (WCBS-TV); Commonwealth Edison and Ford are sharing the Cubs (WBKB); Philco Distributors and Atlantic Refining are alternating sponsorship on both the A's and the

Phillies (WPTZ). Purity Bakeries are soloing on both the Cards and the Browns (KSD-TV), and Goebel Beer is underwriting the Detroit Tiger games twice weekly (WWJ-TV).

Typical of all the commercial treatments is the score board used after each inning, on which product identification is prominently displayed. (Commonwealth Edison and Ford are the only ones who forego this). Philco, Ford and Goebel are using films, with cartoon commercials favored by the others. But here are the details on each.

ATLANTIC REFINING CO.

Commercials on Atlantic Hi-Arc are given five minutes before game time, between top and bottom halves of the third, fifth and seventh innings, with a wall score board, featuring the Hi-Arc trademark, showing the concurrent hits, runs and errors of the

ATLANTIC REFINING CO.

(Camera on ball diamond)
 "There's nothing like warm weather to get folks out on the road. Bet you're driving more these days yourself . . . Till you get beyond the city limits, though, you've got this (quick fade to action commercial) sort of thing to contend with.

"Sure . . . that's (start pulling pedestrian strip) city driving far you!

"But when the light does change, you're set for smooth, easy getaway if you use Atlantic Hi-Arc, the better gasoline! (Start pulling scenery strip).

"See what I mean? Wherever you drive, keep an (Atlantic dealer sign) eye out for this Atlantic sign. It's the sign of Hi-Arc, and Hi-Arc gives you what you want in smooth performance . . . all the time! Always use Hi-Arc!"

Series of 10 to 12 cartoons on the Dad series are mounted in a book and the pages turned as the announcer narrates the story. These run about a minute and a half and are usually used for the opening commercial.

two teams at the end of each inning. Twenty second film showing shots of a filling station, truck, etc., concluding with the Atlantic dealer sign, is used for the standard opening and closing. Commercials are handled by N. W. Ayer, with sponsorship of the home games of both the Phillies and the A's shared with Philco Distributors over WPTZ.

After the film sign-on, camera cuts to the field for the warm-up, atmosphere and color shots. Pre-game "comic strip" type commercial evolves around Dad and his family. Whole idea is to get them out and doing something with the car—which means, of course, that they stop by an Atlantic station for gas, and then go on. Series of ten to twelve cartoons, which run about a minute to a minute and a half, are mounted in a book, with the pages turned as the announcer narrates the story. Whole series is designed more from the entertainment standpoint, with the stop at the station and the concluding Atlantic slug the only direct commercials.

For the between innings commercials, agency has created a type of still art which they call live action. Typical example of this is illustrated here—with the illusion of a car moving past the scenery and people moving past the car created. These run about 15 seconds, ending with the Atlantic dealer sign. About ten of these action quickies have been made up for alternate use. Occasionally two of these are used for the pre-game plug, instead of the Dad series.

Action is also gotten into the still type commercial, by having the Atlantic man, with his Hi-Arc banner, superimposed over parts of the field. Newest innovation along this line is to superimpose the little guy—who has been drawn in a talking position—over the pitcher, the bull pen, the coach, the batter, at second base, etc. Lead-in usually starts "Oh, oh—that Atlantic man is here again . . ."

As commercials are given at the field, original artwork is photostated and Philco engineers now coat them with a waterproof substance to prevent their warping from moisture.

No oral commercials are given during the game. Between innings score board is felt to be one sure way of getting the commercial over. While people may not sit all afternoon to watch a game, they will usually sit through one inning if they tune in—and use of the score board device, with trademark identification, gets the product across. Johnny Esaw writes the commercials; Don McClure is television director for N. W. Ayer.

COMMONWEALTH EDISON

Commonwealth Edison, Chicago utility company, is alternating sponsorship of the Cubs games with Ford. Only visual commercial used is given at the beginning of the game. Opening with a recording of "Take Me Out to the Ball Game," a studio-supplied baseball movie showing players batting, running, fielding, pitching, etc., is coordinated with the motion picture. Superimposed over the film is an Edison announcement card divided into three panels:

Panel No. 1 reads "The Commonwealth Edison Company presents" (pan down to . . .

Panel No. 2—"Baseball from Wrigley Field" (pan down to . . .

Panel No. 3—Visiting team vs. Chicago Cubs.

Single sentence oral commercial—"This game is being brought to you on television for your enjoyment by the Commonwealth Edison Company"—is used be-

tween innings, never while the play is in progress. Ralph Liddle handles the television operations for Commonwealth Edison. Agency is J. R. Pershall Co.

POST CEREALS (General Foods)

Big problem facing Young & Rubicam was to put across the six products in the Post's family of cereals. Best way of solving it, they decided, was to concentrate on one product per game, tying in the entire line at the opening so as to build up overall identification.

Briefly, their present commercial pattern on the Dodger games consists of a singing jingle (live); balop cartoon commercials after the third and seventh innings; product identifying scoreboard between innings; pickup of billboard on field whenever possible; closing commercial and oral plugs throughout the game.

When the season started, CBS had not shut down its studio broadcasting and a pre-game live commercial was given, immediately after the jingle followed by a balop after the fifth. Under revised conditions, live commercials now have to be given in an improvised studio in the control room at the field, using but one camera. Lighting also presented a problem and limited experimentation along the live line.

However, agency has come to the conclusion that the tricks which can be played with balopticians are certainly less expensive and may prove to be better commercials for this type of pick-up. For one thing, the weather cares little for baseball schedules—and rehearsals on a live commercial, only to be rained out, added up to a large chunk out of the budget with nothing to show for it.

Overall aim was to experiment with different commercial approaches—with an eye toward the day when the audience would be practically unlimited and they had the same kind of money and the same commercial problems. Because they have the whole game to put the message over, agency feels that hard hitting selling is out—that commercials should be made as palatable as possible.

To achieve overall identification at the opening, a "curtain" with all the Post cereals on it opened to disclose a quartet in baseball uniform, complete with trick gay '90 mustaches, singing a jingle about the Post family of cereals and the game. Curtain closes at the conclusion of the jingle and cut is now made to the field. Quartet is picked up from the studio in the control room at the ballpark. Currently a wall card is used as an opening curtain.

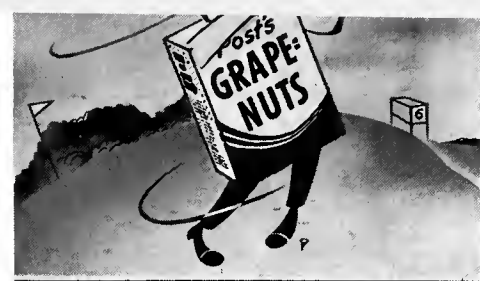
Live Commercials

On initial games, live commercials were tried immediately following the opening. These were short dramatic spots averaging about a minute. "Sal, the Gal from the Gowanus Canal" was a typical Brooklyn character—mad about them Bums. Scene opened with her talking to her girl friend in the Bronx, extolling the Dodgers, belittling the Giants. Commercial was interjected when the girl friend complained of being tired and Sal gave her a tip to try Post's Corn Toasties—camera switching to a close-up of a box on the table next to her as she praised their virtues.

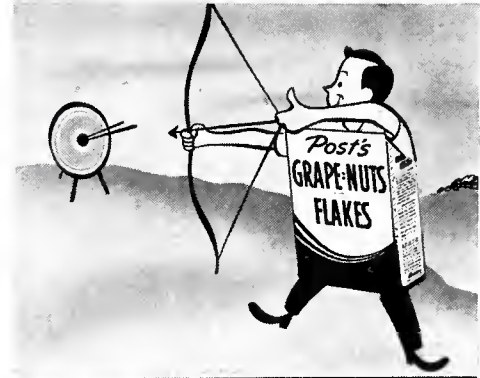
Pantomime has also been tried—successfully too—but agency has found that comedy in pantomime is extremely hard to put over unless you have a very capable cast. Good example was the "dunce" commercial, which opened with a close-up of a fellow sitting forlornly in a corner with a dunce cap on.

POST'S CEREALS

"Say . . . how'd'ya like to see some vacation pictures? O.K., then . . . let's take a quick gander at our old friends, the Post Family and see what they've been up to . . . Now, there's an energetic fella . . . Post's Grape Nuts . . . Plenty o' crisp zip and zest in that drive, I'll betcha . . . because Grape Nuts are packed with quick-energy nourishment!



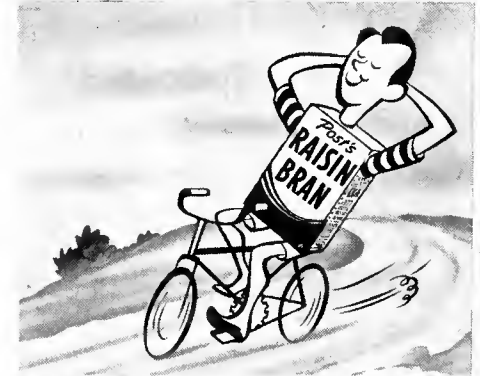
". . . and here's Post's Grape Nuts Flakes . . . the sugar-roasted treat that scores a bull's-eye every time with its rich, distinctive flavor . . .



". . . and who's that pulling those oars so vigorously? It's Post's 40% Bran Flakes . . . a big help in building good blood and strong bones . . .



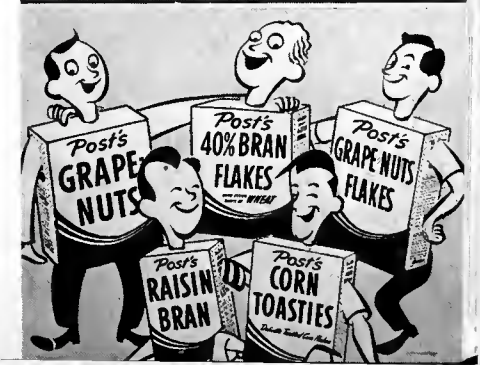
". . . Here's the sweetest trick o' the week . . . And no wonder! . . . Post's Raisin Bran is a mighty sweet combination . . . whole grain nourishment and lots of tender, chewy raisins . . .



". . . And this is Post's Corn Toasties . . . famous for its sunny corn flavor . . . extra-thin . . . tender-crisp . . . and fresh as a mountain breeze . . .



"Yes, friends . . . there they are . . . Post's family of famous cereals. Try 'em . . . you'll like 'em! Remember . . . pick Post's cereals for happier breakfasts!"





PURITY BAKERIES

"Well, look who's here! Wonder what our little friend is up to . . . a sneak peek at the game perhaps?"



"Well, maybe! But get a load of that eager beaver look! Whatever he's spotted it sure must be an eyeful!"



"Whot about it, Junior? What's got you chinning yourself there? You look like you're seeing something out of this world!"



"Aha—that's it! That's what the little guy is all eyes about! He's just hongin' there eating his heart out for some of that Toystee Bread and jom he sees on the table. He knows what's good! Like you fons, he's crazy about oven-fresh flavor—and sure enough—Toystee's got it!"

Off-screen commentary pointed out that the guy is a regular dunce—and "you know why?"—because his wife sent him out for a box of Post's Grape Nut Flakes and he came back with another cereal. And "Oh . . . was his wife mad!" While this was going on, the character looked blissfully ignorant, shrugged his shoulders to show he wasn't to blame, took off his hat and pointed to a black eye—courtesy of the wife. Announcer took the wife's part—didn't blame her for being mad, because Post's . . . etc.—while character licked his chops, got up and strutted around, chest out, muscles up, etc., all timed to coincide with the plug that stressed the body-building features of the product.

On live commercials, it was felt that you don't need as much sell when the script writer works the box into the set naturally—and that if the cast did little things with the box, it was better than a big set.

Cartoon Commercials

Cartoons used on the baloptican also have an exaggerated, comic approach. Typical of the types tried is the one illustrated here. Balops formerly came after the fifth inning when the live pre-game commercial was used. Now, however, agency feels that they will get higher identification with balops after the third and seventh innings. Such slides, when handled with a light, amusing touch, sell well and there can always be one slide which will pay off with concentration on the product.

On the wall score board, which is tacked up in the booth with the cameras, a box of the product being featured is prominently illustrated. After every inning, camera switches to pick up the score, while the verbal plug is read by Bob Edge or Lee Vines. These commercials, which run about 10 to 15 seconds, have been worked out by the agency to tie in with the game—thus there are plugs to be used when a home run has been made, the game is scoreless, the score is tied, the visitors are ahead or trailing, etc.

One thing Young & Rubicam is definite about—the long closing commercial is, at times, a mistake on television. Initially they used to switch back to the studio for the closing, then back to Bob Edge for the resume—which took about four minutes. With emptying stands and sets going off, this, they decided, was definitely a waste. Solution is a cartoon card right at the field in the box with the cameras. Typical of the treatment was an empty suit of clothes—hat, jacket, pants, shoes, gloves, etc., with spaces where the human body was supposed to be. Commentary explained that this was a suit of clothes looking for the owner—but the owner is still in his pajamas "at the breakfast table digging into those Post's 40% bran flakes . . . a box of which you see there to the right." And then continued on to explain the nutritional features of the product. In all it runs about 30 to 40 seconds. Occasionally, this has been varied with puppets carrying a box of the product—but still kept to the same time.

At Young & Rubicam, Fred Frost is coordinator of the program; Hildegard Reigl produces under Dave Levy's supervision and Ruth Aikman is commercial supervisor on the Post account. Bill Forbes is manager of the agency's television department.

General Foods sponsorship of the Dodgers is part of their overall television program which started this spring. In line with the policy outlined then, Benton & Bowles will take over the commercial on the ball games around mid-July.

