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Televiser

MAY 17, 1948 **35¢**
\$3 Per Year - \$5 for Two Years
MONTHLY
JOURNAL OF TELEVISION

WELCOME N. A. B TO THE MOTION PICTURE, RADIO AND TELEVISION CAPITAL

KTLA

*Your Star Salesman
in Hollywood*

TELEVISION is Hollywood's hottest interest. In Hollywood, Television means KTLA—programming more hours per week than any other tele-station anywhere. KTLA sells "Hollywood"—the motion picture makers who influence fashions and living standards the world over. Schedule your advertising messages on KTLA for the sales impulse that travels 'round the world!



Hollywood Studios • 5451 Marathon St. • HOLLYWOOD 6363
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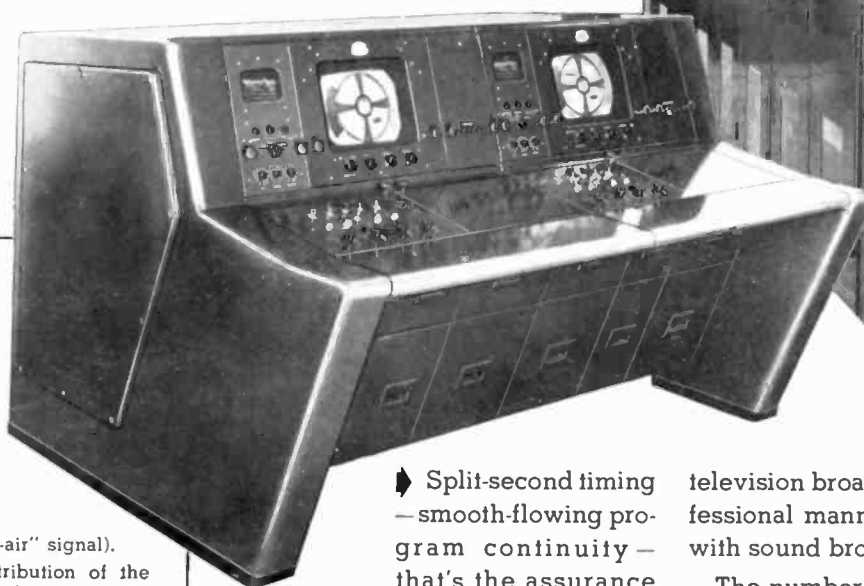
KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

A Scene from "The Emperor Waltz"—a current release of Paramount Pictures Inc., starring Bing Crosby and Joan Fontaine

**For keeping video operations under control—
from modest start to mighty operations...**

DU MONT MASTER CONTROL

Equipment



FUNCTIONS...

1. Generation of synchronizing signals conforming to RMA recommendations.
2. Distribution of sync signals.
3. Push-button selection of program sources for use by the transmitter ("on-the-air" signal).
4. Monitoring and distribution of the "on-the-air" picture signal.
5. Push-button selection of program sources next to be used as "on-the-air" signal (preview signal).
6. Monitoring and distribution of preview picture signal.
7. Monitoring of "on-the-air" and preview signal waveforms.
8. Stabilization of picture and sync signals from remote program sources.
9. Test monitoring of master control signals for maintenance purposes.
10. Exclusive Du Mont "fully automatic" lap dissolve and fade control—the standard of all Du Mont control equipment.

▶ Split-second timing — smooth-flowing program continuity — that's the assurance

the Du Mont Master Control Line offers television broadcasters.

Multiple-studio live programs, network participation, local remote pickups, films and rehearsals, are selected and integrated at will. The Du Mont Master Control Line consists of groups of integrated equipment capable of performing any desired function of

television broadcasting in the professional manner long associated with sound broadcasting.

The number of functions incorporated in any one master control "package" depends on the complexity of the telecasting station. Five basic Du Mont master control "packages" meet the requirements of the smallest to the largest telecasting station. In typical Du Mont manner, you can start as small as you like and grow as large as you like, with Du Mont equipment.

▶ **DESCRIPTIVE LITERATURE ON REQUEST**

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DU MONT

First with the Finest in Television

ALLEN B. DU MONT LABORATORIES, INC. • TELEVISION EQUIPMENT DIVISION, 42 HARDING AVE., CLIFTON, N. J. • DU MONT NETWORK AND STATION WABD, 515 MADISON AVE., NEW YORK 22, N. Y. • DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, WANAMAKER PLACE, NEW YORK 3, N. Y. • STATION WTTG, WASHINGTON, D. C. • HOME OFFICES AND PLANTS, PASSAIC, N. J.

TELEVISION

at a Glance

EFFECTIVE JUNE 14, 1948: The FCC has ruled to: 1) Abolish sharing of TV channels; 2) Delete TV channel I and assign it to Non-Government fixed and Mobile Services which have been sharing video channels; 3) Allocate the 72-76 mc. band to the fixed services. (The FCC reported that only one of the presently 96 licensed or otherwise authorized TV stations is assigned to Channel I, and of the 229 applicants only two seek that channel.)

RADIO SHOWS ON VIDEO: "Breakfast Club", with Don McNeill, received a simultaneous radio-video airing on May 12 from Philadelphia's Academy of Music over the ABC radio network; and over WPTZ and WFIL-TV in Philadelphia, WMAL-TV in Baltimore, and WABD in New York. Video is not new to Don McNeill, having appeared on a "Breakfast Club" series for ABC over WABD-DuMont two years ago, for Marshall Field Co., Chicago, over WBKB last year.

*

"We, the People", sponsored by Gulf Oil, tees-off June 1, with a weekly radio-television simultaneous broadcast over the CBS radio and video nets. Young and Rubicam is agency.

CIRCUS GETS HIGHEST HOOPER: Ringling Bros.' Barnum & Bailey circus received a 67.2 Hooper Telerating, the highest received by any program in April. **Interesting fact:** Only 2.2% of the television homes surveyed were listening to radio, 97.8% were tuned to CBS for the circus, sponsored by Ford Motor Co. WABD and WNBT were not on the air at the time.

ALTHOUGH N. Y. CIRCUS ATTENDANCE was greatest this year—attributed partially to television—the "biggest show on earth" will be televised next year only as a half-hour teaser, it was announced by circus officials, still rankled by a Macy ad which stated: "Why Go to the Circus When You Can See It On Television?"

GALLUP POLL OF RECEIVERS: According to figures released by Dr. George Gallup, Director of Audience Research, Inc., there were 225,000 television receivers in fifteen metropolitan areas now enjoying television service. The surveys were made between April

4 to 10 and again from April 17 to 24. A second report will be issued in June. (Televiser's figures as of April 1 showed 252,500 receivers for 20 cities, including Toledo, Salt Lake City, New Haven, Bridgeport and Boston—cities not yet on the air, but with sets already installed, but not covered by Gallup.)

BROOKLYNITES OWN MORE TELEVISION receivers than the residents of any other New York borough, according to a WPIX survey, with 41.6% of the home receivers. 66% of the Brooklyn receiver owners are in the middle income group, the News found. Manhattan ranked fourth, with more sets in the Lower East Side than on Park Avenue. Final tabulations showed: 12.5% of all sets owned by persons with "high" income; 14% "upper middle"; 60.1% "middle"; 7.4% "lower middle"; 6.0% lowest income group.

NBC SURVEY OF RECEIVERS: According to figures released by NBC's Research Department, there were 168,000 installed sets in the New York television area as of April 1. (Televiser's published estimate was 150,000. As of May 1, Televiser's estimate is 185,000 receivers for the New York - New Jersey - Connecticut television area. See **Receivers**).

HOTEL TELE PAYS: Roosevelt Hotel, N. Y. C., finds room television upped room service revenues from \$35 to \$175 per month per room since installation of video receivers in 40 rooms. New Yorker and Taft Hotels following suit, with the later charging only \$1 per day rental for video.

COOLER LIGHTS ON WAY: Tests being made by Westinghouse at WTTG, and by Capt. Billy Eddy at WBKB, may point the way to satisfactory lights sans heat.

LARGE SCREEN VIDEO: Television images 7x12 feet using equipment "no more expensive than the better home receivers on the market today", announced Lynn Television Co., Phila.

W6XAO GOES COMMERCIAL: The Don Lee station, W6XAO, on the air since December 23, 1941, received FCC authorization to begin commercial operations. Its new call letters are KTSL (Channel 2).

INTERESTING FACTS developed by J. R. Poppele before Interstate Commerce Committee last month:

- Of 26 TV channels requested in the 1930's, 19 were granted by the FCC.
- TV channels were trimmed to 13 in 1944; commercial FM channels were upped to 80.
- Value of tele broadcast equipment rose from \$1,050,000 in 1946 to \$5,000,000 in 1947; \$10,350,000 (estimated) in 1948, and \$12,000,000 in 1949.
- Value of TV receivers was \$74,000,000 in 1947; \$387,000,000 (estimated) in 1948, \$460,750,000 in 1949.
- There are 6.5 viewers per TV set, 2.5 listeners per home aural broadcast set.
- 10,000 persons saw the Republican Convention in Philadelphia in 1940 over TV. (An estimated 10,000,000 will see the 1948 conventions over television in 1948.)

MOO TO YOU: The International Live Stock Exposition in Chicago will be televised this fall by NBC.

SET SALES: Video manufacturers report selling receivers in Chicago at rate of 750 per week, 5000 per week in New York, and 500 per week in Philadelphia.

TELE'S PULLING POWER: TV's ability to sell more than merchandise was amply demonstrated on April 24 when 725 offers of jobs for disabled veterans were received by NBC and affiliated TV stations, the result of a single NBC video show, "Operation Success". The program visually demonstrated how injured veterans have been trained as skilled workmen.