PURITY BAKERIES

Taystee Bread and Grennan Cook Book Cakes commercials are given before the game, on the wall score board after each inning, with cartoon commercial on Tastee after 6½ innings and the Cook Book Cake plug after the 8th inning. Company is sponsoring the home games of both the Cards and the Browns over KSD-TV, through Young & Rubicam, Chicago.

On the opening, camera pans slowly across the infield, to the recorded tune of "Take Me Out to the Ball Game". Pictures of the Taystee loaf and Cook Book Cake are picked up and held for about three seconds each, then the camera pans back to the field as the announcer continues with the statistics.

Cartoon commercials, running about 30 seconds, have been devised as the least expensive and easiest way of handling the commercial at the field. Agency plans to have about ten sets and rotate them. Whole idea is to keep the plug down so that the cartoons can be moved quickly. It's in these spots that concentration on one product at a time is done. Typical example is illustrated on page 14.

Wall score card, with the trade marks of both products illustrated, is picked up after every inning except the seventh. After the first inning, the score and a brief plug, mentioning both products is given. After the second and fourth, the score is given and mention of both products made . . . "A look at the Taystee Bread—Cook Book Cakes score board shows us that . . ." After the third and fifth innings, camera pans around the field, then picks up the score card, while station and sponsor identification is given. After the ninth inning the score card is superimposed over the playing field and just the names of the two products mentioned, going back to the station for the sign-off.

Promotional aspects of television were fully utilized by the client—for the promotional value to be gained was one of their main reasons for going into television in St. Louis at the present time. Posters were placed on both sides of the trucks, signs were put up in groceries, light strings given out, the salesmen-drivers wore a card in their caps, etc. as part of the overall plan. Dealer relations were promoted by setting up receivers, printing regular tickets and bringing in groups to see the baseball games.

Rupert Lucas is radio and television director for Young & Rubicam, Chicago.

FORD

Ford continues its "Sports Parade," inaugurated last fall, with the split sponsorship of the Dodgers over WCBS-TV and the Cubs over WBKB. Commercials are on film and run from about fifty seconds to a minute and a half. Agency is J. Walter Thompson.

For the Dodgers' pick-ups, one film is run before the game and two during the game—usually after the fourth and seventh or third and seventh innings. In addition, the Ford billboard on the field is picked up occasionally and verbal announcements, tied in with the play, are made throughout the game. In Chicago for the Cub games, opening and closing films are used—in line with WBKB's survey which showed viewer opposition to the integrated commercial.

Films, which open with a crystal ball in which a Ford appears, have the common theme of showing some features of the car—the tests which they are put through, the comfort features, the speed and driving ease, etc. All have a sound track with voice-

over narration. At the present time, a new series of films are in process, designed especially for television and utilizing a maximum of close-ups. In all the agency expects to have a library of about twenty films which will be rotated.

Bill MacCarthy produces the Ford commercials for J. Walter Thompson, under the supervision of Philip Myggatt.

GOEBEL BREWING CO.

Goebel is sponsoring the Tuesday and Thursday games of the Detroit Tigers, subject to change, of course, when the team goes on the road. Two film commercials are used, one before and after the game; supplemented with a variety of score cards between innings. No audio plugs are used unless backed up by video. Agency is Brooke, Smith, French and Dorrance, Inc., Detroit.

About fifteen minutes before game time, an introductory film stating that the Goebel Brewing Company

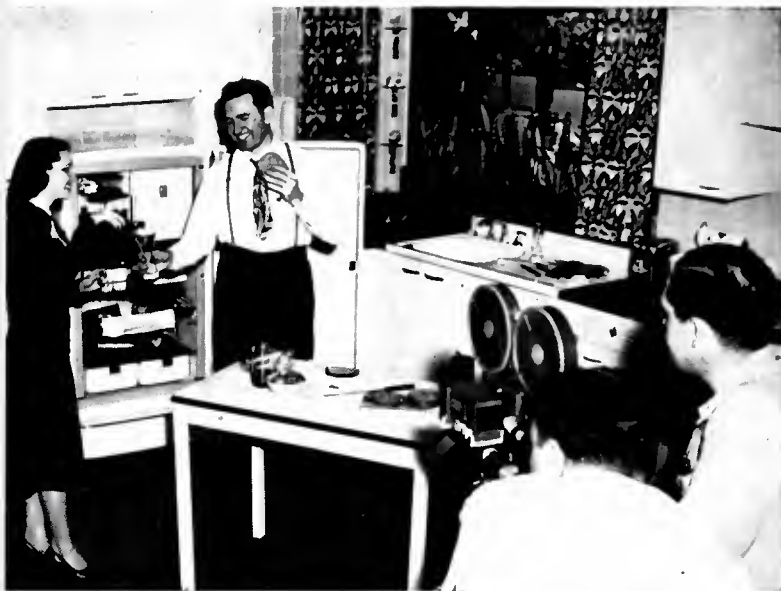


Ford film commercial opens with a crystal ball . . . followed by the sponsor's name . . . and then the car appears. Films run from fifty seconds to a minute and a half, have a sound track with voice-over narration. J. Walter Thompson Agency.

is presenting the Tigers by television is shown. Viewers are then taken to the park for about ten minutes of color and line-ups. About three minutes before game time, cut back to the studio is made for the opening film commercial. Immediately following the final out in the 9th, the second commercial is shown, then switch back to the ball park for summary, scores, color and sign off.

Seven films, running from a minute to a minute and a half, were made for the company by Television Advertising Productions. All seven films were shot in one day and cost \$200 per spot.

Films themselves were kept simple, with only one or two in the cast and offscreen narration giving the plug. Sets and themes were also simple—for example,



Seven commercial films were shot for Goebel Brewing Co., with two used per game over WWJ-TV. Television Advertising Productions wrote and produced the films, which are short dramatized skits with voice-over narration. Agency is Braake, Smith, French & Dorrance, Detroit.

a grocery store background, with a clerk and a housewife checking her shopping list. The narrator reminded her to buy Goebel's Beer as the camera panned to a display of the product. Another used two sets—a dinner table and a kitchen. Cuts were made between a man eating steak at the table and a second man in the kitchen building a tremendous sandwich. Then cut back to each in turn showed them toasting with a glass of Goebel. Final shot was a close-up of the glass and bottle. Sample script follows:

Cast: Man, as home-owner gardener; narrator.

Sets: Comfortable, one notch above middle-class home in background. Victory garden foreground.

Props: Hoe, pail filled with cracked ice, bottle opener, beer glass, bottle of Goebel Beer.

Sound: Narration, dub "man's" whistle. Medium shot of man hoeing in victory garden.

Announcer: "Our friend who lives down the block loves his gardening . . . Works hard at it too. (Man stops, wipes perspiration from his face.)

"Even on the hottest days you'll find him hard at work in that garden. But he's got a great idea . . . (Close-up of Goebel beer bottle lying on top of a pail of cracked ice.)

"He keeps a cool, frosty bottle of good tasting Goebel Beer handy . . . and when he feels like this . . . (Medium shot of man, tired, turns toward bottle and whistles—dub whistle—bottle jumps out of pail to man's hand.)

". . . and wants a refreshing drink in a hurry, the quickest way is with Goebel Beer; so he takes time out to help himself. (Medium shot—man picks bottle opener out of air, opens bottle, throws cap and opener over his shoulder; as he brings his hand back, it's holding a glass.)

"How about that! (Man pours beer) Why don't you try Goebel? It's cool and sparkling . . . and there's refreshing magic in every sip." (Close up—man lifts glass to drink and winks to camera.)

Score Cards

A wooden holder, similar to a miniature stage, was constructed to hold the score cards—all of which bear the words, "Goebel Scoreboard" (white on black). At the end of the third, sixth and ninth innings, special cards carrying other American League game scores are given. Scores and team names are printed on gummed paper and pasted on the card. At the end of the first and eighth, cards carrying the inning summary of hits, runs and errors are used. After the second, fourth and seventh innings, two cards are used. The first, "The Goebel Brewing Company presents . . ." is pulled after three or four seconds to disclose the second card which reads "The Tigers by Television."

At the end of the fifth, a "live" commercial is given. This consists of a bottle of beer being poured into a glass. Occasionally, a hot dog is placed beside the glass to give the thing a "ball park touch." Permanent fixtures in each of these commercials are a Goebel glass and a bottle or can of Goebel, which are placed at one edge of the cards.

According to Jim Hill, director of radio at the agency, two separate surveys have shown that viewers do not regard any of these between-inning activities (except the fifth) as commercial—this, in spite of the fact that the word Goebel appears twice on cards each time and the bottle and glass are in full view.

PHILCO DISTRIBUTORS

Alternating sponsorship of both the A's and Phillies with Atlantic, Philco Distributors, Inc., have made a series of 12 films which were especially produced for television by the Julian Pollock Agency. Each film is under two minutes running time, and deals with a different Philco product—refrigerators, home freezers, various radio models, etc. Short dramatized plugs are designed to show the product in use, with the ease of operation stressed. Close-ups are used predominantly so that the viewer can easily see the features of the model and how it works.

Theme

Typical of the treatment is the film on the 1201 radio-phono combination. After opening announcement, switch is made to a youngster being blindfolded by his Dad and putting a record in the slot of the 1201 model. Close-up shows this feature, and Bing's voice is heard as the record starts to play. Cut back to father and son for wind-up of plug, is followed by a close-up of the radio portion of the model as it is being tuned to Bing for the Philco radio program. Offscreen commentary is used throughout. Philco trademark shield is shown at end.

Two films are used per game. First one is shown just before the announcer gives the final pre-game line-up. Closing commercial comes before the resume is given at the end of the game. Between innings a wall scoreboard is picked up in the booth, and the hits, runs and errors are written in, as Claude Harings tells the score and gives the brief one or two sentence plug. Philco Distributors Inc. of Philadelphia are the wholesale distributors for New York, Philadelphia, Chicago, Detroit and Toledo. Films were made under the supervision of Julian Pollock of the Julian Pollock Agency.

CAMERA COVERAGE

Directors are almost unanimous in their opinion that cameras should be behind home plate for the best pick-up—although in most ball parks it's a matter of making the best of the facilities available.

While there are variations in every station's pick-up, main aim is to bring the play in as close as possible, with a few wide angle shots used occasionally for orientation. Well trained cameramen, who know the sport well, who can anticipate and follow the play, contribute tremendously to the successful pick-up of the game. For the split second decisions necessary to follow the play and to get a good shot can't always wait for relayed instructions from the control room.

Naturally the lens used depends on the placement of the cameras and the particular ball park. Here's the set-up used by each station.

WCBS-TV (CBS)

Dodgers at Ebbets Field

CBS' two cameras are slightly to the left of home plate. Basic coverage lens on No. One is the 135mm., which picks up the pitcher, catcher, batter, umpire. On No. Two camera, 50 mm., 135 mm., 13" and 17" lenses are used. 50 mm. lens is used for opening and closing shots and once or twice during the game to get the whole diamond in, with the 135 mm. lens as protection if the need arises. The cameras are on permanent mounts.

135 mm. on No. One follows the ball in play, with a cut to the 17" close-up on No. Two when the fielder is about to make the play. No. One has picked up a

runner in the meantime—usually the man farther advanced on bases, and switch is made if the hit has been stretched to a double or triple. No. Two goes to runner for close-up shot. Naturally there are some variations, depending on the play. If a bunt or slow roller is hit, there's time to cut to close-up of the infield and see action that way—if camera stays with the ball, close-up lens can be used of the infielder making the play and throwing it in. Alternately, the basic play is followed with the 135 mm., with the cut to close-up when the throw goes over to first. On a double play, No. Two goes to second on close-up and covers second to first. With a man on base, the 90 mm. lens is used on No. One, which picks up the pitcher, catcher, batter, umpire, second baseman and a runner on second.

At the opening, the 24" on No. One alternates with the 17" for a rundown of the team, with the cameras picking up each player in close-up. 24" is also used to pick up the Ford billboard on the field as part of the commercial. The General Foods sign, which is near the visitors' bullpen, is a natural pick-up, with the 17" on No. Two. The 13" is good for color shots—close-ups of pitchers, huddles, etc. The field score board fits perfectly vertically with the 17" lens; while with the 13" it fits both vertically and horizontally. The wall score card, used for commercials after each inning, is picked up with a 90 mm. lens on No. One.

Crew of 8 technicians is used—3 cameramen (one for operating the camera in the control room to pick up the live commercial when given at the field); 2 control men, maintenance man, audio man and director Herbert Bayard Swope, Jr. Bob Edge does the announcing, with Bernie London assisting him as spotter.



WWJ-TV's cameras are set up in the lower stands with a shatterproof glass window to shoot through. Home games

of the Tigers are picked up under the sponsorship of Goebel Beer. Ty Tyson does the announcing; Jim Eberle directs.



Twelve films were made for Philco Distributors, Inc. by the Julian Pollock Agency, for use in their alternote sponsorship

of the A's and Phillies games over WPTZ. Outdoor shot above is of the Portable sequence before the boat takes off.

Micro wave relay unit is used to send the signal from Ebbets Field to the WCBS-TV transmitter.

WNBT (NBC—New York)

Giants at Polo Grounds

In the NBC pickup, No. One camera is behind home plate in an upper mezzanine box; No. Two on the first base side of home plate. While feeling is that it would be preferable to have the two behind home, cameras are not far enough apart to confuse the viewer.

50 mm., 90 mm., 100 mm., and 135 mm. lens are used on No. One camera. On No. Two, the 90 mm., 135 mm., 10" and 17" lens for close-ups, outfield and new batters. The batter, pitcher, umpire, catcher and man on second are picked up by the 90 mm. lens.

Basic coverage consists of a close-up of each new batter as he comes in with the 17" lens on No. Two; switch to 90 mm. on No. One for play, and if ball is hit, following it with the 90 mm. No. Two camera picks up the player fielding the ball with cut to the close-up lens as he makes the play. No. One then picks up the advanced base runner. If the hit is to left or center field, No. Two pans in with the ball, with the viewer arriving at second with a good close-up of the player sliding in. On infield plays, No. One camera stays with the ball and follows the play. Coverage on this shot includes the fielder, the runner, and the first baseman.

When the bases are loaded, 50 mm. lens is used to give a big view of the park and to orientate the viewer. For added interest shots, close-ups of batters and pitchers warming up, occasional shots of the pitcher, crowd shots, arguments on the field are used. To show the disposition of defensive players when various hitters come to bat—the Ted Williams or Ernie Lombardi shift, to quote two examples—No. One camera pans around the field. When men are on bases, No. One cuts in between pitches to pick them up. After each full inning, shots of the score board are taken with the 17" lens.

About 17 men are in the NBC crew—including relief personnel as cameramen are switched every few innings. Bill Garden produces the games; Bob Stanton announces. Cameras are on permanent mounts, and coax cable, which had been installed previously, is used to relay the signal to WNBT.

WABD (DuMont—New York)

Yankees at Yankee Stadium

WABD is the only station consistently using three cameras for their coverage. No. One camera is used behind the plate; cameras No. Two and No. Three between home and first.

On the No. One camera, 2" lens is used for overall coverage, taking in the umpire, catcher, batter, pitcher. 6" lens on No. Two gives medium shots at plate of the batter and umpire, with infield coverage of plays and first base. 14" lens on No. Three is used for outfield action and big close-ups at plate, of pitcher, for scoreboard between innings, etc. All three are used for crowd shots.

With the camera behind the plate following the basic play, switch is made to either No. Two or No. Three depending on whether the play is in the infield or outfield.

Games are handled by Jack Murphy, mobile operations manager, and Henry Fraser, supervising engineer. Three cameramen, transmitter operator, two video operators and a receiver operator (on the roof at 515 Madison) handle the technical end of the pickup. Equipment is left in the booth when the Yanks are in town, with a canvas cover over the cage and two electric heaters to keep equipment dry, with veriac to hold it down. Micro wave relay antenna on top of the Yankee Stadium sends the signal to the transmitter at 515 Madison. Cameramen prefer tripods as they feel it is better for panning and tilting, and gives them more freedom of movement than permanent mounts would afford.

Bill Slater handles the games, with Guy Labo doing the color.

WBKB (Balaban & Katz—Chicago)

Chicago Cubs—Wrigley Field

WBKB's two cameras are located on a ramp suspended from the first balcony and along the third base line, with both cameras about 5' apart. Point is again made that maintaining the same viewing angle during switches is a vital factor, even though a more desirable angle of coverage in specific cases might be obtained



Bill Slater announces the Yankee games over WABD.

by widely separated cameras. In general, close-up lenses are used on the play wherever possible. Two patterns of lens changes are used, depending on whether or not a man is on base. A 15" or 17" lens is used on the batter, the outfield for a fly ball and on close plays at the bases. 9" medium lens is used to follow an actual hit ball and the infield play.

Games are under the direction of Reinald Werrenrath, Jr., WBKB's director of special events. Joe Wilson does the announcing.

WPTZ (Philco—Philadelphia) Phillies & Athletics at Shibe Park

Philco's two cameras are in relatively the same position behind home plate, although camera No. One is slung under the upper tier, with No. Two perched in the press box at the top of the stands.

Four lenses are used on each camera. On No. One, the 3" lens, (about 90 mm.) is used for the pitcher; the 13" close-up for crowd shots, batter coming in to plate, etc.: 2" (50 mm.) for wide angle shots; the 5" (135 mm.) for warm-up and special shots. No. Two camera uses the 17" close-up for a catch in outfield; batter coming up to plate, crowd shots; the 9" for a first base play, picking up the umpire, first baseman and runner; the 2" for wide angle shot of field, and the 3" for the commercial which is handled at the field.

At the end of each inning, the No. Two camera picks up the score board commercial. At the conclusion of the commercial, switch is made to No. One, for a close-up of pitcher and a slow pan to second base. No. Two gets on the batter coming up, with a close-up of batter, catcher, umpire. No. One switches to a wide angle on the play, with basic shot covering the pitcher, batter, catcher, umpire, and part of second base. Camera No. One follows the play, with camera No. Two getting a close-up of a fly, or following the runner on an infield play. On every 3-2 pitch, camera is focused on the batter so the viewer can watch the ball to see what the batter does on that crucial throw. Other camera covers up on wide angle as a protective shot.

With station picking up the home games of both Philadelphia teams, WPTZ crew averages about six days of baseball a week. Games are handled by Clarence Thoman, director of special events, Pres Stover and Herb Horton, all of whom follow the same basic system of picking them up.

Signal is relayed from Shibe Park to the transmitter at Wyndmoor. Crew of eight is used for the pick-ups, with Claude Haring doing the announcing.

WWJ-TV (Evening News-Detroit)

Tigers at Briggs Stadium

With the formal opening of their station last month, WWJ-TV began picking up three weekly games of the Tigers. Using two cameras, the 90 mm. and 135 mm. lenses are used for general coverage, with the 15" and 17" lens used for close-ups.

Close-up shot of the batter preparing to hit, occasionally alternating with a close-up of the pitcher, is the primary shot. Just before the pitch, switch is made to pick up the batter, pitcher, catcher and umpire. If the batter hits, the same camera follows the ball into the outfield; in the meantime, the other camera is picking up a close-up of the fielder about to make the play, with cut to it as the action takes place.

When a runner is on first or second, a wide angle shot is used to pick up these bases in addition to the primary coverage of the pitcher's mound and the plate. When bases are loaded, the 90 mm. lens is used, getting in as much of the diamond as possible.

Jim Eberle is director of remotes at the station. Ty Tyson does the announcing.

KSD-TV (Post-Dispatch—St. Louis)

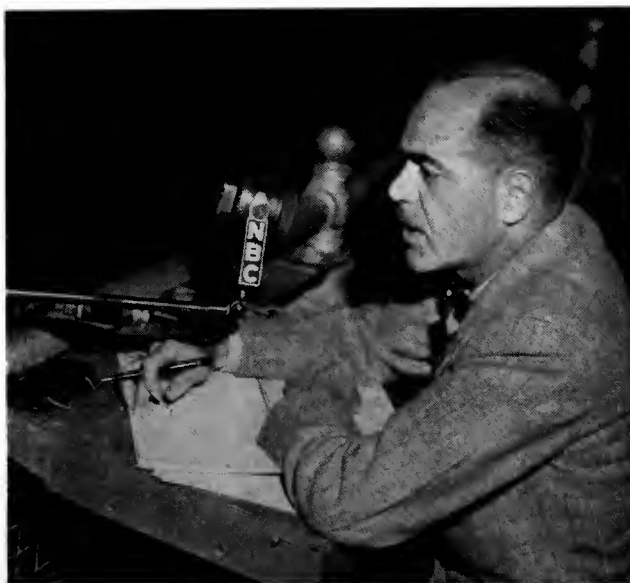
Cards & Browns at Sportsmen's Park

Cameras are located on a small platform slung from the balcony of the grandstand, about one third the distance from home plate to first base. Station started out by using 50 mm. lens predominately but after a few times discarded it because viewers couldn't see enough to hold their interest. Now basic coverage is with a 135 mm. lens on No. One, with 14" and 24" telephoto used on No. Two.

With the 135 mm. lens, camera picks up the batter, catcher, and umpire at plate. The 14" gets a good close-up of batter or pitcher alone. The 24" is used only occasionally for interest shots of coach signaling, the idiosyncrasies of various players, etc., to pep the game up. It's not used regularly because they can't swing into action quickly enough and there's danger of being caught with it.

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Bob Stanton does tele-talking for the Giants over WNBT.



programming primer



By Eddie Sobel

AS AN introduction to the series, I'd like to touch on some general observations which most of us know but which cannot be emphasized too strongly as basic programming components.

Of course, the obvious answer to the question of television production is, "There's nothing wrong that money won't cure." Naturally, money doesn't insure good programs but it certainly can help. I won't go into this any further because as television develops, as more sets are sold, as more and larger studios are built, I feel certain that the economics of television programming will be taken care of. If television advertising carries the impact we all believe it does, neither the American business man nor his advertising agent will quibble about costs.

Economically Speaking

Ideas and originality in programming are something else again. Money alone won't produce ideas. Again it will help because the more money there is in television, the more people will think about it. And money can help materially in developing ideas. I feel certain that the opposition we now meet in various quarters will be overcome. Every new medium has gone through the same growing pains. Every new medium has asked itself the same questions: "How will we get enough

material?" "Where will we get the people we need?" "Will anybody see or hear it?" And the final and ever present one: "Will it pay off?" Rest assured that the present writers are keeping their eyes on television and will come in at the proper time. To date, it hasn't been too difficult a task for us to get good, competent casts for our dramatic presentations. I speak only as an NBC producer, of course.

Sets are being sold as rapidly as they get on the market. I further believe that television will develop its own writers and its own stars and above all its very own audience. I know it is fashionable today for the feature writers of popular magazines to point up the many minor things that go wrong in television and wind up their articles with a sort of "interesting but why do it?" philosophy but these same writers or their counterparts wrote similar articles about vaudeville, phonographs, motion pictures, radio, not to mention the automobile, the aeroplane and every other new development. Of course, the final question "Will it pay off?" is a relative one.

NBC's Eddie Sobel came to television by way of the theatre. Associated with Max Gordon for many years, he directed "Springtime," "As We Forgive Our Debtors," "Spring Thaw," and the London "Dodsworth" with Phillip Merrivale. He has won two ATS awards for production—in 1945 for "Men in White" and in 1946 for "Abe Lincoln in Illinois." This is the first in a series by Mr. Sobel on the fundamentals of production.

If you were to ask "When will it pay off?" I don't believe anybody has the ready answer. If you should further ask will it pay off to everybody, the answer must be no. In every new development, some pioneers unfortunately find themselves left by the wayside. Television will be no exception.

Special Problems

As to special problems in programming, suppose I take those up as they present themselves.

The greatest problem that I see, now that more programs are being contemplated and presented is that not enough study is given to the medium. I mean the television medium itself. Grant me the premise that all good programs are informative or educational in some sense and that all good programs are entertaining in largest sense. The problem then presents itself how best to put them on television and fully utilize all of television's advantages and overcome all its shortcomings. That to me is the basic function of a television producer and director. So far, no real television technique has been developed. It is too early for that. There are no standards. That is as it should be.

Compared With Other Media

Some will tell you television is motion pictures. Some that it is merely radio with pictures added. Some that it is the theatre brought into the home. Of course none of these statements is true yet there is some truth in all of them. Television is not "motion pictures" in the accepted sense although literally it might be called electronic motion pictures. But we will be dealing here with terms as generally used in the trade.

Television is certainly not radio, and the sooner that thought is eliminated in broadcasting circles, the better it will be for both radio and television. I have heard producers tell me they are preparing radio shows with an eye to television. To hear them tell it, "As soon as television is ready we'll just move over."

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SPELLBOUND

DIRECTED BY

Paul Belanger

Because of the important role that fashions will play in television, we are printing one of the scripts from the recently concluded "Fashion Showcase" series over WCBS-TV.



Paul Belanger
Producer-Director
"Fashion Showcase" Series



James McNaughton
Art Director
"Fashion Showcase" Series

1. Over musical theme, standard film opening: night shots of Times Square, bright lights of Broadway, theatre marquees.
2. Intercut (live) against this film: "Saturday Revue"—a title card imitating the style of the film-clips... letters spelled out in lights against a black background. Four times the card is cut in, in exact rhythm, as if it too were a flashing sign.
3. Back to film, as music cross-fades and offscreen announcer leads into:
4. Dissolve from film to head close-up of a glamorous blonde model, her face partially hidden by a black domino mask which she holds before her, lorgnette fashion. Announcer does a "take": "Oh... just a moment... how do we know this is the right girl? Have to penetrate that disguise somehow..."
5. He calls her by name, and the mask is gently lowered. She smiles charmingly at the camera, and makes a pretty speech about jewels in general, and Harry Winston in particular. As she refers to the jewels, her hand comes into the frame in a half-gesture toward her earrings; she turns slightly so that we may see them better; then back to full face. Her commentary leads directly to:
6. Another large close-up. This time we see a model's neck and shoulders; our center of attention is the elaborate diamond necklace she wears. We are curious about this girl: will she too be beautiful?
7. The camera pulls back, and of course, she is. Very dark, and very lovely. She too lowers her mask, and smiles brightly. A moment later, we dissolve to:
8. The next girl. This one, like the first, is blonde and graceful. She lowers the mask and turns gently before camera. Gleaming hair-clips set off her coiffure. Meantime, the background music has changed to light Tschai-kowsky. Voice is continuous behind action.
9. We dissolve to: close-up of a brooch worth many thousands of dollars, fashioned in the form of a ballet-skirt and called "Ballerina." The camera pulls back, and we see that the brooch graces the shoulder of model number four. As voice (still offscreen) describes the detail of the stones which make it up, we superimpose:
10. The jeweler's blueprint, to which each stone was matched when the pin was constructed. The clarity of the drawing enables us to follow the spoken commentary with ease. The girl's head is still part of the image, but very faint, in a 3/4 dissolve. When the commentary changes from detailed to general description, we dissolve back to the girl again, up full.