NEW ENGLAND'S TALLEST STRUCTURE: 656-foot tower which houses the four-ton transmitting antenna of WBZ-TV, situated in rear of the WBZ Radio and Television Center.

(Continued on Page 8)

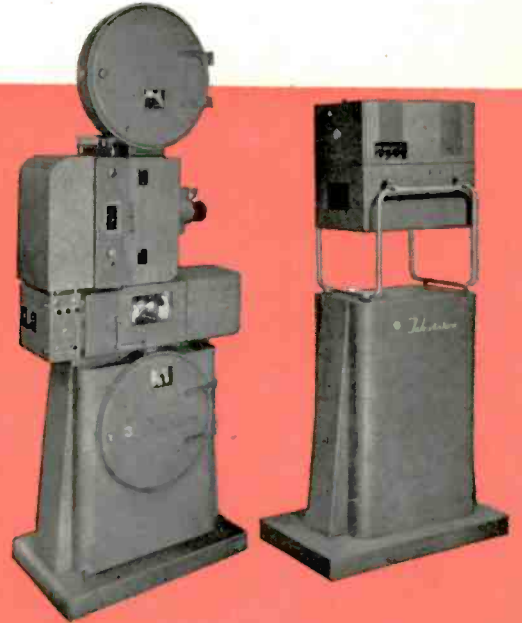
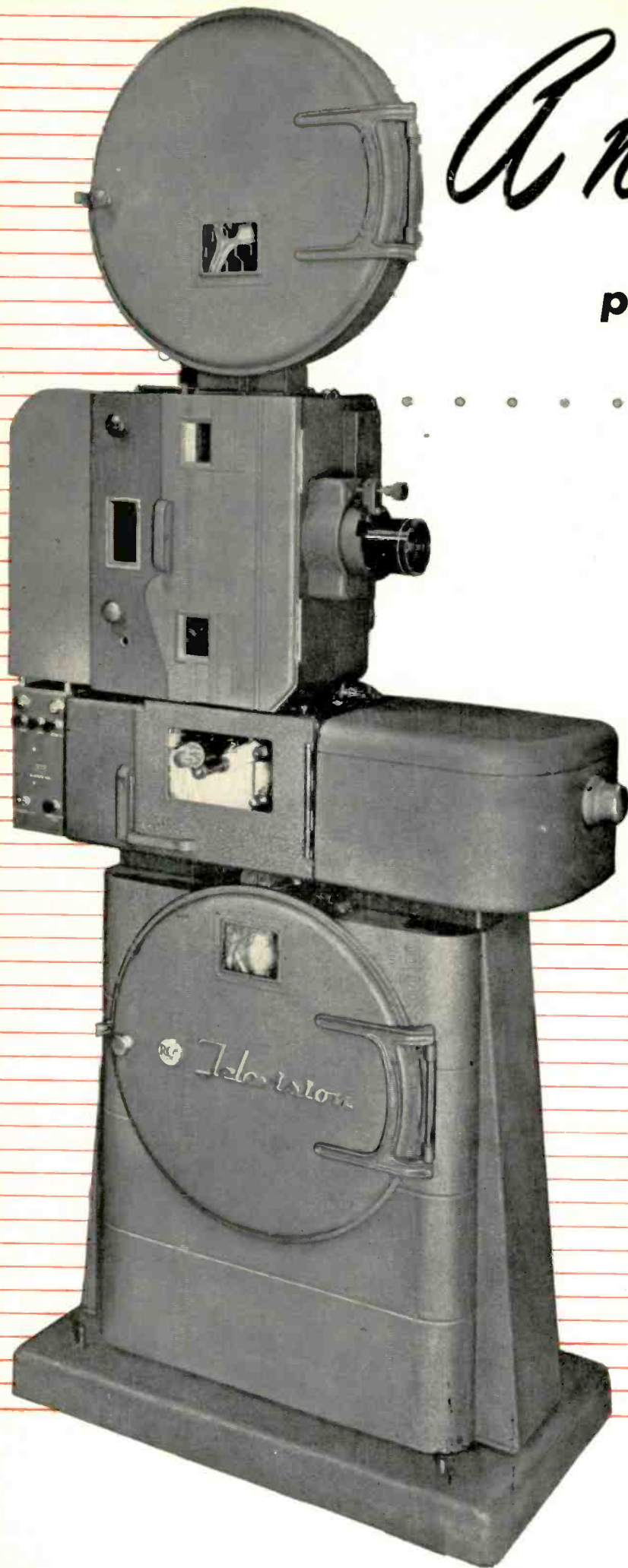
THIS MONTH'S BOX-SCORE

(As of May 15, 1948)

Stations-on-Air	25
Cities with TV Service.....	15
Construction Permits	71
Applications	229

A new 35mm

precision-built Brenkert



As Used with the RCA TK-20A Film Camera—film camera converts motion pictures into video signals. When only one projector is used, pictures are projected directly through the aperture of the film camera onto the camera pickup tube. The video signals produced are fed via control equipment to the transmitter.

television projector by **RCA**

mechanism assures smooth, quiet operation

A PERFECT FILM PROGRAM every time . . . high-definition, flickerless pictures . . . continuous, on-the-air dependability—with this new sound-film projector that's designed specifically to meet the exacting needs of television stations.

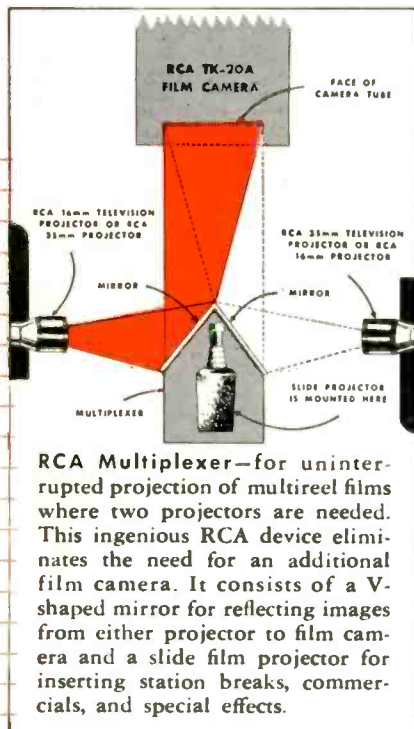
The film-drive mechanism and other mechanical features are precision-built in the RCA Brenkert plant . . . home of the famous projectors used by leading theatres around the world. The sound-head is the well-known RCA high-quality unit used in these projectors—modified to include a special, salient-pole synchronous motor.

Here is the film projector that produces higher light output with negligible heating of the film gate or the film . . . enables you to project single frames as stills.

Here is a film projector with great mechanical simplification—and with fewer moving parts for quieter, easier operation. It's easy to operate. It's simple to maintain . . . even oils itself!

Auxiliary equipment for the projector includes: (1) a control rack—with its pulsed light power supply, remote panels, and 10-inch picture monitor; (2) a film camera multiplexer employing two mirrors to reflect projected images from two film projectors *into a single television film camera*.

To get the most from *your* newsreels, shorts, and feature films, overlook none of the advantages of this new 35-mm projector. Let your RCA Broadcast Sales Engineer give you the technical details and prices. Or write Dept. 89-E.

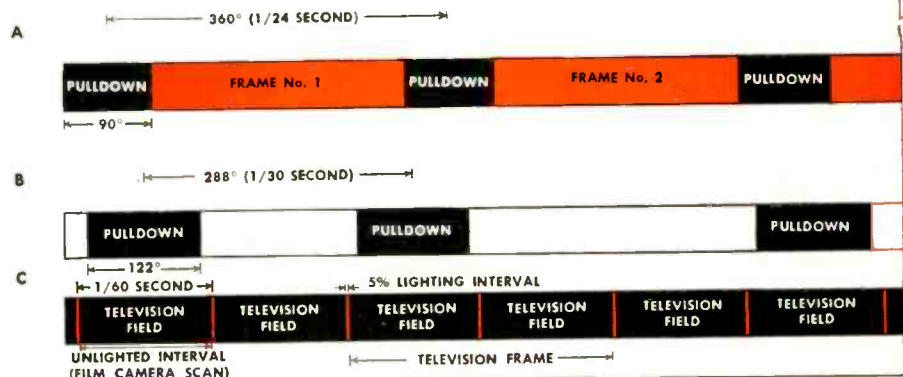


How it works—Line A shows the pull-down timing of a standard 35-mm film projector (no lighting during 90° pull-down). Line B shows pull-down timing of the RCA 35-mm television projector—and the duration and repetition rate of the short intervals during which light passes through the film.

Line C shows the projector lighting interval of the RCA 35-mm television projector. The "light-on" intervals are produced by a pulse-controlled camera

lamp that produces an 800-microsecond flash every 1/60th second. The picture images are projected onto the film camera pick-up tube during the retrace (blanking) interval of its scanning beam. The "storage" property of the tube permits scanning during the unlighted interval between flashes.

Scanning releases the picture charge—converts it into a video signal. A synchronizing generator keeps the projector and film camera in phase.



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

In Canada: RCA VICTOR Company Limited, Montreal

sponsor news . . .