11. A moment later, the drawing is once again superimposed, but this time it begins to turn head-over-heels, at first slowly, then faster and still faster. By now its motion is creating a strange leoped geometric design.
12. —the clockwise rotation of a real ballet skirt, all fluffy and starched. The dissolve completed, we begin to see the dancer's figure. She is swirling away from the camera into a full shot. Her name appears in the frame: Mary Ellen Moylan. Her dance, especially chereographed by Balanchine for this performance, is deft and sharply etched; she is the living spirit of the Ballerina brooch.
13. Her dance ends, and for a close the jeweler's "Ballerina" blueprint sketch reappears briefly on the screen, and fades out.
14. Fast fade in on large close-up of a girl's hand and wrist, covered with a rare bracelet; there is a ring on one finger. Enter another hand from the opposite side of frame; it covers the first hand, which is then gently withdrawn. The process is repeated until four hands have been shown, with accompanying jewels.
15. Dissolve to: large close-up of a square jewel-case resting on a man's palm. His other hand enters the frame, reaches down, opens case. We see a three-strand diamond necklace. His free hand lifts it out of the case. Camera follows this action, at the same time pulling back, so that now we begin to see the shoulders and head of the owner of the hands. A title, superimposed, tells us his name: Miguelito Valdes. By now we have trucked back to a waist shot, and we see that Valdes is about to place the necklace around the neck of next model. He completes the action, and sings two cheruses of "Vera Cruz." During song, Valdes and the girl play a young, happy love-scene. As vocal ends and orchestral tag begins, they go into a simple dance routine. Fadeout.
16. Music changes to a Hindu dance, played on native instruments. As we fade in, many pairs of girls' hands fill the frame, wrists weaving rhythmically, like reeds in the wind.
17. The music grows to a climax, and we hear a native gong. Cut to:
18. A sudden pair of eyes staring at the camera. We recognize them for Hindu eyes from the caste-mark on the forehead and the slant of the heavily-made-up brows. In time with the music, the eyes look right, then center, then left, then center again. On the next four counts, camera pulls back to show the whole head. Always in time with the music, the head leans right, then back to center, then left, then center again. Camera pulls back to almost a waist-shot. The arms and shoulders describe a movement cycle. As camera pulls back to a shot just below the knees, dancer sways from the waist and slowly turns her back. She completes the turn and faces us once more, and we pull back to show the whole figure. She turns, makes obeisance to two Hindu gods we now perceive behind her, in the archway of what might be a temple. As she approaches upstage center portion of the image, she steps quickly into a double frame which has been standing there. Instantly she becomes triplets; and we see that the double frame contains a pair of enormous mirrors which make the scene a kind of human kaleidescope. The dancer squats on the floor in half-letus position; the camera travels in very close and shoots down from a high angle toward dancer and floor-cloth, which is painted a weird curlicue pattern. The pattern, multiplied in the mirrors, shoots off in every direction. The dancer's movements, triple-reflected, are sinuous and mystical.



19. Her dance ended, we dissolve to our sixth model. She lowers her mask and smiles. Immediately the camera pans down to an intricate ruby necklace which completely encloses her neck in an open filigree pattern. An offscreen description of the rubies preserves the mood of the Oriental dance just seen. Camera pans back up to the girl's face. She is still smiling. The music has changed imperceptibly from Hindu drums to Latin-American ones. Offscreen, a voice is raised in a loud chant: "Babalu!" The model registers mock surprise and terror: Her eyes turn downward in great concern. Camera, motivated by her eyes, pans down to her waist... which we find encircled by a strong pair of hands. Camera now pulls back to disclose the owner of the hands and voice. Naturally, it is again Valdes. He leads the model to a tiny bench nearby. Both sit and create a little romantic mood as number continues. Song ends. Fadeout, and:

20. Fade in again on a jeweler's blueprint drawing of the program's pièce de résistance: the \$750,000.00 Spellbound brooch. Announcer's voice is heard offscreen describing the stones.

21. Music cross-fades to "Dementia" theme from "Spellbound" ...and slowly, behind the drawing, we see fading in the head of the dancer Jill Townsend, upside-down in the frame, her loose hair dangling toward the floor, gently blown by offscreen fans. As the music mounts in frenzy, she comes to life and the drawing vanishes. Camera pulls back. She rises into a sitting position, on a surrealistic chaise longue, costumed in a flowing black gown with long loose sleeves. As she rises from the couch, we see for the first time the surrealistic set. Four pillars have been placed in staggered positions over the dancing area: foreground and middle ground. In background are the mirrors again; but now a huge white cut-out tree is sitting in the apex, optically multiplied into three cut-outs huddled together, actually forming one triangular tree. The dancer, her costume swirling in the breeze, weaves back and forth behind the pillars, in front of them, back toward the tree, forward again, expressing all the excitement of the music.

22. Until now, we have not seen the brooch itself. The dancer spins toward the tree and reaches up into its branches. The camera is purposely held far back, to lose the detail of her taking down the brooch; but the large action is clear. She is pinning something to her shoulder—it must be the Spellbound... We shall soon see. The camera begins an agonizingly long and slow truck-in toward her shoulder. She is motionless now, and her hands cover the jewel completely. We inch closer. By now we have her in a waist-shot. Closer still. Now her folded hands, motionless, fill the frame. Her upper hand is slowly withdrawn. We inch still closer. There is a surge in the music, and the other hand disappears, leaving the Spellbound pin alone in the center of our image, very near, very clear, very beautiful. But where are the sparkle and the shimmer? Perhaps if we truck in to the very limit of closeness... We cut below the top half of the brooch now, and concentrate on the large "Liberator" diamond... Will it gleam? Camera in to maximum... and—yes!! A stray beam of light, falling on the brooch, bounces back into the lens with a sharp nervous vibration...

23. The breathless moment is over. The cameras relax, and pull back slowly. The dancer begins to weave anew. The music nears its finale. The dancer tableaux near the tree. Music ends: a moment of silence.

24. Film again, as in opening; and closing credits.



Television Servicing

RADIO listeners have had many years of pleasant experience in the installation of home receivers. Many of these receivers have a self-enclosed loop aerial. Others require only a connection to the power lines in order to pick up sufficient signal (at least from local stations) to give highly satisfactory reception. The listener who wishes to have a particularly good receiving aerial usually feels satisfied if he runs a wire across the roof and down to his apartment or even stretches a wire obliquely across a courtyard or other available enclosure. All in all standard broadcasting and FM broadcasting have made few demands on the installation man so far as antenna installation is concerned.

While receiver circuits are not of the simplest type in ordinary broadcast reception, yet it has been found that most service men can learn enough about such circuits to be able to handle defective receivers or reception breakdowns without difficulty. Many years of receiver manufacture have enabled a fair amount of standardization of circuits and techniques of radio reception. Rarely does a service man find so complicated or unusual a standard or broadcast circuit that he is baffled and must refer the matter of repair back to the factory expert or the like.

Tele Installation

When we enter the realm of television, the situation changes abruptly. In the first place a proper aerial installation in television is not haphazard or casual. Without going into details, it may be said that the aerial must be of correct design; must be installed at a suitable (and sometimes narrowly limited) location on the roof of the building; must be oriented in direction so that it picks up the best signal and the fewest and weakest "ghost" images or other interference; must be provided with a suitable transmission

line run down to the receiving set; and must meet certain rigid electrical specifications (for example, "impedance matching") if a clear sharp image is to be produced.

Circuits

Again, the circuits of a television receiver are an amazing product of the ingenuity and resourcefulness of a large group of skillful engineers. However, they are extraordinarily complicated circuits. As a matter of fact every television receiver is really a group of receivers. It must receive the accompanying sound signal and deliver this faultlessly to the loud speaker. It must similarly receive the picture signal and deliver this in undistorted fashion to the picture tube. And it must receive, select, and appropriately transmit to their suitable destinations the so-called synchronizing signals which control the sequence of lines that are delineated in each television picture, as well as those which control the appearance and disappearance of each line or individual frame.

Skill Required

A large group of highly skilled service men are therefore necessary—and these must be men who are acquainted with electrical complexity far greater than that encountered in standard broadcasting. They must be provided with new and rather strange measuring and testing instruments, particularly adapted to television servicing.

The service man must be an individual of great resourcefulness in tackling television installations, each of which may have an individual problem to be solved. It would, of course, be ideal if indoor aerials could be used, even if they had to be located, for example, in the attic of a suburban dwelling. But only too often outside aerials alone will serve the purpose, and locating these and mounting them rigidly against wind and storm is no light task.

Multiple Dwellings

When apartment-house installations are involved, still more problems arise. The good will of the landlord is needed—a factor likely to increase with time. Further, each new aerial placed on the roof of an apartment house must not only serve its owner but must exert no shielding or other objectionable effect upon aerials already installed on the roof.

It has been found that various types of electrical interference may cause trouble in television reception. These included radiation from automobile ignition systems; radiation leakage from diathermy outfits or other medical equipment; signals from commercial communication stations or harmonic signals from amateur stations in the neighborhood; not to mention direct radiation from nearby receivers, whose oscillation energy manages to get into their own aerial system. It takes considerable resourcefulness and adroit handling, as well as a thorough knowledge of the television techniques, to enable a service man to meet such situations as he may encounter in everyday practice.

It is not meant to infer that television installations are inevitably subject to all the problems here mentioned, for such is not the case. In many instances it is possible easily enough, to make a faultless television installation. Yet the television service man must expect occasionally to encounter less pleasant and more puzzling installations. Accordingly he must be a highly trained and competent workman.

Even after the set is installed and working properly, it must be maintained in operation indefinitely into the future. The maintenance problem involves occasional inspection, checking of tubes, replacement of defective parts, and even re-aligning of receiver circuits. Here again

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ADVERTISING

Good response chalked up on "write-ins"
. . . 62 advertisers on television in June

Definite proof of television's pulling power as an advertising medium has been evidenced lately by the response to several program offers.

Week before Bristol-Myers "Party Line" debuted on WNBT, Bert Parks, emcee of the program, appeared on "At Home with Jinx and Tex" (also sponsored by Bristol-Myers through Young & Rubicam) and asked the viewers to send in their phone numbers so that they could be called and thus participate in the show. Over 750 letters were received prior to the opening and the succeeding three programs raised the total to over 2500. As program is relayed to Philadelphia and Schenectady, viewers in those areas also responded. Calls are made to out of town places in proportion to the number of responses from the city. Show is handled by Doherty, Clifford and Shenfield agency. (For review, see page 27.)

Mueller's Macaroni commercial on the one shot dramatic program, "All Men Are Created . . ." over WABD, invited viewers to name the salad which had been prepared.

Phone number of the station was given, together with the address, and prize of \$25 promised to the winner. Come-on resulted in 642 responses—559 phone calls and 83 postcards—with the telephone company reporting an incomplete tabulation of over 300 busy signals. Agency is Duane, Jones. (For review, see page 29.)

More than 600 requests were received by the Lionel Compay as the result of demonstrating the toy trains on the Harriet Van Horne program (recently sponsored by Birdseye over WNBT by Young & Rubicam). Response was unsolicited as no appeal was made, demonstration being just a "guest" appearance.

Response to recipe offer on the Kelvinator program has never hit less than 150 requests a week and occasionally has topped 350. Show, on WNBT, is produced by Geyer, Newell and Ganger. (Review on page 30.)

Now concluded "I Love to Eat" program rang up approximately 1,000 requests for the recipes of-

fered. Show, sponsored by Borden through Young & Rubicam, was on WNBT.

Response to an offer of a free sports booklet by U. S. Rubber on their "Campus Hoop-la" program over WNBT has been averaging over 200 requests a week. Agency is Campbell-Ewald.

On the Alan Prescott "Wife Saver" show over WNBT, three household gadgets are demonstrated and interested viewers are asked to write in for the name of the store where they can be purchased. About 100 replies have been received so far. Show is handled by Young & Rubicam. (For review see page 30.)

And Ford's telecasts has chalked up a sale, with the president of a trucking concern in Brooklyn writing that he became "sold by watching the television commercials show the automobile dashing through deep water with no trouble with wet motors." Ford has been sponsoring the "Parade of Sports" over WCBS-TV, which includes split sponsorship of the Dodgers games. Agency is J. Walter Thompson.

Kelvinator refrigerator, stove and freezer are used frequently by Alma Kitchell as she conducts a cooking demonstration "In the Kelvinator Kitchen." Show is produced over WNBT by Geyer, Newell & Ganger. The McCrary's help Sandra Gahle change a winter room into summer dress during the decorating segment of "Swift's Home Service Club," over WNBT. Agency is McCann-Erickson.



Hooper survey made by CBS on the Dodgers' Games showed that 75% could identify the sponsor that night as Ford and 2/3s of the group could also name a product of General Foods, the alternate sponsor. In over 500 phone calls made, 54.6% of the sets were in use (more than double the Hooper June rating of 23% for radio sets in use). Average audience per set was 6.26 persons.

NETWORKS

WRGB has applied to the FCC for permission to use the New York-Schenectady relay link on a commercial basis. Relay built by GE-RCA engineers, has been operating experimentally between WNBT and the G-E outlet for over a year, relaying such commercial programs as Bristol-Myers, Esso, Gillette, Gaines Dog Food, LaFrance & Satina, Gulf, U. S. Rubber and RCA. Up to now, no charge has been made on the relay, nor has there been any time costs to advertisers who wanted to come in and experiment over the station. However, station hopes before long to start commercial operation and to put a rate card into effect which will also cover the cost of utilizing the relay facilities.

Station also stresses that commercial operation will not only depend on FCC approval but on other factors such as the size of the audience. Sets in the Schenectady-Albany-Troy area are now around 600.

WPTZ relay link, built by Philco between New York and Philadelphia, is on a commercial basis with rates pegged at \$250 an hour; \$170 for a 1/2 hour; \$130 for 1/4 hour; and \$105 for ten minutes. Commercial programs transmitted from WNBT include Bristol-Myers, Esso, Kelvinator, Gulf, Gillette, U. S. Rubber. Use of the network adds over 5000 sets to the New York coverage.

DUMONT

DuMont activity has been stepped up considerably with 18 advertisers using the station. Rate card, back in effect, is now being revised and sales department is being increased to continue the concerted drive for more sponsors. "Showcase" on Monday night is designed as a preview for potential advertisers with package shows being put on and then shelved until a sponsor is found. John McNeil, new station manager, is also planning to open another studio and to fully staff it

when these facilities are needed. In Mr. McNeil's opinion, the experimental days are over, and the influx of sets into the New York area during the balance of the year will make television a strong advertising medium.

The Belanger-McNaughton team—who produced and designed the CBS dance shows and Fashion Showcase series—have been signed up by the station. Half hour dance program package, "Carnival," is now in the works and thirteen week series, including time, is being offered for \$28,000. However, general aim of the station will be to produce high quality, but non-lavish shows, which can be done on low budgets. Mr. McNeil also favors the participation show so that sponsors may share the cost and formats along this line will probably be developed.

NORGE Borg-Warner Corp.

Half-hour variety show was presented by the Norge division of Borg-Warner Corp. on opening day of WWJ-TV. Talent included a magician, a songstress and an imitator, plus the mc. Commercial treatment had a behind-the-scenes touch, with an attractive model demonstrating the features of the Norge refrigerator and electric range. Backstage note was added by having the producers explain how various shots were taken with the three cameras employed—with

viewers shown a scene of a camera trained on a certain object. Show was aimed at testing techniques for future programs, rather than obtaining immediate consumer response. W. H. Case produced the show for Campbell-Ewald.

SWIFT

"Home Service Club" includes decoration, fashions and cooking

"Swift's Home Service Club" is New York's only regularly scheduled daytime show aimed strictly for the fem audience. In the 1 to 1:30 spot on WNBT, show which headlines Jinx and Tex McCrary has a three part format, with home decoration, fashions and cooking emphasized in the how-to-do-it vein.

Leadoff is on decorating with the f-and-mcee assisting Sandra Gahle, decorator. These segments have included instruction on changing a winter room to summer dress; furnishing a budget room by converting odds and ends into usable furniture; use of screens to beautify a home, etc. Fashion instruction has also been used in this portion, with instruction on making a beach robe from terry cloth beach towels given.

Middle spot is the cooking lesson featuring the Swift's products, with Martha Logan, Swift home economist, giving the step-by-step method

A gadget to make doughnuts with holes is demonstrated by Jack B. Creamer, "The Handyman," to Ezra Stone, radio's Henry Aldrich. Gag-filled, quarter-hour show is sponsored weekly by Gimbel's, Philadelphia, over WPTZ.





Bert Parks, emcee of "Bristol-Myers Party Line" shows the viewers the box of Bristol-Myers products which they'll receive if they guess the answer. Calls are placed by station WNBT. Agency is Doherty, Clifford and Shenfield.

of cooking a ham, bacon and eggs, preparing a salad tray, et al. Aside from the introductory by-play with Tex and Jinx, this portion is handled straight, with Swift products mentioned as the food is prepared. Final portion has a participation slant—with contestants given such problems as selecting the correct accessories to suit the basic black dresses which three Conover models were wearing. Film, on which the trade marks of the various Swift products appear, is used for the standard opening and closing.

When show debuted, ads were run in the New York papers announcing the program. Tom Hutchinson produces the show for McCann-Erickson. Lee Cooley is television director for the agency.

BRISTOL-MYERS

Two programs in the 8 to 9 Sunday slot over WNBT; relayed to WPTZ and WRGB

"Party Line", previously on CBS until the station closed down studio facilities, debuted on WNBT last month, retaining all of its old popularity. Original format had the viewers calling in to guess the stunt but, as NBC was not set up to handle the incoming calls, viewers are now phoned by the station. Four telephone lines with four jacks are

used, two operators place the calls, and sufficient backlog is maintained

so that show can move quickly.

Program opens with a zany stunt to pep it up and put the viewers in the party mood, with a pick-up in the middle, such as a dancer, musical number, etc., to maintain the pace. Approximately twenty-five calls are placed each program—about fifteen local and ten out of town. Emcee tries to limit it to five calls on one question.

Although show specifically plugs Ipana and Ingram's Shaving Cream, all Bristol-Myers products get a plug, with a gift package—well displayed by mc Bert Parks—and \$5 going to the lucky winners. Direct commercial is usually handled by one of the participants—a pretty girl with an Ipana smile—and by Parks himself on Ingram's.

Show is a John Reed King package, with Bert Parks acting as emcee (although King is slated to return in the fall). King works with the agency each week on developing the show. Agency is Doherty, Clifford and Shenfield. Jose DiDonato produces for the agency, with Eddie Sobel directing for NBC.

Films for Television *Specially Designed* to **PAY THEIR WAY . . .**

Far-seeing advertisers, now extensive users of "radio", are finding that the most effective, the most economical way to break into television is by means of FILMS. Mr. H. G. Christensen, vice-president in charge of our Television Department, will be glad to show you how such films, as planned by Caravel*, can be made to pay their way—and show a profit.

* Back of Caravel is twenty-five years of "know how" in visualizing sales facts in an interesting and entertaining manner.

CARAVEL



FILMS INC.

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"At Home with Jinx and Tex"

Television's most precious couple is of course Jinx and Tex. Opinion seems to be about evenly divided between those who can't stand Tex and those who think he's adorable. Jinx comes out a bit better, in that few people dislike her, but more would like her if she didn't have a peculiar mixture of smugness and coyness. That's probably what's wrong with "At Home with Jinx and Tex." The idea of having an attractive couple interview celebrities and show films of current interest, usually about the celebrities, is a good one.

Somewhere along the line it would seem to us that the smugness of this young couple becomes irritating. They're a little too positive at times. It's also questionable whether it's good taste to use their

ONE OF TELEVISION'S BEST COMMERCIALS: Kraft, only television sponsor with a weekly hour-long dramatic show, uses the trademark and the miniature camera for the opening and closing signature. For the between-acts commercial on MacLaren's Imperial Cheese, dramatized situations are avoided (so as not to conflict with the play) and just the hands of a person using the product are picked up (as indicated by white circle). Offscreen commentary gives the plug. Show produced by J. Walter Thompson, is on WNBT.

own baby for the commercials, even if it is on film. But perhaps that's because we're of the school that doesn't like the artists to also do the commercials.

From an execution standpoint, the show leaves much to be desired. There is an awkwardness that is very evident in the grouping of the guests supposedly sitting around a living room. Attempts, or shall we say obvious tricks, to make it as informal as possible, just don't work out. For example, in almost every show that we've seen, slowly and quite obviously, Tex engineers one of his guests over to a stairway where, not very gracefully, Tex mounts a few stairs, and leans on the banister in a very casual manner, while his guest remains a step or two below him, and there they continue the conversation.

Tex and Jinx "At Home" program has been replaced with "Ringside", McCrarys providing the commentary, consists of superstitions of famous people, quiz section, fashion section, ten-minute feature story of for the summer. Show, on film with the week and a flash-back of news

events and personalities of the past years. Typical examples were the film account of the manufacture of some of the more famous Douglas Leigh outdoor signs, with shots of the Hindenburg disaster and excerpts from "The Great Train Robbery" used in the flash-back section.

Films used were very good, and voice-over commentary of Jinx and Tex was excellent. It's our feeling that while the viewers might miss some of the interesting personalities presented in their "at home" series, this show eliminates all the faults of that series, and is a far more professional program.

Show is sponsored by Bristol-Myers with Ipana and Minit-Rub plugged alternate weeks. Agency, Young & Rubicam.

KRAFT

Only weekly series of dramatic shows sponsored on tele

Kraft's hourly dramatic shows on WNBT, in the 7:30 to 8:30 spot on Wednesday, have produced some excellent shows—and some there that were mediocre—dependent, of course, on the script and on the cast. Some of those in the line-up included: "Merton of the Movies," "Double Door," "The Barker," "A Doctor In Spite of Himself," "I Like It Here," and "The Doll's House."

J. Walter Thompson's Ed Rice, who is doing the writing and adaptations, sent out a call for original scripts, for which the agency will pay \$100. Plays are three act-ers, casts are kept small and inexpensive scenery is used in an effort to keep down the costs. No big name talent is used in the cast—for financial reasons but also because you get a better job from them.

Stan Quinn does the casting and producing for the agency. Shots are planned before rehearsal and on the dry rehearsal size of set is marked out, with actors working within that area. Shows average about 26 hours, with five hours camera rehearsal (allotted with the NBC time charge for an hour).

MacLaren's Imperial Cheese gets the plug. Aim is to keep away from the dramatized commercial or any sort of situation which might conflict with the drama itself. Commercials, as a result have usually been simple and in good taste—just a pair of hands spreading the cheese,

making grilled sandwiches, etc., with a cut to the box for identification. Running about 1½ to 2 minutes, plugs are given between the acts and off-screen narration used.

HYDE PARK BREWERIES

Wrestling matches are televised regularly by Hyde Park over KSD-TV. Cartoon strip commercials starring "Albert the Stick-Man", the special cartoon character devised for the company by Jay Faraghan, of the KSD-TV staff, are featured. Commercials, which run approximately one minute, are picked up directly from the television booth at the arena. Agency is Gardner Advertising Company, St. Louis.

U. S. RUBBER

On WNBT, WCBS-TV, WABD, KTLA and WWJ-TV last month

U. S. Rubber's Charles Durban, signed up for both the live and film coverage of the National Professional Tennis Championships over WCBS-TV. Live pick-up concentrated on the quarter-finals, semi-finals and finals, but the overall 7 day play was filmed for later showing over the station. Added fillip was the tennis lessons telecast during intermission periods between the matches.

Company also sponsored Joe Louis exhibition bout over KTLA and participated in the opening day at WWJ-TV with the showing of the "Golden Jubilee" film. These special events are in addition to their regular weekly programs, "Campus Hoop-la" over WNBT and "Serving Through Science" over WABD.

Serving Through Science

Sugar coating, and other attempts to make a straight educational show more entertaining, is a very difficult task. Perhaps the chief reason for Hollywood's producing so few good documentaries is their determination to sugar-coat anything educational. They have always been afraid that the public will not go for straight education. They were probably right, as far as the movie-going public was concerned, but we don't believe their



Mueller Macaroni commercial on their one shot dramatic show invited the viewers to name the salad, for a prize of \$25. Over 642 replies were received. Agency is Duane Jones.

thinking will hold for television.

With the cooperation of the Encyclopaedia Britannica, U.S. Rubber for more than a year now, has been telecasting over WABD, some excellent and some not so excellent, informative pictures on science. In the beginning, program opened on Dr. Miller McClintock, who discussed for a minute or two the subject to be shown, and then switch was made to the film. It was our feeling at that time that show was good and very acceptable television fare, much more so than education has ever been over radio or in Hollywood films.

However, in line with their constant experimentation, U.S. Rubber have now attempted to brighten show by combining it with music. Music is supplied by promising young artists, who in many cases are making their first professional debut. And then with some hodge-podge about the combination of music and science, program switches to Dr. McClintock, who introduces a Britannica film. Show then goes back to the guest musician.

It's our feeling that there's absolutely no connection between music and science, at least on this program. Those interested in the educational part of the program might not want to wade through the music, and the same goes for the music lovers. U.S. Rubber can probably make another series out of the music portion of the show, but we hope will continue to serve science without any additional trimmings. Agency is Campbell Ewald.

MUELLER MACARONI

One shot program used ATW group for drama over WABD

Cooperating with the American Theatre Wing, Mueller's Macaroni sponsored a half hour dramatic show, "All Men Are Created . . ." over WABD. Satire was based on a man with a tail and the discrimination against him. Cast of twenty were in the play and ten different scenes were used. Show was fast moving, depicting the rise of prejudice with flashbacks to radio commentators, women's clubs, chambers of commerce, the Senate—all done in smooth fashion and with good camera work. The cast were all members of the American Theatre Wing's television training class. In addition to working on the script, ATW's Kitty Kirkbride worked on the direction, Iran Berlow designed the sets, and David Gaines handled the music. Show was produced by Harvey Marlowe.

Commercial was also neatly



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TELEVISION DEPARTMENT



handled. First act concluded on a radio commentator, with switch made to a kitchen set and a young housewife turning her radio off. She then addressed the tele-viewers, mentioned Mueller's elbow macaroni, showed a salad which she had already prepared and asked them to name it. (Results of come-on on page 25.) Walter Ware is television director for the agency, Duane Jones.

This ad, 2 columns wide by approximately 14" deep was run in the New York Times and the World Telegram to announce the Swift show, placed on WNBT by McCann-Erickson.

NEW SWIFT TELEVISION SHOW FEATURES "TEX" AND "JINX"



Jinx Falkenburg and Tex McCarty get set to preside over festivities when the television cameras start to shoot on sets for "The Swift Home Service Club."



Martha Logan, famed Swift & Company home economist, shows modern method of preparing a juicy Swift's Premium ham for the oven. She will be featured on every show.



High-style hats for prizes! Television cameras focus on fashion during the hat-closing contest—when some lucky studio participant wins an exclusive \$50 Bonnell original creation.

Premiere of "Swift Home Service Club" Friday at 1 p. m. E. D. T. on WNBT... first regular weekly afternoon video show

Swift & Company, world-famous food producers, will present a television program of music, entertainment, home service features and fun—titled "The Swift Home Service Club" Friday, May 16, at 1:00 p. m. over television station WNBT, New York.