GIMBEL BROTHERS, Philadelphia, has just completed its first year of sponsorship of *The Handy Man*, a program offering answers to "fix-it" questions from tele audience, interspersed with lively patter and commercials. Executives report that every 15-minute stanza has caused increased sales. Program has sold dozens of ice cube trays, sold out an entire stock of tearless onion choppers in two weeks, and substantial quantities of higher-priced items . . . **AMERICAN TOBACCO COMPANY** (for Lucky Strike Cigarettes) appears pleased with "*Barney Blake, Police Reporter*", fast moving mystery series telecast over NBC's video network . . . **SAKS FIFTH AVENUE**, famous New York department store became host for *Television Fashions on Parade* for four weeks on May 7 over DuMont's WABD, New York. Participating sponsors include: **HERBERT SONDHEIM DRESSES**; **MARVELLA PEARLS**; **COBLENTZ BAGS**; and **CEIL CHAPMAN GOWNS**. Series is produced by *Television Fashions on Parade, Inc.* . . .

CHARLES W. HOYT COMPANY, INC., advertising agency, demonstrated video's potentialities as an advertising medium by sponsoring a 30-minute live studio program on DuMont's WABD. Products of 15 of the agency's clients were advertised on the program, titled *Bachelor Quarters*, starring Alan Prescott and featuring a cast of 12 . . . **SCHAEFER BREWING CO.**, of New York is first advertiser to sign with WPIX, The News television station, and will sponsor the New York Ranger hockey games in Madison Square Garden during 1948-'49 season. Rangers will be seen in 30 night games from November through March. Contract was signed shortly after WPIX obtained television rights to all hockey games at the Garden . . .

CHEVROLET has increased from three to seven stations in its televising of *Telenews Weekly*. Added to New York, Chicago and Detroit outlets are KTLA, Los Angeles; **W F I L**, Philadelphia; **WTTG**, Washington, and **KSD-TV**, St. Louis. Chevrolet Dealers are renewing their 26-week contract (which has run only 13 weeks) for an additional 26 weeks on the initial three outlets, and setting the order for four added stations

for 39 weeks. Agency is Campbell-Ewald . . . **ADMIRAL RADIO CORPORATION** is sponsoring new video series starring Henry Morgan and titled *On the Corner* over WABD, key outlet of DuMont television network, on Sundays, 6:30 P.M. . . . **BORDEN COMPANY** has begun its sponsorship of Al Schacht, baseball's clown prince. Schacht's five-minute prelude to the N. Y. Giant home games features predictions of the outcome, interviews with sports celebrities and strange antics by baseball's greatest clown. Kenyon and Eckhardt is the agency . . . **NASH-KELVINATOR CORPORATION**, Kelvinator Division, extend their television coverage to Paramount's KTLA, Los Angeles and WBKB, Chicago with new series of one-minute spots produced on film especially for television use . . . **P. BALLANTINE & SONS** picking up the tab for the Yankees over WABD. Spot announcement time immediately before and after the games have been bought by B.V.D.; **CANADA DRY**; **BARNEY'S** (men's wear) and **AUSTIN NICHOLS** (Moquin Wines) . . .

ROBINSON-LLOYDS, LTD., producers of Dry Emperor Champagne, have signed for a series of one minute spot announcements on WABD, DuMont. Representing the sponsor is Wiley Frazer and Davenport Adv. Agency. The contract becomes effective May 13 and continues through December . . . **IDA'S DEPARTMENT STORE** sponsors first regularly scheduled live spot ever televised in Washington. This one-minute commercial, telecast each Monday, Wednesday and Friday, is produced by I. T. Cohen Advertising . . . **UNITED STATES RUBBER COMPANY** is sponsor of U. S. Royal Sports Time every Friday night at 8 P.M. over NBC's video network . . . **KIERULFF & CO.**, Los Angeles dealers for Motorola Radios, has contracted for a 26-week spot announcement campaign over Paramount's Television Station KTLA, Los Angeles. Negotiations were handled by W. B. Ross and Associates . . . **ALPHA BETA FOOD MARKETS**, **REXALL COMPANY** and **EASTERN COLUMBIA DEPARTMENT STORE** are participating in KTLA's increasingly popular *Shopping at Home*, a 15-minute retail product demonstration program which may soon be-

come a daily feature. The 13-week Alpha Beta Food contract was handled by the Warren P. Fehlman Advertising Co.; the 26-week Rexall Co. contract was negotiated by B.B.D.&O.; for Eastern Columbia, the Stodel Advertising Agency . . . **WALCO SALES CO.**, national distributors for the Walco Tele-Vue Lens, a detachable magnifier for television receivers, has signed, through the Sheck Advertising Agency of Newark, N. J., for a 13-week series of Sunday evening spot announcements over KTLA, Paramount's Television Station, Los Angeles . . . **FLORISTS OF CHICAGO** purchased 10-minute segs May 3 and May 6 on WGN-TV, Chicago, for short drama features entitled *Say It With Flowers*. Shows with Mother's Day theme were handled by Ruthrauff and Ryan Agency . . . **NORGE DEALERS OF GREATER DETROIT** will sponsor all home games between Detroit Red Wings and Toronto Maple Leafs in final hockey series of Stanley Cup Playoffs over WWJ-TV . . . **FIRESTONE TIRE AND RUBBER COMPANY** has begun its sponsorship of the *Americana* program, a quiz show dealing with American history and folk lore on the NBC Television Network . . .

An Extensive Library of Motion Pictures for Television

Produced and Owned by

BRAY STUDIOS, Inc.

also

**Complete Production
Facilities**

for the

Television Industry

including

**Cartoon and
Technical Animation**

by the

**Originators of the
Animation Process**

THE BRAY STUDIOS

INCORPORATED

729 SEVENTH AVENUE

N. Y. 19, N. Y.

May 17,
1948

Televiser

Vol. 5
No. 5

JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

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

IRWIN A. SHANE, Editor and Publisher

Zina Provendie.....Assistant Editor Morris Cooper.....Business Manager
 Robert Harris.....Research Ass't Richard Shack.....Advertising Director
 Irene R. Silver.....Editorial Ass't George Webster.....Advertising Rep.
 John B. Hermansader.....Art Director Ivan Schoenfeld.....Advertising Rep.

John A. Basset & Co.....West Coast Advertising Representative
 101 McKinley Bldg., 3757 Wilshire Blvd., Los Angeles, California

SPONSOR NEWS	4
NETWORK NEWS	15
STATION NEWS	
WNBT Opens "World's Best Equipped Studio"	17
WBEN-TV, Buffalo News Station, Bows In	18
WCAU-TV, Philadelphia, Reopening New Studio	18
WPIX Makes Plans for Extensive News Coverage	18
A Station Manager Suggests How Costs May Be Cut	19
"Getting On the Air is Like Having a Baby"	20
A Detroit Station A Year Later	21
REMOTES and SPECIAL EVENTS	
Nat'l Conventions Offer Opportunities to Remotes Men	22
Challenge of "On-the-Spot" News	23
Applying Showmanship to "On Location" Shows	24
PRODUCTION NEWS	
WABD Facilities Get Going Over	29
Are Studio Shows Essential?	30
Music For Television	30
PROGRAM SUMMARIES	31
FILMS NEWS and SHORTS	
Korda Film Deal Stirs Television	32
Demand For Features Increases	32
Newsreels	32
Film Screenings	33
Problems in Film Programming	34
Reports of Film Coordinating Committee	35
RECEIVER NEWS	
Receiver Production, Sales Climb	42
Tube Shortage Hurts Production	42
RCA, Westinghouse Show New Models	42
Bars, Clubs, Schools Offer Market for TV	42
Receiver Distribution Table	44
The "Television Antenna Case"—for the Record!	46
An Indoor Antenna Solves the Antenna Case	47
Antennas and Accessories	48
PEOPLE	
New Personnel	49
Staff Promotions	49
Who Was Who At the 3rd "Television Institute"	50
GENERAL NEWS and FEATURES	
Television At A Glance	1
23,000 Visit 3rd "Television Institute"	11
Video's Failures, Blessings Told By Housewife	37
Meet Dennis James	39
Station Rate Cards	40

Entered as second class matter, Oct. 13, 1944. Re-entered as 2nd class matter, at the post office at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, \$3 Per Year (in the U. S. and territories, and Pan-American Countries; \$3.50 in Canada; \$4.00 elsewhere, payable in U. S. Currency). Advertising Rates Upon Request. Published monthly by Television Publications, 11 West Forty-Second Street, New York 18, N. Y. Entire Contents Copyrighted, 1948.



"It's a
50,000 watt boy,
Mr. Time Buyer!"

We're sure that this newcomer, Television Station WATV, will make a mighty valuable addition to your media family.

His new RCA 50,000-watt transmitter—the most powerful in the New York Area—will blanket America's Richest Market* with your sales message.

You can learn more about this high-powered newcomer by calling or writing Station WATV—(and don't forget to ask about the special Pioneer Rate Plan.)

* WATV Prospectus now available

WATV
CHANNEL 13
TELEVISION CENTER
NEWARK, NEW JERSEY

WPIX

NEW YORK CITY • CHANNEL 11

STARTS JUNE 15



W P I X



to the transition

of the broadcast wave as a vehicle
for the visual as well as vocal . . .

WPIX brings three decades' experience
in the development of the visual as a vehicle
of information, significance, entertainment . . .
by The News, New York's Picture Newspaper,
entrepreneur in the transition of print
from the wholly verbal to partly visual.

three decades

of learning how to make pictures interesting
and keep people interested . . .
of acquiring the techniques of visual approach,
expression and transmission . . .
of men and methods matured by experience
of rich records of pictures and sources . . .
of camera contacts and craftsmanship . . .
of securing facilities for fine, fast production .
will constitute some of WPIX's working capital.
The TV equipment and operating personnel
are the known best available . . .
And always in support is the newspaper
with the largest circulation in this country.

to anticipate

that WPIX will approach perfection
in production at the outset . . .
or escape the inevitable average of error . . .
is neither warranted, nor claimed.
After all, Television must be its best teacher! . . .
But WPIX will try to par its field . . .
become worthy of its mission and market.