The new show, planned especially for homemakers, will be New York's first regularly scheduled afternoon television program to originate in WNBT studios. Headlines will be glamorous Jinx Falkenburg and her clever comest, Tex McCarty—popular radio team.

Foodie Featured

Each week Tex and Jinx will conduct

an entertaining "Kitchen Clinic," and Martha Logan, Swift's home economist, will demonstrate her approved methods of food preparation and new ideas for menu planning and table decoration.

Valuable Prizes

Walter Dhaal, prominent New York hat designer, will judge the first of "The Swift Home Service Club's" unusual fashion and homemaking contests, at which expensive and original awards will be made. Beauty gowns and hats, fine dinnerware and other appetizing prizes will go each week to studio participants.

KELVINATOR

¼ hour cooking class is weekly feature over WNBT

"In the Kelvinator Kitchen", in the 8:30 to 8:45 spot Wednesdays on WNBT, is a straight cooking demonstration program. Setting is a completely Kelvinator-equipped kitchen, with Alma Kitchell conducting the cooking class. Visualization is further given by picking up the ingredients as they are mentioned. Indirect commercial is given throughout the program with the Kelvinator range, home freezer and refrigerator in the background, and is pointed up by Miss Kitchell taking the food out of the freezer or refrigerator, cooking at the stove, etc. Direct commercial is woven in neatly—given at a natural break in the program, such as when Miss Kitchell is waiting for the food to cook. Offscreen commentary is used as the features of the particular appliance being plugged are pointed out. Ted Long is producer for the agency, Geyer, Newell and Ganger.

Interested viewers are asked to write in for the recipes. (Results on page 25.)

LA FRANCE & SATINA

Television's funniest man is Allen Prescott of "Wife-saver" radio fame. Prescott has one of those personalities which is perfect for television. Show, sponsored by La France and Satina, over WNBT consists of Prescott informally chatting, and demonstrating helpful hints for the housewife. Action takes place in kitchen, with Prescott and studio guests demonstrating household shortcuts, ranging from keeping twine unravelled, to a quick pick-me-up before breakfast. It's the steady chatter and running gags which make the show so funny. Prescott has the kind of personality which you have to hear and see to appreciate. It's pretty obvious, though—put any good comedian on television and he'll do all right.

Cartoon commercials of washline, with the product mentioned were filmed and are used for the opening and closing. About the half-way mark, another commercial is given—usually by having a representative of a company which recommends one of the products, appear.

Station Line-Up

WNBT: Benrus, Botany, Borden, Bristol-Myers, Bulova, Elgin, Gaines Dog Food, Gillette, Gulf, Kelvinator, Kraft, La France & Satina, RCA Victor, Standard Oil of New Jersey (Esso), Swift, U. S. Rubber.

KSD-TV: Botany, Griesedieck Brothers, Hyde Park Brewery, Purity Bakeries.

WPTZ: Atlantic Refining Co., Canine Food & Products Co., Elgin, Gimbels, Good House Stores, Philco Distributors, Wilf Brothers. Sponsored relay programs by Philco radio relay: Bristol-Myers, Esso, Gillette, Gulf, Kelvinator, U. S. Rubber.

WABD: Alexander Smith, Allied Artists Productions, Inc., American Pipe Cleaning Co., American Stores, Botany, Chevrolet, Dry Imperato Champagne, DuMont Telesets, Elgin, Fischer Baking Co., Jamaica Radio & Television Co., Longines Wittnauer, Mouquin Wines, Pepsi-Cola, Sanka Coffee, U. S. Rubber Co., Wanamaker's, Winston Radio & Television Co.

WBKB: Botany, Canadian Ace Brewing Co., Commonwealth Edison, Elgin, The Fair, Ford, Peter Fox Brewing Co., Kass Clothing Co., Keeley Brewing Co., Terman Television Sales.

KTLA: Botany, Elgin, Ford, Sears Roebuck, U. S. Rubber.

WCBS-TV: Bulova, Elgin, Ford, Gulf, Post Cereals, U. S. Rubber.

WWJ-TV: Altes Lager Beer, Bulova, Chevrolet, Detroit Edison Co., Ford Associated Dealers, Goebel Brewing Co., Grinnell Brothers, Grissom Motor Sales, Hot N' Kold Shops, J. L. Hudson Co., Ned's Auto Supply, Norge Division-Borg Warner, Sam's, Harry Suffrin, U. S. Rubber Co.

Sometimes these are handled straight—as when the Bendix washer representative appeared for La France. Othertimes, they follow the zany pattern of the show—as when the girl from Westinghouse irons was lowered from the ceiling to plug Satina.

Al Singer writes the show, which is produced by David Levy of Young & Rubicam, assisted by Beverly Smith. Ernie Collings directs for WNBT.

Allied Artistic Productions

"It Happened on Fifth Avenue" can teach Hollywood a thing or two on how to make trailers. Objective was to build interest in new film "It Happened on Fifth Avenue." Opening scene took place outside of theatre, with boy and two girls doing a take-off on ballet, evidently arguing whether to go to the movies or not. At the same time,

(continued on page 38)

CURRENT ADVERTISERS ON ALL STATIONS

Alexander Smith—"Magic Carpet". WABD, Friday. Fifteen minute studio magician series latest in experimental series. Agency, Anderson, Davis & Platt.

Allied Artists Productions, Inc.—"It Happened on Fifth Avenue." Fifteen minute dance-film program. WABD. One shot. Others scheduled for new film openings.

Altes Lager Beer—Spot announcements. WWJ-TV. Agency, McCann-Erickson.

American Pipe Cleaning Co.—"Small Fry Club." WABD, Monday. Half hour children's program. Agency, Ruth Brooke.

American Stores—Boxing bouts, Wednesday; wrestling matches, Friday. WABD. Agency, Scheer Advertising Co.

Atlantic Refining Co.—Alternate sponsorship of Phillies and Athletics baseball games. WPTZ. Agency, N. W. Ayer & Sons.

Benrus—Time signal. WNBT, Friday. Agency, J. D. Tarcher & Co.

Borden Co.—Different formats being tried out about twice a month over WNBT. Agency, Kenyon & Eckhardt.

Botany—Weather reports. WABD, WNBT, KSD-TV, KTLA, WBKB. Agency, Alfred Silberstein, Bert Goldsmith.

Bristol Myers—"Ringside." WNBT, Sunday. Half hour film show with Jinx and Tex McCreary, plugging Ipana and Minit-Rub alternate weeks. Agency, Young & Rubicam. "Party Line." WNBT, Sunday. Half hour viewer participation show, advertising Ipana and Ingrams' shaving cream. Agency, Doherty, Clifford & Shenfield. Both programs relayed to WRGB and WPTZ.

Bulova Watch Co.—Time signals. WNBT, WCBS-TV, WWJ-TV. Agency, Biow Co.

Canadian Ace Brewing Co.—Main events at Arlington races. WBKB, Saturday. Agency, Critchfield Co.

Canine Food & Products Co. (Trim Dog Food)—Weather signals. WPTZ. Packard Advertising Agency.

Chevrolet—Western film. WABD, Tuesday. Relayed to WTTG. Film, opening night WWJ-TV. Agency, Campbell-Ewald.

Commonwealth Edison Co.—Split sponsorship of the Cubs games. WBKB. Agency, J. R. Pershall Co.

Detroit Edison Co.—Newscast. WWJ-TV, twice weekly. Agency, Campbell-Ewald.

Dry Imperato Champagne (Robinson & Lloyds Ltd.)—Spots, two night a week. WABD.

DuMont—Spot commercials. WABD. Brief films on DuMont Telesets.

Elgin—Time spots. WNBT, WABD, WCBS-TV, WPTZ, WBKB, KTLA. Agency, J. Walter Thompson.

The Fair—"Telechats". WBKB, Friday. Fifteen minute news program.

Fischer Baking Co.—"Small Fry Club." WABD, Thursday. Half hour children's program. Scheck Advertising Agency.

Ford Associated Dealers—Opening week program. WWJ-TV.

Ford Motor Co.—Split sponsorship of Dodgers over WCBS-TV. Split sponsor-

ship of Cubs over WBKB. Boxing and wrestling over KTLA. Agency, J. Walter Thompson.

Peter Fox Brewing Co.—Harness racing, Saturday night. WBKB. Agency, Jones Frankle and Schwimmer & Scott.

Gaines Dog Food—(General Foods)—"Juvenile Jury". WNBT, Thursday. Half-hour adaptation of radio program. Relayed to WPTZ and WRGB. Agency, Benton & Bowles.

Gillette Safety Razor Co.—"Cavalcade of Sports". WNBT, Monday and Friday. Boxing bouts. Relayed to WRGB and WPTZ. Agency, Maxon, Inc.

Gimbels—"The Handy Man". WPTZ, Friday. Fifteen minute merchandise demonstration program.

Goebel Brewing Co.—Twice weekly games of the Tigers. WWJ-TV. Agency, Brooke, Smith, French & Dorrance, Inc.

Good House Stores—INS news tape. WPTZ. Five times a week, half hour each before baseball game. Agency, Julian Pollock.

Griesedieck Brothers Brewery—Fifteen minute program preceding and one minute spot following home games of Cards. Weekly twenty minute sports' news show. KSD-TV. Agency, Ruthrauff & Ryan.

Grinnell Brothers—Store Party. WWJ-TV. Agency, Simons-Michaelson.

Grissom Motor Sales—Races from Detroit Track. WWJ-TV. Agency, J. L. Dumahaut.

Gulf Refining Company—"Television News." WCBS-TV, Thursday. Fifteen minute film program. "You Are An Artist." WNBT, Thursday. Fifteen minute art lesson format. Relayed to WRGB and WPTZ. Agency, Young & Rubicam.

Hot N' Kold Shops—Spot announcements. WWJ-TV. Agency, Charles Hargrave.

J. L. Hudson Co.—Variety show. WWJ-TV. Agency, Wolfe, Jickling, Dow and Conckey.

Hyde Park Breweries Association, Inc.—Boxing, wrestling, sports. KSD-TV. Agency, Gardner Advertising Co.

Jamaica Radio & Television Co.—Three spots a week. WABD.

Kass Clothing Co.—"The Scoreboard." Round-up of all big league baseball scores following Cubs' home games. WBKB. Malcolm Howard Agency.

Keeley Brewing Co.—Wrestling, Monday and Wednesday nights; boxing, Friday nights. WBKB. Malcolm Howard Agency.

Kelvinator—"In the Kelvinator Kitchen". WNBT, Wednesday. Fifteen minute cooking program. Relayed to WPTZ. Agency, Geyer, Newell and Ganger.

Kraft Food—"The Kraft Television Theatre". WNBT, Wednesday. Product plugged, MacLaren's Imperial Cheese. Hour dramatic show. Agency, J. Walter Thompson.

LaFrance & Satina (General Foods)—"The Wife Saver". WNBT, Thursday. Half hour serio-comic demonstration program. Relayed to WPTZ and WRGB. Agency, Young & Rubicam.

Longines-Wittnauer—Time spots. WABD. Agency, Arthur Rosenberg Co.

Mouquin Wines—"Faces to Remember". WABD, preceding pick-up of Yankee baseball games. Five to nine minute program on players in teams. Agency, Alfred Lilly Co.

Ned's Auto Supply—Opening week program. WWJ-TV.

Norge Division—Borg Warner—Variety show, opening night. WWJ-TV. Agency, Campbell-Ewald.

Pepsi-Cola—40 second spot before and after Yankee games. WABD. Agency, Newell Emmett.

Philco Distributors, Inc.—Alternate sponsorship of Phillies and Athletics baseball games. WPTZ. Agency, Julian Pollock.

Post Cereals—(General Foods)—Split sponsorship of Dodgers games over WCBS-TV. Agency, Young & Rubicam.

Purity Bakeries—Home games of Cards and Browns. KSD-TV. Agency, Young & Rubicam. Chicago.

RCA Victor—"World in Your Home". WNBT, Friday night. Fifteen minute film program. Relayed to WRGB. Agency, J. Walter Thompson.

Sam's—"Man on the Street" program. WWJ-TV. Agency, Stockwell & Marcose.

Sanka Coffee—Weather reports. WABD, five nights a week. Agency, Young & Rubicam.

Sears Roebuck—"Shopping at Home." KTLA, Sunday.

Standard Oil of New Jersey (Esso)—"Television Newsreel". WNBT, Monday night. Relayed to WPTZ and WRGB. 10 minutes of late news films. Agency, Marschalk & Pratt.

Harry Sufferin—"Man on the Street." WWJ-TV. Agency, Simons Michaelson.

Swift—"The Swift Home Service Club". WNBT, Friday, 1 to 1:30. Half hour entertainment, decorating and cooking format. Agency, McCann-Erickson.

Terman Television Sales—"Let's Face It." WBKB, Wednesday. Fifteen minute viewer participation show. Direct.

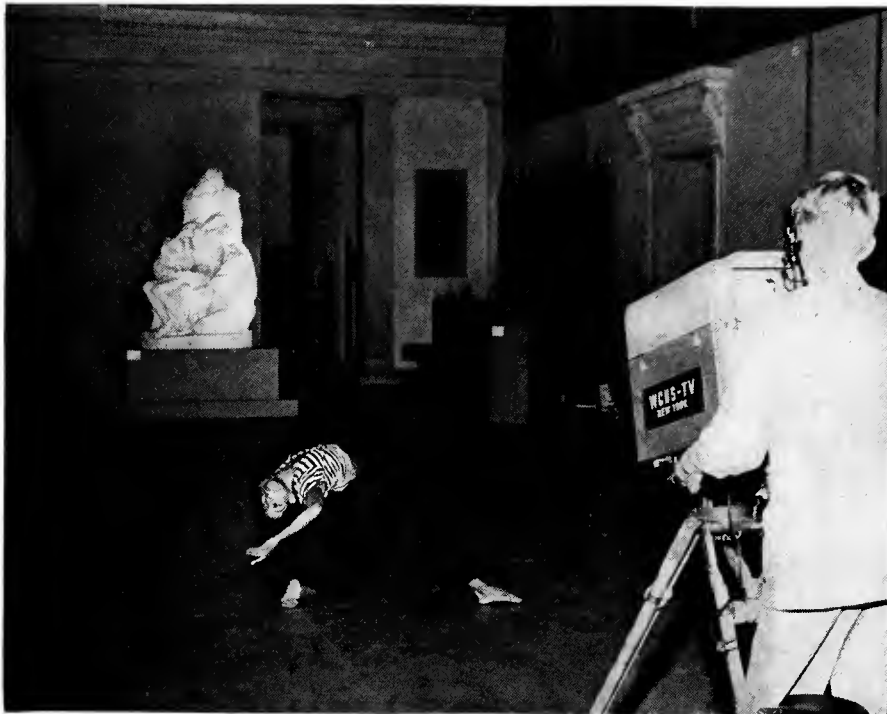
U. S. Rubber Co.—"Serving Through Science." WABD, Tuesday. Half hour film and music program. Relayed to WTTG. "Campus Hoopla." WNBT, Friday. Fifteen minute variety-sports show. Relayed to WRGB and WPTZ. "Golden Jubilee" film, opening night, WWJ-TV. Joe Louis exhibition bout, KTLA. Professional tennis matches, WCBS-TV. Agency, Campbell-Ewald.

Wanamaker's Department Store—"Wanamaker Presents." WABD, Wednesday. Half hour shopping, merchandise program, presented in cooperation with various manufacturers.

Wilf Bros.—INS news tape. WPTZ. Five times weekly for half hour before evening programs. Agency, Philip Klein.

Winston Radio & Television Co.—Amateur boxing. WABD, Monday.

Low budget programs suitable for local stations . . . reviews of current formats



CBS pick up from the Metropolitan Museum combined interpretative dancing with the exhibition of sculpture. Lighting is big problem on these shows.

Here's a trick camera shot from "The Monkey's Paw," produced over WPTZ, as the terrified father crouches in front of the fireplace, undecided as to whether he should burn the paw. By having the camera focused on the mirror behind the fireplace, the picture on the screen showed the mantel, logs, smoke and the father, which gave the effect that the camera was inside the fireplace.



Television's most perfect chance to reach its largest audience is being missed consistently. Television's largest audience, particularly on weekends, is tuned in to baseball games. Then, because the weather man is not favorably inclined, the game is called off and the audience is turned away from their television receivers. What an ideal chance for an advertiser to reach this cream market with film programs which the station could have on hand for such times!

DRAMATIC

"The Monkey's Paw" produced over WPTZ

WPTZ's presentation of "The Monkey's Paw" was characterized by trick camera effects and the integration of specially shot film. Half hour drama evolved around a magic monkey's paw, possession of which will give the owner three wishes. First wish, used by the husband, against his wife's will, was for money, which was obtained through the death of their son; second wish, was that the son was alive again, and the third, that he would return to his grave.

Mystic effect was obtained (as illustrated in the accompanying pic) by shooting into the mirror, with smoke from the logs creating a haze. On the wish that the son would return to life, specially prepared film was shot of a graveyard with a hand, coming up, etc. A monitor, hidden behind a window, was watched by the cast for cues on the film sequence. Final sequence, showed the mother struggling to open the jammed door to get to her son whom she had willed returned from his grave. One camera trained on this inside door. To get the outside effect, showing the mangled hand of the son pounding on the door, a door on wheels was constructed and the second camera focused on this, thus giving the viewers a picture of both the inside and outside of the house. As the father wishes his son dead again,

the hand (after squeezing a concealed rubber sponge to leave a bloody imprint on the door), falls from view. Final scene shows the mother opening this "false" door, seeing the imprint, with the camera panning down to pick up the muddy footprint.

LOW BUDGET PROGRAMS

Good formats for use on local stations

Good Local Program

NBC, in its "In Town Today" show, featured Bob Smith, WNBC radio earlybird, in an interview with the winners of the city-wide marble-shooting competition. Kids demonstrated the different shots, and tried to teach Smith some terminology, and the best way of shooting marbles. Cameras were able to get closeups of the actual marble-shooting, which came over very effectively. Program, certainly a low cost one, can be applied to many local sports, and should definitely be easy to produce.

Effective Low Cost Program

"Faces to Remember," while certainly not a top entertainment show, does hold audience interest. Sketches of sports personalities are flashed on screen, with brief voice-over description ending with a "guess who" question. After a few seconds audience is told identity of picture. Format is perfect for

pre-game show. Show is produced for Mouquin Wines over WABD. Agency is Alfred Lilly Co.

New Kiddie Show

"Birthday Party," over WABD, featuring Bill Slater as emcee, is an excellent children's program. Show consists of talented youngsters from metropolitan New York putting on their acts in a birthday party setting. Children love it—it almost gives them a sense of participation. As in most shows of this type, the emcee is all-important. Bill Slater is an outstanding one—it's almost inconceivable to think that he's also a top sports commentator. His voice, his mannerisms, the way he handles children, would indicate that he has a dozen of his own. Here again is a good show for other stations, provided (and that's an awfully important provided) they can get someone like Bill Slater to do the emceeing. The program is produced by Bob Loewy, and is an Alber-Dahlmann package.

Good Sports Show

Bob Loewy, DuMont producer, has come through with an interesting, and perhaps more important, a very educational golf show. Loewy was fortunate in securing one of the country's outstanding golf instructors, famed Ernie Jones. Show opens effectively with film clips of scenes at golf courses, and then switched to a pretty young lady who handled the commercial for the Perry Blouse Company, and

then the same young lady receives a golf lesson from Ernie Jones. Because of Jones' method of "the swing's the thing," Loewy is able to project his instruction very well. Camera work isn't that it should be in catching Jones and his pupil swinging a golf club, but as this is a difficult task it will probably be solved as time goes on. It's this type of show which out-of-town stations should be able to produce very inexpensively.

MUSICALS

Petrillo circumvented by harmonica, records

In "Stars in Your Eyes", NBC has finally found a formula for a pleasant low-cost musical show. In this stanza NBC brought together John Sebastian, one of the country's outstanding harmonica players, and an attractive young man, and Donald Richards, a very capable and goodlooking baritone, now appearing on Broadway in "Finian's Rainbow".

The show opens with Sebastian and Richards doing a little informal close harmony. The banter that the two keep up is nice, easy-going, and fits very well into the show. In addition to the music supplied by these two, they had the dance team of Mata and Hari as guests. It's all done very simply and casually—in

Television's Funniest Man: "Wife Saver" Alan Prescott.

Television's Most Precious Couple: Tex and Jinx McCrary.





"Cafe Domino," musical comedy done to recordings, evolves around the mishaps of a night club waiter. Show produced by Video Associates over WRGB.



CBS coverage of the Belmont and Dwyer Stakes was called by Alfred Gwynne Vanderbilt, noted horseman. Camera coverage of the events was excellent.

fact it's the first time that NBC has successfully got rid of their vaudeville complex. You'll find nothing contrived in this show.

Most important, perhaps, is that the harmonica is not considered a musical instrument, at least by Mr. Petrillo's union. With Sebastian's

outstanding playing, the harmonica offers not only good music as a solo, but also an accompaniment to Richards' singing, and for the dance segment of the show.

"Cafe Domino", produced by Video Associates over WRGB, is a half-hour show with a musical com-

edy plot through it. Songs were done to recordings. Story plot is set in a nightclub with plot revolving around the waiter who has a predilection for doing the wrong thing; the owner and the singer. Entertainment numbers were introduced as rehearsals for the floor show. Two puppets were also used, doing a take-off on the performers. Voices of the principals were recorded with the puppets moved in synchronization to the recording. Show was produced by Phil Brodsky for Video Associates and Art Weld for WRGB.

FILMS

Travelogue needs informal narration

Clever utilization of film to make effective commercial program is carried out in "King of the Sea" restaurant show. Pictures were taken of the shad fishing in the Hudson River. Film was edited to run approximately 7 minutes. Show opened on King of the Sea film title, and then switched to studio shot of old skipper and youngster with the old mariner going through his stock of tall tales. One of them is on shad fishing, which led into the film.

Commentary was voice-over by skipper and his young friend. End of film dissolved into pictures of the kitchen of the restaurant, and then into the kitchen where the chef prepared and cooked the fresh-caught shad. Program was a Gamble-Haussler package, and was telecast over WABD.

New NBC Travel Series

Mr. & Mrs. William Winters, veteran travelers and lecturers, have worked up a special series of film for NBC. The films are quite good. Narration by the couple is voice-over, and it is here where a wonderful opportunity has been missed. The narration should have been more informal, more lively, for as it is here, it is entirely too dull, and typical of the usual travelogue.

Programmers would do well to study the Magic Carpet series, produced by Bud Gamble. In this series the narration consists of the reactions, usually of parents and children, to the sights they are seeing via television film. For example, if the film were to show the

Taj Mahal, Gamble's dialogue would be along the lines of: "Is that *really* the Taj Mahal? I never realized it was so large," or "Mommy, what is the Taj Mahal?" This is certainly more effective on television than a description of the Taj Mahal by an impersonal narrator. Gamble takes advantage of television's intimacy—the Winters do not.

REMOTES

New WBKB package catches travelers

The New York television audience has been treated to leading turf events of the metropolitan racing season both by CBS and NBC.

Coverage by both stations has been excellent. If racing were to be televised on a regular schedule, the New York police would have a new problem on their hands, with the sure cropping up of hundreds of television bookies all over the city. Not only does the televiewer in practically all cases receive a better picture than he would if he were at the track, but he has complete access to the tote board as well.

At WBKB, Chicago, the main events at Washington and Arlington are being televised each Saturday afternoon, (sponsored by Canadian Ace Ale) with harness racing picked up on Saturday night with Peter Fox Brewing Co. paying the tab.

Museum Show

An obvious natural for remote pickups is trips to the local museums. There is a great wealth of interesting material that can be presented if properly staged. Big problem is in adequate lighting. That has been main fault in CBS pickups. Recent show featured ballet in a sculpture exhibit hall in the Metropolitan Museum of Art. Viewing of dancers intermingled with closeups of statues, and the effect of the large marble floor, created a most unusual and eerie effect.

W6XAO cameras televise the radio show "Queen for a Day" from the Earl Carroll restaurant in Hollywood. Show has a lot of visual appeal, with the crowning of the Queen, the presentation of gifts and antics of mc.

WBKB-Caples Co. Package

"Streamliner Parade", new remote show over WBKB produced in collaboration with the Caples Company, consists of "man on the street" interviews with passengers about to depart on the "City of Los Angeles". Two remote cameras—one in the concourse adjacent to the train gates and another near the Streamliner—were set up in Northwestern Station in Chicago. Aired with an eye to railroad sponsorship, chit-chat with passengers is along the lines of romance and recreational aspects of travel coupled with the business and industrial prospects of the far west. On opener, General Mark Clark, Peggy Cummings and Lloyd Nolan were among the "name" travelers interviewed. Program was handled by Kit Carson of WBKB and David P. Lewis, video director of the Caples Company.

RADIO SHOW

W6XAO televises "Queen for a Day"

W6XAO has been televising the "Queen for a Day" program from the Earl Carroll restaurant, simultaneously with the coast-to-coast radio hook-up.

Show has a lot of visual appeal, with a great deal of mugging and horseplay by the mc and his assistants. This plus the crowning of the

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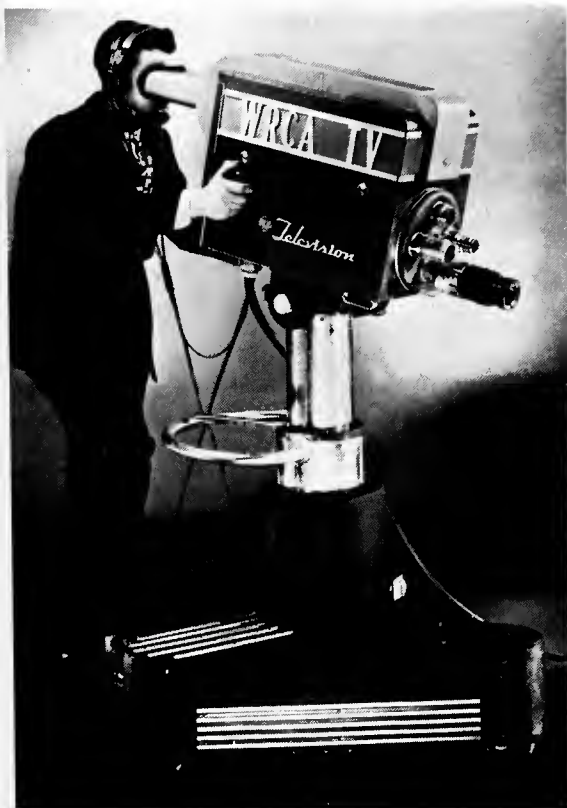
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Queen, the placing of the ermine mantle on her shoulders, the bevy of Earl Carroll girls bearing dresses, shoes and other gifts for the Queen, and the display of prizes all add to the eye appeal.



EQUIPMENT

Development of studio image orthicon cuts lighting requirements by 90%.



RCA Studio Type Image Orthicon Camera

ONE OF 1947's most important developments is the completion of work on a studio type image orthicon camera by RCA.