WPIX • Channel 11 • New York City

*is owned and operated by News Syndicate Co., Inc.
Station Manager Robert L. Coe, Commercial Manager B. O. Sullivan
and is represented outside New York City by
FREE & PETERS, 444 Madison Ave., New York 22, N. Y.*



WPIX

THE NEWS TELEVISION STATION
220 East 42nd Street, New York City

TED ESHBAUGH STUDIOS, INC.

during the past 18 years, have built up an enviable reputation for producing the highest quality animated cartoons and live action motion pictures.

We are now producing films for Television combining live action with animation, such as our

Television Films For

BRISTOL MYERS CO.

Spot Announcements For

KAISER FRAZER

Art Titles For

LUCKY STRIKE CIGARETTES

35 West 45th St., New York, N. Y.

Tel. CHickering 4-3930

LOW COST

ANIMATION

**OPEN END
Time Spots
Weather Spots**

**Live Action Film
Commercials**

Call
**MURRAY HILL
7-6577**

SPRINGER PICTURES, INC.

Fisher Building
DETROIT
341 E. 43rd St.
NEW YORK

TELEVISION At A Glance

(Continued from Page 1)

Nat'l Tele & Electrical Living Show, Chicago, Sept. 18-20 . . . Barney Balaban, Paramount's president, predicts expanded video news service for theaters . . . John McNeil, former mgr of comm'l operations at WABD, to enter the advertising agency field, with connection still undisclosed . . . Kenneth Stowman now Television Sales Manager at WFIL-TV . . . George Shupert, Eastern Representative of KTLA advanced to director of Commercial Operations at Paramount's Television Division . . . Edward Stasheff, well-known Program Director of WNYE, now Director of Educational Programs at WPIX . . . Free & Peters, Inc., named national reps for WPIX . . . Chicago Television Council organized, with J. L. Stirton, ABC, president, and Ardien Rodner, Television Advertising Productions, veepee . . . Thalhimer's Dept. Store, Richmond, Va., televising special advertising films over intra-store hook-up . . . "Small Fry Club", aired five times a week over four stations, now has 35,000 small-fry members, with 200 applications received daily . . . 100,000 jobs in video by end of 1952 is estimate of Ralph Austrian . . . Plans for establishment of a Westinghouse-Philco Radio and Television Center in Philadelphia well underway . . . WENR-TV (ABC), Chicago, to begin operations Sept. 1, with test patterns starting August 1 . . . WABD-DuMont celebrated its fourth year as a commercial video outlet on May 2 . . . Fortune! In the may issue of Fortune, the editors take a bearish slant toward video in an article titled, "Television! Boom!" (*Televiiser's* monthly receiver count is used in the article.)

* * *

TOSCANNINI'S much publicized second broadcast was seen by 370,000 home viewers in five cities, according to an NBC survey. 34% of New York's television sets were tuned to the telecast, each set averaging 5.5 viewers.

* * *

NBC TELE NETWORK of 16 stations by end of 1948 foreseen by Frank Mullen, NBC veepee, following the signing of KSD-TV, St. Louis; WWJ-TV, Detroit; and WTMJ-TV, Milwaukee.

* * *

ANALYSIS OF WMAR-TV's program time during March showed:

Network Time	33.41%
Local Comm'l	11.48%
Film, Sponsored	2.54%
Film, Sustaining	23.03%
Commercial Spots	230
Public Service Spots	60

* * *

FIRST REGULAR MORNING TV program was put on the air last month by WBKB, Monday thru Friday. 17,303 set owners in Chicago received letters from Capt. Bill Eddy, announcing the new program.



LEONARD HOLE, Now Manager, WABD-N.Y.

TV MUSIC NOTES

JAMES C. PETRILLO has established a scale of 66% of existing AM rate for one-time use of AFM members on video . . . BROADCAST MUSIC, INC. has prepared catalogued index specifically as music reference for television broadcasters . . . ASCAP has made little progress in tele situation, and its board is becoming impatient, but won't try to settle until radio pact is cleared . . . FACE THE MUSIC, CBS-TV's first venture in music on regular program basis since lifting of music ban on May 3, will be expanded to a Monday-thru-Friday strip. Format will feature fashion notes as well as clef notes . . . ALAN DALE'S SHOW on DuMont's WABD brought in most enthusiastic bobby-sox audience to the studio ever to pack station's balcony in the John Wanamaker Store. Show is played on set simulating music shop and features Dale and other prominent vocalists . . . CINCINNATI SYMPHONY was third such group in U.S. to be televised when cameras of WLWT, Crosley Broadcasting Corp.'s station televised symphony with Jose Iturbi, guest soloist . . . RUSS DAVID, nationally known pianist and band leader contacted president of St. Louis local of AFM and international office in Chicago as soon as he heard ban had been removed, but it was not until 25 minutes before program time that he got clearance to become first member of AFM to perform on his "Teen Bar" show on KSD-TV, St. Louis. Show is sponsored by Pepsi-Cola Bottlers of St. Louis. . . .

PHOTO BULBS

LIGHTING EQUIPMENT

for

The Motion Picture
and Advertising Industry

BARDWELL & McALISTER
Sales - Service - Parts

WALTERS ELECTRIC

740 3rd Ave., N. Y. C. PL. 3-2316

A Complete Film Service For
Television Stations and Sponsors
TELEVISION FILM INDUSTRIES CORP

340 Third Ave. (at 25th St.) N. Y. 10, N. Y.
Phone LExington 2-6780-1-2-3

letters . . .

Letters below represent a cross-section of letters received regarding Televiser's 3rd annual "Television Institute", held April 19-21 at Hotel New York. We regret that lack of space prevents us from publishing all letters received.

From New York

SIRS: I not only enjoyed your fine program at lunch but was immensely impressed with your great service to television in organizing the Television Institute. It is a fine thing, and I congratulate you on its success.

THEODORE S. STREIBERT, *President Station WOR*
New York, N. Y.

SIRS: I enjoyed the 3rd Annual "Television Institute" and I think there was a great deal of fine information to be gathered from the various sessions. It is too bad that in several cases you had discussion topics simultaneously handled. I would have liked to have been in two places at once on several occasions during the Conference. May I suggest that at least the salient facts from as many of the talks as possible be made available in mimeographed or printed form.

E. P. H. JAMES, *Vice-Pres. Mutual Broadcasting System*
New York, N. Y.

SIRS: Congratulations to Televiser! The Institute was a gathering worthy of a much older industry and you deserve much credit. Mrs. Burke's report of housewives' views was extraordinarily keen and perceptive. The comments of the leaders in the industry were enlightening. Do it again!

JOHN McNEIL,
Director of Commercial Operations DuMont Television Network
New York, N. Y.

SIRS: Congratulations on the success of the 3rd Annual Television Institute. The sessions were most interesting and informative. In some instances, where concurrent meetings were being held, it was difficult to choose between them. To expect an even bigger turn-out of advertisers and agencies in the future, I suggest you slant your sessions away from the technical side and more to the use of television as an advertising medium.

THOMAS H. BROWN, JR., *President Radio Council Nat'l Advertisers*
New York, N. Y.

SIRS: A note regarding your splendid Television Institute. I enjoyed the sessions and found them most interesting and educational. Congratulations to Televiser on its vision and efforts in providing the industry with this forum.

GEORGE F. FOLEY, *Television Chrmn. Newell-Emmett Company*
New York, N. Y.

SIRS: I'm sorry that time didn't permit me to attend all the meetings at Televiser's 3rd annual "Television Institute and Industry Trade Show." The sessions I did attend were extremely interesting.

LINNEA NELSON,
J. Walter Thompson Co.
New York City

SIRS: It was a pleasure to participate in the 3rd Annual "Television Institute and Industry Trade Show" and I enjoyed working with the Televiser organization.

F. R. MacFARLAND,
Program Service Mgr. American Telephone & Telegraph Co.
New York, N. Y.

SIRS: Congratulations on another phenomenal Televiser success, your 3rd Annual "Television Institute and Industry Trade Show".

JOSEPH M. SEIFERTH, *President Productions for Television, Inc.*
New York, N. Y.

SIRS: The 3rd Annual "Television Institute and Industry Trade Show" was an important step in the fast march of television. The gathering would have been important if it had accomplished nothing more than bringing together, for an exchange of views, so many leading video figures. But it did far more than this, and to those of us who are new on the television scene it was a genuine eye-opener. The Screen Directors Guild wishes to thank Televiser for providing the opportunity for a good look into the world of television and for supplying the much needed leadership in attempting to crystallize and discipline the thinking in this new field.

JACK GLENN,
Screen Directors' Guild
New York, N. Y.

SIRS: The sessions of the Television Institute were very much worth while as I gained much knowledge of the industry, its current problems and future demands. We are all deeply indebted to Televiser.

R. E. BLACKWELL, *Assoc. Dir. International Film Foundation, Inc.*
New York, N. Y.

SIRS: Your Institute was a complete success and you are to be congratulated on the work that went into it. I shall be looking forward to the complete report in Televiser.

AL ZINK, *Supervisor of Prod. Station WRGB*
Schenectady, N. Y.

From Pittsburgh

SIRS: We certainly appreciated the opportunity of sitting in with the experts of television at your Institute. We found the sessions extremely interesting as Pittsburgh's television is only months away now and a further insight into the mechanics of this new advertising medium is imperative with us.

RONALD P. TAYLOR
Smith, Taylor & Jenkins, Advertising
Pittsburgh, Pa.

SIRS: It was a pleasure to attend the 3rd annual "Television Institute". The speakers and discussions were interesting and the factual information given will be most useful. Congratulations on Televiser's great contribution to television.

VICTOR SEYDEL, *Executive Walker & Downing, Advertising*
Pittsburgh, Pa.

(Continued on Next Page)

THE  SUN

A. S. Abell Company ★ ★ ★ Baltimore 3, Md.

WMAR TV & FM

—the stations
with the prestige

From the first hour that The Sunpapers' stations were on the air, they carried the prestige of a great Maryland institution. WMAR-TV, Maryland's pioneer television station—is on the air every day (Channel 2), with programming in the public interest and to the people's taste.

WMAR-FM is catching on fast, and operates daily on Channel 250 (97.9 Mc.).

Together, these are the stations with the prestige—an extra ingredient that gives extra pull to your advertising.

FLASH!

Station WMAR-TV, now affiliated with CBS, is the only station in Maryland carrying the CBS television programs.

Represented by

THE KATZ AGENCY

INCORPORATED

500 FIFTH AVE.
NEW YORK 18

Major
FEATURE LENGTH
Films

Available for Immediate Sponsorship for Your Market at Moderate Cost



Starring

- | | |
|------------------------|------------------|
| • Joan Fontaine | • Joan Bennett |
| ★ | ★ |
| • Dana Andrews | • George Brent |
| ★ | ★ |
| • Doug. Fairbanks, Jr. | • Wm. Bendix |
| ★ | ★ |
| • Marie McDonald | • Louis Hayward |
| ★ | ★ |
| • Madeleine Carroll | • Dennis O'Keefe |
| • And many others | |

NOTE—All contracts negotiated directly with the producers.

Wire or Write

GENERAL FILM PRODUCTIONS CORP.

1600 BROADWAY
New York 19, N. Y.

Producers and Distributors of Films for Television

RECENT FILM PRODUCTIONS:
American Tobacco Co.
Hat Research Foundation
B. V. D. Corporation

• **LETTERS** •

(Continued From Previous Page)

SIRS: I feel that I have gained immeasurably by attending your 3rd Annual Television Institute. Talks given by Mrs. Clara Burke, Lee Cooley, Charles Durban and Raymond Nelson were most helpful. I appreciated getting the comments and advice of people who are actually engaged in producing television commercials. Mrs. Burke's enlightening remarks were quite instructive. We could do with a lot more of that.

G. TAYLOR URQUHART, *Tele. Dir.*
W. Earl Bothwell Advertising
Pittsburgh, Pa.

From Missouri

SIRS: Although all of the panel discussion groups and luncheons were extremely interesting and educational, I found it impossible to keep completely posted because some of them were held simultaneously. If you plan to publish a summary of the proceedings in the May issue of *Televiser* please send us twelve additional copies.

JOHN W. TINNEA,
Asst. Station Director
Station KWK, St. Louis, Mo.

SIRS: The panels and luncheon talks were worthwhile. I gained information and confidence, and my enthusiasm was tempered with practicality. Future suggestions: obtain use of a television studio for production demonstrations and provide copies of all talks by mail after the Institute. A larger enrollment fee should cover the expense.

RODERICK CUPP
Station KMBC, Kansas City, Mo.

From Georgia

SIRS: It is a pleasure to tell you how much I enjoyed the Television Institute. Our company is contemplating a TV application and I was able to bring myself up to date, to obtain the answers to my questions, by attending the Institute. My only regret is that it was impossible to attend all panels.

A. E. MICKEL, *General Mgr.*
Station WGBA, Columbus, Ga.

From Washington

SIRS: While the Institute was very enlightening to us, we felt there was something missing. All of the speakers were talking the big national agency way of doing business, and the problems that confronted only national agencies. Here in Washington, clients do not have as much money to spend on the preparation of commercials as they do in cities like New York. This phase of television, we felt, should have been included in the Television Institute.

ALVIN Q. EHRLICH, *Radio & Tele. Dept.*
Kal, Ehrlich & Merrick, Adv.
Washington, D. C.

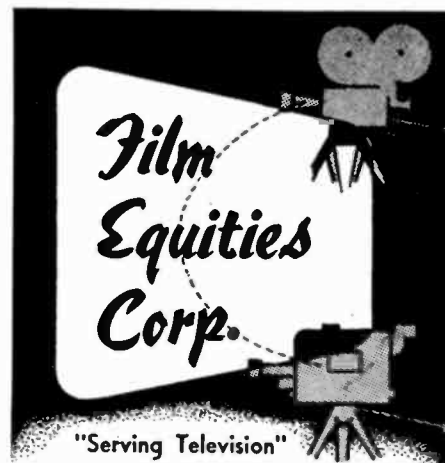
From Cambridge

SIRS: May I congratulate *Televiser* on its thoroughly inspired and perfectly planned "Institute."

In all the clinics, conferences and seminars that I have attended, never did I obtain so much solid information on a given subject in so short a time under such very pleasant circumstances.

Needless to say I look to *Televiser's* 4th "Television Institute."

NINA WENTWORTH, *Dramatic Dir.*
Lesley College, Cambridge, Mass.



**THE SURE WAY!
THE EASY WAY!
THE FILM WAY!**

Join these Advertisers

PHILCO DISTRIBUTORS
"Philco Playhouse"

RCA VICTOR DEALERS
"Junior Jamboree"

WILLIAM GRETZ
BREWING CO.
"Sports Scrapbook"

FISCHER BAKING
COMPANY
"Small Fry Club"

Serving 24 TV Stations

with

FEATURES
WESTERNS
SERIALS
CARTOONS
SPORTS
TRAVELS

From Televisions Largest Film Library

FILM EQUITIES CORP

Jay Williams, Television Director

1600 BROADWAY

N. Y. 19, N. Y.

Cl. 7-5850



Opening day luncheon. Left to Right at head table: Irwin A. Shane, C. E. Hooper, Theodore Streibert, Dr. Allen B. DuMont, Dr. V. W. Zworykin, Dr. Lee de Forest, Dr. Alfred N. Goldsmith, Mrs. Clara Burke, J. R. Poppele, Will Baltin, G. Emerson Markham, Lawrence Phillips, Robert Coe, G. Bennett Larson and James D. McLean. Dr. Alfred N. Goldsmith was toastmaster.

23,000 Visit 3rd "Television Institute" Displays as 55 Speakers Address 500 Delegates

Television conferences have at last turned the corner where speakers report more facts based on experience than theories based on conjecture. This mark of advancement was well received by nearly 500 registrants who attended the third annual Television Institute, and about 23,000 dealers and general public who attended the accompanying trade show at the Hotel New Yorker from April 19 through April 21. Most gratifying single aspect was the enthusiastic response from registrants that all panels made genuine contribution to the increasing store of television knowledge. Most common complaint was the fact that all of these interesting panels could not be heard by a single individual since some of them ran concurrently. For this reason plans have already been initiated to find larger quarters for the *fourth* annual Television Institute in 1949.

"Record Crowd Attending . . ."

Radio Daily reported the situation aptly when it headlined: "Record Crowd Attending N. Y. Tele Institute." Wrote *Radio Daily*: "Television has clearly progressed beyond the phase of economic acceptance by the American public to the point that demand for receivers will outstrip, by approximately 40 to 50 per cent, the output provided by the manufacturing industry, more than 500 top executives were told . . ." at the Television Institute.

Registrants representing the station, manufacturing, advertising and film fields came from all over the nation to hear industry leaders recount experiences in television and outline future plans. On opening day, three industry pioneers made statements on the industry's current status. Dr. Alfred N. Goldsmith, well-known radio and television consultant, introduced Drs. Allen B. DuMont, Vladimir Zworykin, and Lee de Forest, inventors of the picture tube, camera tube and radio tube respectively. DuMont said that television's rapid advance will be hampered somewhat by (1) lack of picture tubes, (2) small screens and (3) spurious radiation from poorly engineered sets. As the set installations approach saturation, this problem will become chronic. Dr. DuMont also predicted the use of light instead of radio waves for television relays.

Dr. Zworykin Speaks

Dr. Vladimir Zworykin, inventor of the iconoscope, the device which changed television from mechanical to electronic, pointed out the vast possibilities for television outside of home use. More interesting, however, was his outline of how it was technically possible to design a television set which would enable the viewer to express his reaction to a particular program by pressing a button on the set — the dream of all audience research experts.

Dr. Lee deForest, father of radio, who saw radio broadcasting grow from the beginning took a bemused view of the new industry's growing pains. He called it a "benign frankenstein" which was destined inevitably to take radio's place in three or four years.

4800 Tele Dealers at Preview

Coincident with the Television Institute, nearly a hundred television sets including some first showings were displayed on the hotel mezzanine. Many prospective buyers were heard discussing price, screen size and furniture styling in anticipation of bringing a television set into the home. Apropos of the television activity, the opening games of the current baseball season appeared on nearly all receivers. More than 4800 eastern franchised television dealers filled every foot of the mezzanine for the three-hour dealer and press preview on Sunday evening, April 18. The New York Herald Tribune issued a twenty-page supplement along with its Sunday edition.