While the image orthicon field camera has been used, and quite successfully, for studio shows, the noise level was a bit high for top quality studio pictures. That's why work was started some time ago on refinements which resulted in the new studio camera. It will require only one tenth the amount of light needed with the present iconoscope cameras, although it is not quite as sensitive as the field image orthicon. RCA claims that it will produce brilliant, sharp pictures at light levels of 100 to 200 foot-candles. It will function at light levels down to 25 footcandles.

Slightly larger than the portable image orthicon television field camera, the new studio type camera is designed for use on a dolly or pedestal. It has a battery of four lenses mounted in a rotary turret, the necessary circuits for deflecting the scanning beam, and video amplifier

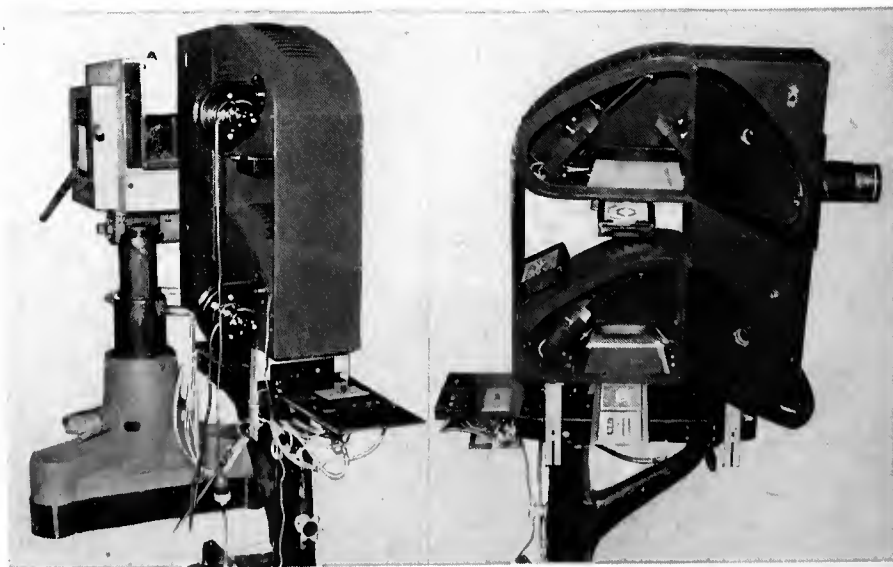
to increase the amplitude of the signals obtained from the pickup tube. The new camera also has a self-locking screw focusing mechanism and a built-in electronic view finder and hood.

The lens turret is rotated by turning a handle located on the rear of the camera. A trigger switch is incorporated into the turret control handle to cut off the picture signals while the turret is being turned. The lenses used in the turret are of the Ektar type, and are available in sizes from 35mm F:2.8 to 135mm F:3.8 adequately covering all studio requirements. Changing from one lens to another requires only 1½ seconds. The depth of focus is such that refocusing is seldom required.

Focusing

Optical focusing of the studio camera is accomplished by rotating a large knob on the right side of the camera, which moves the pickup tube backward or forward, together with its focus and deflection coil assembly. In this way, the scene is brought into focus on the photocathode of the tube without having to move the lenses.

This dual-balopticon has been constructed by CBS engineers for use at WCBS-TV. The arms on the left side are blowers for cooling. The two switches on the flat platform are used in shutting off one balop and cutting in the other. A title card is visible in the magazine in the top balop; the old metal strip is demonstrated in the bottom balop.



A wide range of adjustments is possible with the combination of this focusing mechanism and the focusing mounts of the Ektar lenses. Each lens may be pre-set individually to focus on a given scene with the same setting of the main optical focusing mechanism. This arrangement makes readjustment unnecessary when switching from one lens to another during the show.

Controls for centering, linearity, brightness, contrast, and picture height and width are adjusted when the camera is first set up. Controls for adjustments necessary during actual operation are located on a remote camera control unit. The operator needs only to keep the camera directed on the scene of action and the picture correctly focused.

An "on-the-air" tally light inside the electronic view finder hood flashes red when the camera is supplying video signal to the transmitter. Red signal lamps on either end of the camera indicate to the announcer and actors which camera is "on-the-air."

Two sets of telephone jacks in

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the camera provide communication facilities for the cameraman and producer or dolly operator. A headset provides sound in one ear and communications in the other, while a microphone allows the operator

to communicate with the other personnel on the line.

All electrical connections are carried through a single 24-conductor cable which plugs into the bottom of the camera. This cable, which is

less than one inch in diameter and contains three coaxial lines and twenty-one separate conductors, carries the video signal, power supply, synchronizing, monitoring, and inter-communications circuits.

BATTER UP! (continued from page 19)

When the ball is delivered, No. One camera with the 135 mm. lens pans with it, while the telephoto lens tries to get the man with the ball. As catch is made, switch is to close-up. Cameramen have instructions to get shots as split second shifts are needed.

KSD-TV's set up differs from the other stations, with the director sitting between and slightly behind the two cameras instead of in the control room. Occasionally he takes a look in the view finders of one camera or the other but normally relies on the cameramen to get the shot he requires. By interphone he also calls for the camera he desires on the air.

Camera controls, power supplies and switching unit are located in a truck, parked outside the park. Two engineers operate this equipment and are connected by interphone with the director and cameramen. RCA micro-wave relay links send the signal to the transmitter about 2½ miles away. Eight men are used for the pick-ups—five engineers, including cameramen, two announcers and one director. Elis Veach and Ray Stockton do the announcing.

KTLA (Television Productions—L. A.) Pacific Coast League Games at Gilmore Stadium

Two cameras are used for the KTLA pick-ups—No. One placed directly behind home plate, and No. Two mounted high over first base. No. One camera picks up the pitched ball as it comes over the plate, with No. Two following the ball into the infield or outfield, later switching to a close-up for the decisive action at first or second base.

In order to orientate the viewer during a fast cut from long shot to close-up in the field, the announcer tells where each ball is hit and names the fielder who makes the play. Between innings or during lulls in the games, the cameras follow players into the dugout, cover the crowds in the stands, shows the new pitcher warming up, etc. With close-up lens used, the viewer's attention is called to the physical characteristics of the player's style, the pitcher's manner of delivery, a batter's stance, etc.

Camera control equipment is set up in a mobile unit outside the field. Remotes are under the direction of Klaus Landsberg.

One Man's Reflections (continued from page 24)

only a trained and skilled service man can meet the situation.

So many men served effectively in the Armed Forces during the war in connection with the handling of radar and other electronic equipment that it might be assumed that there would be a plentiful supply of competent television men to be drawn from their ranks. Unfortunately such is only rarely the case. The devices used for military purposes were so designed as particularly to meet highly specialized and non-civilian requirements. Further, many of the men who handled military or radio electronic equipment were in charge of its operation rather than its maintenance, servicing or repair. For these reasons, it does not follow necessarily that a man skilled in military communications or electronic methods will necessarily be a competent television service man. It is true that he might be more readily trained to become such than a mere novice. But addi-

tional and specialized training is required.

Guarantees

No doubt the preceding conditions have led a number of the larger conscientious television manufacturers to set up their own qualified television service departments or to offer the purchasers of their receivers adequate installation and maintenance service at a pre-set price and for a definite period of time. Whether such service departments must carry the entire burden of television servicing or only a major and perhaps decreasing proportion of such service is not as yet clear.

But it is certain that television servicing has properly engaged the attention of the major manufacturers and will continue to do so. An adequate servicing will certainly contribute substantially to the prosperity of the television industry and the pleasure and entertainment of the public.

ADVERTISING

(continued from page 30)

people were buying tickets and filing into the theatre in time to the music. Cut was then made to inside of theatre, where cameras shifted to audience. In that way, reactions of theatre audience were conveyed to the televiewer. Show then switched back and forth from clips of film to audience.

Execution was way above usual DuMont standards. Reason was that program was produced by former CBS staffers, Producer Paul Belanger and Art Director James McNaughton.

MAXWELL HOUSE

"The Author Meets The Critics," sponsored by Maxwell House, will replace "Juvenile Jury" (Gaines Dog Food) over WNBT on July 10th, on the General Foods hour. Program will be visualized by documentary films or dramatic sketches. Agency is Benton & Bowles.

Programming Primer (continued from page 20)

They are due for a rude awakening. A really good television show must, by its very nature, be a bad radio show and a really good radio show must by the same token be bad television. If you can thoroughly enjoy it by merely listening it cannot be good television. The picture should not only be an aid to a program, but an integral part of and absolutely necessary to it. If sight is needed to aid a program, it certainly must be bad radio. Already too many sight laughs are coming over the radio waves to the utter bewilderment of the home listeners.

Further you will not get a good television program by merely taking your image orthicons into a legitimate theatre and televising the play presented there. I'll bet you an old crystal set that it's not good television and will merely be a note in the record book of television rather than a model for other programs.

As to motion pictures, even if they are good by their very nature they should not be good television. True enough your television audience, particularly at this date, would be gratified to have a private screening of "Best Years Of Our Lives" or some other feature in his own home. But it would be misusing the picture medium and any time you do that the net result cannot be good. Motion pictures are produced for mass audiences of thousands and have to be produced with this audience in mind. Television is an intimate medium. Your

average audience of five can't possibly react in the same way as your theatre audience. I know that motion pictures will be used on television but for them to be good television programs they will have to be planned, directed and produced for the new medium. A great many long shots, dark scenes, mob scenes that become mere blurs, etc., will have to be eliminated.

This does not mean that all that has been learned from the various mediums through the years will suddenly be tossed out the window and television will emerge as a full blown individual form of entertainment with no resemblance to those which have gone on before. Rather each of them will contribute those parts which are adaptable and best suited to television and by a process of elimination, development and evolution, the technique of television will develop. Right now the television director leans heavily on the theatre and the motion picture techniques. Radio really contributes the least in his work.

Dynamic Medium

Television is above all a dynamic medium. It cries for tempo and action. This does not mean that everything and everybody have to move around the screen like the characters of an old French farce. It does mean that when you ask of your audience the concentration which television requires that audi-

ence will not tolerate long tedious sequences nor long stretches of one particular picture. Dynamics of course, as I said before, does not necessarily mean movement. A personality can be dynamic and such a personality will often save what in script form would look like poor television. Exciting material will often overcome a bad presentation. Happy of course is the director who gets a combination of both, plus a dynamic method of presentation. Every type of program, I believe, can be measured by this standard. Where the program planned fails to meet the requirements, it is up to the director to study the program thoroughly and somehow add the missing ingredients. Should this be impossible, the results must be bad television.

Today television is striving too hard for novelties and for "firsts" and rushing them before the cameras without the proper planning and study. Because so many producers fail to heed the old law of the theatre—"the best ad lib is the one which is thoroughly rehearsed"—most of your "ad lib" shows fall flat on their face.

To paraphrase the "Declaration" the director can hold these truths to be self evident.

A director will only be as good as his script

and

A script will emerge as a show only as good as it is rehearsed.

WNBW (continued from page 10)

York. During its first six months, WNBW's goal is to program at least four nights and two afternoons a week.

Program manager John Gaunt, a former Hollywood film producer and an ex-Commander with the Armed Forces Radio Network, has recently augmented the NBC local staff, in an effort to start local live and film features no later than August 1.

Staff

George Dorsey, Jr. will supervise WNBW's film operation, while Charles Kelley, a former DuMont television producer, will handle field pickups. George Sandifer is assis-

tant to WNBW station manager Carleton Smith with full responsibility for administrative and budget matters. Harold See, an NBC chief engineer, is technical supervisor and Charles Delozier has been named sales representative for television in Washington. Jay Royen, WRC press director, will do promotion and publicity for WNBW.

Gaunt is activating a mobile television unit for remote pickups in early July, expects to have NBC's expensive film studio in operation by August 1. Completion of all TV and film studios is set for September 1, when Gaunt hopes to swing over into regular operation and undertake live studio productions.

Locally, the Junior League of Washington has signed up to produce one afternoon children's show a week, featuring marionette shows, handicraft work, guessing games and musical charades. A weekly newsreel out of Washington is also on WNBW's schedule.

Meanwhile, even chip-heavy NBC was recasting its Washington tv operation as a result of the \$40-per-circuit-mile monthly rate on the A.T. & T. coax from New York. Although the network earlier planned to rely almost entirely on WNBT for the first six months, it is expected now to call for more local programming as the less expensive method of operating here.

EDITORIAL

An Illogical Industry

One of the top executives in the country very aptly described the radio industry to us recently. "It is impossible to approach any part of the electronic industry logically. In the 1930's, when radio receiver sales were not doing too well, every device that could be thought of was used to perk up sales. Sets were featured because they were small and compact, and needed few tubes. The next season they were featured because they had 20 tubes and were in large, beautiful cabinets. Until shortly before the war, it was tough selling.

"Then along came FM, which can make obsolete some 60 million radios and provide a new market for the radio industry. And what happens? Half the industry fights FM. And now we have television, the new hope for sustained production for radio and equipment manufacturers. And what happens? Half the industry fights television."

The smaller manufacturers who are now discovering that radio set sales are not holding up are guilty of an extreme short-sightedness. Their only salvation is FM and television. Many of them now realize this: a lot of them too late.

Featherbedding

Congratulations must go to Lawrence Lowman, CBS Vice President in charge of television, for his refusal to accept I.A.'s order that CBS mobile crew, in televising fashion show at Madison Square Garden, must use four I.A. standbys. Rather than set up any such precedent, Lowman cancelled the show.

Featherbedding, standbys, and make-work practices of unions, as has been stated many times before by more qualified economists, can not succeed in the long run. Progress can not be halted.

Undoubtedly, one of the most important developments for the industry has been the passage of the Taft-Hartley Act and the upholding by the Supreme Court of the Lea Act, which should account for one of the main worries and stumbling blocks confronting television operators.



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