Highlighting the receiver preview was the first public unveiling of the new RCA-Victor big-screen television receiver designed for clubs and public places. Cleer-vue and Westinghouse also displayed new sets. Other models included DuMont, Philco, General Electric, Sightmaster, Screen Television, Bace, Crosley, Farns-

worth, U. S. Television, Tele-Tone, Admiral and Telicor. Other exhibitors were American Television Labs, research and manufacturing company; Auricon Cameras; Opti-Gem Inc. and Television Associates, plastic lens makers, Transmirra, The Herald Tribune, Television Encyclopedia, Inc., National Screen Service, Sponsor, FM and Television, and Television World.

Many facets of television were explored in panels which covered studio production, station problems, special events and remotes, networking and relays, advertising sponsors, films for television, theater and hotel television, receivers and antennas, and training. On the final day, a demonstration panel presented some live television productions including "Craig's Wife", "Life of Tchaikowsky", and an audience participation show. The interest and discussions which were evoked by these panels was ample evidence that there was a need for an exchange of ideas which such a conference could promote.

In the first panel, C.E. Hooper, audience research expert, advised that television would fall heir to two basic methods of audience measurement already used in radio. These are, (1) the telephone coincidental and (2) the listener diary, both of which are supplementary to each other. One *televating* indicated that 94 percent of television set owners prefer TV over radio—big radio names notwithstanding.

A Woman Speaks . . .

Following the luncheon addresses of the three "grand old men of television," Clara Burke, housewife-consumer of Pleasantville, N. Y., delivered a much-applauded address giving an enlightened picture of what is happening in the television home. After a brief survey of televiewers' likes and dislikes, Mrs. Burke expressed the hope that "a way will be found to keep one camera's eye always trained on the wants and the needs of its users." Some of her criticisms: "old movies, insufficient week-end programming, and for some housewives too many sporting events." But the real serious complaint which showed up in Mrs. Burke's survey was that of poor service when sets needed repair. "In one household the permanent antenna installation was made only a few weeks ago—the set had been delivered before Christmas." "Children's programs are the delight of all busy mothers. In our neighborhood Bob Smith

(WNBT, Howdy Doody m.c.) is the reincarnation of the Pied Piper," said Mrs. Burke.

George Dreibert, vice president, J. Walter Thompson advertising agency, outlined the striking advances made in television by hard-headed, careful advertisers and expressed the opinion that television will stimulate an expanded national advertising budget. He proved this point by enumerating a number of advertiser success stories.

Reporting on the most controversial subject on the Receiver and Antennas Panel, the New York Times in its April 21 issue wrote: "Master television antennas were prescribed yesterday to meet the problem of providing satisfactory reception for a great number of set owners in one apartment house by Morton Scheraga of the Allen B. DuMont Laboratories. He saw such antennas as offsetting the objections of landlords to congesting rooftops with receiving apparatus.

Indoor Antennas . . .

"However, until such time as master antennas are installed in sufficient number in urban areas, the need for efficient indoor antennas will exist" he said, addressing the third annual Television Institute and Industry Trade Show . . . He asserted that the possibilities of indoor antennas 'have not been fully explored' . . .

Covering the speech given by W. W. Cone, merchandise manager of Krisch-Radisco, *Retailing Home Furnishings* reported that Mr. Cone "urged dealers to utilize all the factory-prepared material available. He strongly urged that retail salesmen be quizzed on the basic facts of television and the details and features on each piece of merchandise in the store. Sales knowledge is selling power, and it shows up on your books."

Films also had full attention at the Institute. George Keaney, staff writer of the *N. Y. World Telegram*, reported on the talk by Chet Kulesza of B.B.D. & O. entitled "Preparing Better Visual Commercials." Wrote Keaney: "If only television set owners will have a little patience, there's a great day coming when the commercial will be made painless. It's the idea of Chester W. Kulesza . . . that the video commercial will sneak up on the looker. *Unobtrusive*, was his word for what they'll be."

The *Motion Picture Daily*, reporting on the same Institute panel said that 'Paramount may be producing pictures for tel-

Conference Hi-Lites

- Request for a Chicago mid-western regional Institute for mid-October was received immediately following New York meeting.
- More requests were received for housewife Burke's talk than for any other.
- 4873 dealers attended the "preview of television receivers" on April 18, saw nearly 100 receivers in action.
- Requests for press credentials were received from almost 100 dailies, press services, and trade papers.
- Wrote Jim Owens in *Radio Daily* (4/20): "There were enuf electronic brains floating around the New Yorker yesterday to make an atom splitter feel life a yokel. . . ."

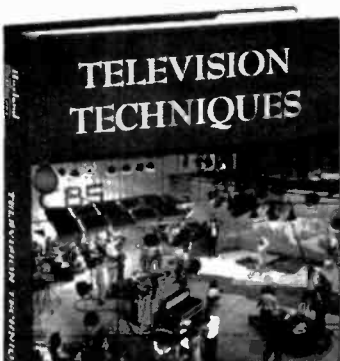
evision shortly at cost which today might seem hopelessly low, John Dickenson of Paramount television stations, asserted. . . on the final day of the Television Institute. At the same session, Richard de Rochemont, *March of Time* executive, said that his company intends to enter television, but has decided against turning over any current theatrical subjects to telecasters."

Following de Rochemont's talk, Jack Glenn, also of the *March of Time*, presented a resolution on behalf of the Television Film Coordinating Committee to *Televiser* in recognition of its service in spearheading the formation of the fifteen-man committee and guiding its work toward a successful conclusion.

The conference wound up with a final report of the Television Film Coordinating Committee delivered to executives of film companies, television stations and agencies, many of whom found standing room only in a committee room jammed to capacity.

A final development inspired by the three-day Television Institute was an invitation from the government to J. R. Poppele, T.B.A. president, and Irwin A. Shane, *Televiser's* publisher, to speak over the *Voice of America* international short-wave circuit. The transcribed talks which outlined television in the United States, were beamed to Europe, Latin America and the Far East.

EDITOR'S NOTE: *Televiser* has received a flood of requests for copies of the talks given at the 3rd annual "Television Institute and Industry Trade Show". Obviously we cannot supply them. We are, however, publishing as many of the talks as space will permit in this issue. The remainder will be published in the June *Televiser*. **Look for them!**



GET OFF TO AN *Expert* START
ON YOUR WORK IN
TELEVISION PRODUCTION

TELEVISION TECHNIQUES

By HOYLAND BETTINGER

NOW you can have the *first complete* guide to effective dramatic production and good showmanship in television.

No matter what position you hold, from the control-room technician to the sponsor, you will find in TELEVISION TECHNIQUES a *storehouse of valuable ideas*.

All Important Phases of Television Covered

Step-by-step, in simple, clear-cut phrases, TELEVISION TECHNIQUES takes you through the entire field—from beginning to end:

- How television works
- Visual continuity and composition
- The basic video techniques: eye-strain, audience orientation, use of effective lighting, use of the motion picture, etc.
- Relation of sound to pictures
- A comprehensive study of the microphone
- Recordings, creative use of sound
- Television writing, producing and directing, and the many other fundamental factors of successful televising.

Application of Fundamentals

Here, most important of all, you are shown how to use considerable *freedom* in your application of every phase of television.

TELEVISION TECHNIQUES provides an analysis of fundamentals, backgrounds, and reasons for use in *your own solutions* of daily problems. As the author says:

"... the only effective answer to these problems is adequate preparation. Preparation on the part of each person for his job. Certainly if the individuals dealing with them have had a thorough groundwork of study and experience, they will come up with a better solution than those who attempt to meet them on a catch-as-catch-can basis."

ABOUT THE AUTHOR

Hoyland Bettinger, nationally known expert on television programing and production, was formerly program manager of the General Electric television station WRGB. He has been a writer and director of commercially sponsored films, and has had long association with Little Theater groups as an actor and director. Mr. Bettinger is now an independent television consultant.

Mail
this
coupon
today

10 How-to-do-it CHAPTERS

- | | |
|---|--|
| 1. TOOLS OF THE TRADE | 6. TELEVISION WRITING |
| 2. THE MEDIUM | 7. DIRECTING AND PRODUCING |
| 3. PICTORIAL COMPOSITION AND CONTINUITY | 8. PRODUCING THE PLAY |
| 4. VIDEO TECHNIQUES | 9. MOTION PICTURE AND FILM INTEGRATION |
| 5. AUDIO TECHNIQUES | 10. TELEVISION LIGHTING |

• INDEX •

Read these enthusiastic comments:

"TELEVISION TECHNIQUES certainly lives up to the publisher's blurb which states that it is a complete guide to good showmanship in this field. It is comprehensive, understandable and readable . . . Frankly I think you'd enjoy it even if you had never heard of television before."

—N. Y. TELEGRAPH

"This 237-page book should prove a helpful and absorbing manual for all those in need of enlightenment on the subject of television broadcast production."

—MOTION PICTURE HERALD

"The first comprehensive technical discussion of all the facts of television production . . . will undoubtedly prove interesting to everyone in any way involved in television."

—ADVERTISING AGE

Let It Help You NOW!

Send for your copy today. Examine it, and use the information in your own daily work.

You are working in a new medium with unlimited possibilities. The man (or woman) with that extra knowledge is the one who reaches the top quickly. TELEVISION TECHNIQUES gives you that knowledge, and you can have it simply by mailing the attached coupon. **DO IT NOW!**

TELEVISER MAGAZINE, 11 W. 42nd St., N. Y. 18

Enclosed you will find \$5.00, for which I would like you to send me a copy of TELEVISION TECHNIQUES.

Name _____

Address _____

City _____

State _____

A HARPER & BROTHERS PUBLICATION

BBD & O Expert Urges Painless Result-Getting Commercials

By CHESTER W. KULESZA
B. B. D. & O., Inc.

EVERY time a new medium, method or invention comes along, you'll always find a group of blue sky boys who start predicting the doom of the predecessor.

With television spreading like a prairie fire, conjecture and confusion are rampant: Will television injure the movie industry . . . will it take over radio . . . will television take a healthy slice from newspaper and magazine budgets? Only time will tell!

If the repetition of history can be depended upon—television will not take over any medium completely. However, it is logical to assume that if television continued to prove its effectiveness, as it has in numerous cases, it will undoubtedly become one of the major entertainment and advertising mediums when sufficient circulation is assured. In fact, I believe television, just like radio, will give an added impetus to other media because of the keen competition that will ensue.

Proving Television's Effectiveness

However, there is one major factor that the success of television will greatly depend upon—and that is, the advertiser. He must, however, be convinced of the effectiveness of television as an advertising medium.

This effectiveness can be determined by four factors:

1. The size and composition of the audience reached.
2. The impact or influence which the television commercials have on the audience.
3. The entertainment or interest value of the program to induce a high percentage of viewers.
4. The cost of the program in relation to the sales results obtained.

Video's visual impact, more than anything else, gives it advertising power.

Since television is a combination of motion pictures, radio and space advertising, it allows the advertiser to employ every sales creating effect ever devised. Its ability to make personal contact orally and visually with the consumer in his home, together with the sales clinching power of product demonstration, makes television one of the most powerful vehicles of advertising.

Basic Advertising Techniques

The development of effective television commercials requires the same sound basic advertising techniques used in other media.

In preparing television commercials, the following steps may serve as a guide:

1. *Arouse interest* with opening and *set the mood*;
2. Inject *human interest* by presenting *problem or situation* with which *viewer*

can directly, or indirectly identify himself;

3. Arouse a desire for product, showing *need* on the part of the consumer;
4. Show visual proof of *effectiveness* of product;
5. Offer solution, through use of product, by quick *demonstration of product in use*.
6. Tell viewer to buy, where to buy and, perhaps, show product being purchased.

Many video commercials today are merely adaptations of radio commercials and are not effective when transposed to a visual medium where the viewer tends to be more critical of what he sees than what he hears. Therefore, the pictorial content must be cleverly and subtly composed to sustain the viewer's interest.

Superfluous audio explanation is not necessary in television, since the picture content in most cases should explain the action.

Television deals with mass psychology as in the theatres. Present minute movie techniques, developed through the years for mass psychology presentation, lose their effectiveness when reduced to a 8" x 16" screen size and when presented to a few persons in the average living room. When condensed into a small area, the long shots prepared for large theatre screens force the human eye and mind to strain in concentration.

Television commercials, whether live or on film, require the utmost simplicity, they must be short, clear and concise. Both film and live commercials can be equally effective if handled in the right manner.

Live commercials are much more economical to produce and allow the advertiser to do new commercials every week. This is desirable in television. Since the eye is 85% more retentive than the ear, the eye is much more resentful of what it has seen before.

However, doing them live, we leave ourselves open to human errors that occur too frequently. The commercial is no place to pull any boners.

Utilizing Filmed Commercials

Commercials on film are considerably more expensive to do, but are naturally preferable because with film we have more latitude. Furthermore, film permits more action, unlimited treatment and better reproduction. In addition, film can be shipped for simultaneous broadcast or rebroadcast at any desirable time.

Another advantage lacking in live commercials is that we can utilize these filmed commercials three ways:

1. As part of the program;
2. As one minute spots in reaching specific market areas;

Supervisor of Television and Film Production at BBD&O, Chet Kulesza is a recognized authority on television commercials and minute movies.



CHET KULESZA

3. For theatrical distribution in whatever areas the advertiser desires.

Planning your commercials on film for these three purposes amortizes the cost of the commercials and at the same time allows the advertiser to reach certain areas he wants to reach that cannot be reached by television, thereby assuring a well-rounded advertising campaign.

No matter how good the commercial script material is, the commercials will not do any good if they are not seen properly. Many are not seen because of:

1. Too many dark scenes that wash out in television.
2. Improper pictorial composition within the frame, thereby causing edge flare.
3. Too many long shots that reduce actors and objects to pygmy proportions while the voices retain full volume, causing a reaction of unrealism in the viewer.

The problems of placing the commercial in a television show must be given considerable thought.

Entertainment vs. Commercials

How can we give the audience continuous entertainment and still get in the commercial? It seems apparent that the subtly integrated and power-of-suggestion type of commercial are indicated to overcome this handicap.

At present we have had insufficient testing of commercials to determine which types do the most effective job of selling.

A commercial prepared for one area may not be as effective when televised in another area where the environment and way of life is different, therefore, a great deal of research and analysis is necessary.

In summary then, the problems facing us today are:

1. To *find* and *supply* the types of programs that the television audience likes best as the *vehicle* for the sponsors commercial.
2. To force the producers, directors and writers of our television programs to become *picture minded*.
3. To place and time the commercial carefully, guided by the program type and visual effects possible.
4. To continue to research the audience response to television commercials and to *prove* and *improve* the effectiveness thereof.

network news . . .

ABC Signing Affiliates, Expanding Network Services

American Broadcasting Company, which recently signed two-year affiliation agreements with WMAL-TV, Washington, D.C., WTCN-TV, Minneapolis, KFMB-TV, San Diego, and WDSU-TV, New Orleans, now has ten owned or affiliated television stations in its embryo network. In addition, ABC is negotiating with ten other broadcasters with stations already on the air or under construction. If successful, these negotiations will provide ABC with twenty video outlets.

ABC inaugurated regularly scheduled network television programming over a four-station network on April 18, with a variety program starring Henry Morgan under the 13-week sponsorship of Admiral Radio Corporation. The opening program originated in the studios of WFIL-TV, ABC affiliate in Philadelphia and, in addition, was telecast over WMAR-TV, Baltimore; WMAL-TV, Washington and over WABD-DuMont by special arrangement.

Earlier last month ABC announced that, pending inauguration of service by WJZ-TV in August, it had entered into a temporary working agreement with television station WATV in Newark, N. J., providing for the use of that station in televising ABC-produced programs in the New York area. Owned by the Bremer Broadcasting Corporation, WATV will go on the air May 15th on Channel thirteen.

Two Types of Networking

ABC's video network plans are being formulated at this time on the basis of network programming of two types: (1) coaxial cables or radio relays; (2) film.

"Eventually, as transmission facilities increase, all ABC television affiliates will be furnished with live television programming by the network," Mark Woods, ABC president stated. "We intend to originate a great many of our programs, other than special events shows, at the studios of our own ABC television stations—WJZ-TV, New York; WENR-TV, Chicago; WXYZ-TV, Detroit; KECA-TV, Los Angeles, and KGO-TV, San Francisco. All of these stations will be in operation this year," Woods added.

WTCN-TV, now under construction with transmitter and studios located in the Forshay Building in Minneapolis, Minn., will operate on Channel Four with 17.9 kw. visual power and 9.2 kw. aural power. F. Van Konynenburg will serve as general manager of WTCN-TV, which is associated with the St. Paul *Dispatch*, *Pioneer Press* and Radio Station WTCN, ABC's broadcasting affiliate in Minneapolis.

KFMB-TV, under construction at San Diego, Calif., will operate on Channel Eight with 20 kw. visual power and 20.2 kw. aural power. Jack O. Gross is president of the new ABC affiliate, which is associated with KFMB, ABC's AM radio affiliate in that city.

WDSU-TV, New Orleans, La., now building to operate with 21 kw. visual power and 10.5kw. aural power, is associated with Radio Station WDSU, the ABC AM affiliate in this city.

With these new affiliations the Amer-

NBC's Richmond Affiliate, WTVR, Goes On The Air

VIRGINIA'S first and only television station, WTVR, began broadcast operations April 22nd with a colorful five hour inaugural program. Virginia's Governor William M. Tuck and Richmond's Mayor Horace H. Edwards helped inaugurate WTVR with short talks about television and congratulated Wilbur M. Havens, owner and manager of WTVR, for his initiative in bringing television to Virginia.

The Governor accepted the facilities of WTVR on behalf of the Commonwealth of Virginia. Mayor Edwards spoke of the future role of television in the lives of Richmond citizens.

Easton C. Wooley, director of NBC's stations department, outlined the part NBC will play in bringing outstanding programs to Richmond via WTVR. Other officials of NBC present from New York were William Hedges, Noran E. Kersta, and Charles C. Bevis, Jr.

ican Broadcasting Company has three outlets in the East, four in the mid-West, and three on the Pacific Coast.

By special arrangements, WABD-DuMont will be available at certain times to advertisers presenting ABC tele-network shows. ABC's coverage of the Democratic and Republican national conventions this Summer will be broadcast over WATV for Greater New York.

Spot Sales to Assist

Facilities of ABC's spot sales organization have been extended to its television affiliates. In addition to sales counsel, ABC will offer the network's TV affiliates guidance in television programming, creation of new presentations, preparation of video commercial copy—either live or on film—as well as the technical knowledge required for operation of ABC's TV outlets.

The ABC spot sales staff is now being given a special course of training lectures in television. These include talks by Frank Marx, ABC vice-president in charge of general engineering, on the technical aspects of television; Paul Mowrey, national director of television for ABC, on television administration; and Ted Oberfelder, ABC's director of advertising and promotion.

The head of each city department and members of the city council took part in the opening, as did outstanding persons in Richmond civic and cultural life.

Management and studio personnel are: Wilbur M. Havens, *Owner and General Manager*; Walter A. Bowry, Jr., *Ass't General Manager*; Wilfred H. Wood, *Chief Engineer*; G. Conrad Reinhard, *Production Director*; Ralph Wallerstein, *National Sales Manager*; William J. Filer, *Local Sales Manager*; Jack Lewis and John Shand, *WTVR Production Assistants*; Allan J. Phaup, Jr., *Public Relations*; Mrs. B. F. Dalton, *Traffic Department*; J. J. Kelloff, *Continuity Department*.

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BMI's many services to the broadcasting industry have already been adapted to video requirements. In addition, we have created a new Television Service Department to take care of special needs. We are constantly in touch with station and agency personnel so that BMI may keep pace with every phase of the day-to-day progress by the industry.

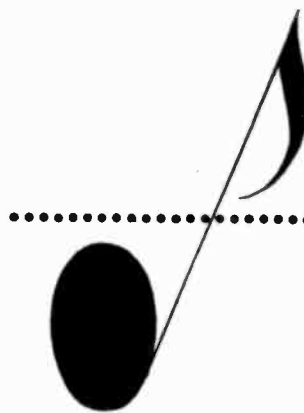
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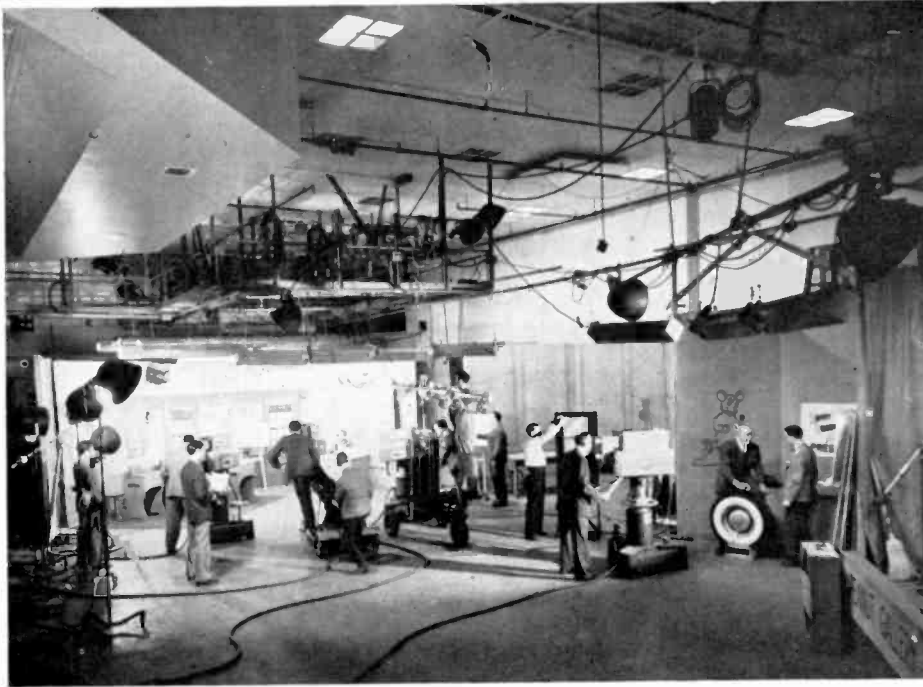
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WNBT Opens "Best Equipped Studio" — Many New Features

WHAT is said to be the world's most modern and best equipped television studio, incorporating engineering and production advances never before utilized in sound or video broadcasting, was unveiled by NBC last month (4/22/48) with a telecast of "The Swift Show."

Studio 8-G, on the eighth floor of the RCA Building, which is equipped with specially designed audio and video controls, television studio cameras and lighting, has provisions for six new NBC television cameras that utilize RCA's sensitive Image Orthicon tube. New lights, developed by NBC engineers to deliver the best possible picture with a minimum of heat, are in use.

In preparing Studio 8-G for operation, 500 miles of wire, 2 miles of coaxial cable, 52 tons of refrigeration, and enough light, heat, power and air-conditioning to supply a village of one hundred average-sized homes, were installed.

O. B. Hanson, NBC vice-president and chief engineer, who was responsible for the re-building of 8-G (a former radio studio) for television's needs, termed the new studio the most modern advance in

television technique thus far developed. Its design, he said, is the result of ten years of pioneer television broadcasting by NBC and represents the best thinking of operating and engineering personnel.

Added Scenery Possible

The studio is flexible enough to allow the presentation of any conceivable type of television program. As many as four separate programs may be presented consecutively from this one studio. Added scenery effects—including falsified perspectives for background scenery, use of photo-enlargement drops, and use of the floor as part of the scenery—will now be possible. Rigging for scenery will be four times heavier than that used in studio 3-H, permitting heavier, more realistic sets.

A commentator's booth has been constructed on ground floor portion of studio, with a monitor and control equipment to permit narrators, commentators and announcers to talk over the pictures being transmitted.

A new communication system—which consists of a shortwave transmitter and pocket ear radio receiver—is provided for the program director to talk to production personnel on the studio floor. This has

eliminated thousands of feet of unnecessary cable and wires.

Most elaborate switching unit is provided for the technical director. Before him are facilities for switching in any of six cameras on the floor, film studios or remote cameras. Facilities for dissolves and superimpositions between any two cameras are also provided on this panel.

The terminus for all the electronic switching in 8-G is located three floors below in studio 5-E, the master control position. This has been done in order to group as much of the technical equipment as possible in one place.

Two Master Monitors

Only two master monitors are used in the control room. One carries the picture on the air, while the other can be switched to any camera, remote or film for lining up the following shot. Innovation does away with a separate monitor for each camera which NBC engineers and producers decided was too complicated to watch for split-second timing of a television production.

Studio 8-G measures 48 x 87 ft., approximately 3 times as large as 3-H, the studio out of which NBC Television has been operating since 1935.

Covering half of the studio, is a permanently fixed steel catwalk lighting bridge. In addition, there are de-mountable lighting towers which can be used anywhere in the studio—a flexible system devised by NBC engineers to hang lights on short notice.

The lighting will consist of a combination of fluorescent units, large incandescent lamps and banks of photo-floods with internal silver reflectors. These can be used in any combination required.

Low Heat Level

A low level of heat is emitted by these lights because of the small amount of light required (200-250 foot candles), cutting to one-fifth the heat and light formerly needed in video studio productions.

The four new studio image orthicon cameras (later to be increased to six) were designed by NBC engineers to accommodate the requirements of the new studio. Another new development has been the addition of a seven-inch electronic view finder on the cameras in place of the five-inch finder formerly used. Three lens turrets have been mounted on each of the four cameras, giving the equivalent of twelve cameras in the studio.

WBEN-TV, Buffalo Evening News Station, Bows In

LOCATED on the 18th floor of Buffalo's Hotel Statler, WBEN-TV started commercial programming on May 14 with dedication ceremonies and wrestling from Memorial Auditorium. On the previous day, for the first time, the consecration of an Episcopal bishop was telecast—the final experimental telecast.

City, state, Federal and station officials who spoke at the dedication included Mayor Bernard J. Down, Council President Peter J. Crotty, State Supreme Court Justice Raymond C. Vaughan and Federal Judge John Knight and WBEN executives headed by President Edward H. Butler, Vice President Alfred H. Kirchhofer, and Clayton G. Underhill, Assistant Treasurer.

WBEN-TV's sports schedule will include regular boxing and wrestling matches from Memorial Auditorium, midget auto races from Buffalo's Civic Stadium and harness races from nearby Hamburg Raceway. The Saturday schedule each week will feature a children's variety show, "Poochie's Party," and the University of Buffalo Round-Table.

WBEN-TV will use JNS and its own local newsreels, AP News, AP Photo Service, AP Wirephotos and the Buffalo Evening News Photos and News Service.

The station has arranged with WPIX, New York, for the use of full-length Korda

motion pictures. Dramas will include studio plays by local professional players and Canisius College actors, and remotes from the Lake Shore Playhouse several miles from the city. There will be a man-on-the-street show entitled "Hello Buffalo" and sketching by a local cartoonist. Local and visiting sports celebrities will explain plays and stances in "Let's Look at Sports."

The first combined AM-FM-TV telecast in Buffalo's history was made three weeks earlier when the University of Buffalo Round Table was broadcast over the three Buffalo Evening News stations. Other test telecasts since February 27—the date testing began—included wrestling, a Vaughn Monroe show, Shrine Circus, Hobby Fair exhibits, Sportsmen's Show features, Catholic May Day parade, street scenes and variety shows.

At the start, WBEN-TV will be on the air a few hours a day—five days a week—Wednesday through Sunday.

Management and studio personnel are:
President: E. H. Butler; Vice-President: A. H. Kirchhofer; Station Manager: C. Robert Thompson; Asst. Station Manager-in charge of sales: Frank W. Kelly; Television Director: J. Woodrow Magnuson; Executive Producer: Joseph A. Jenkins; Remotes: Edwin A. Reimers; Film and Studio: Edward J. Wegman.

WPIX Makes Plans For Extensive News Coverage

PLANS FOR FULL and fast-moving coverage of current events, aimed to make WPIX New York's leading television station for news, were disclosed by Carl Warren, manager of news and special events.

Three five-minute newscasts, two 15-minute daily newsreels, a Sunday news digest and a complete remote program of sports and other events are planned for WPIX when the station goes on the air June 15 on Channel 11.

"The News and Special Events department expects to put news on the air with a speed and completeness that hasn't been seen before in New York," Warren said. "We will use every device to keep the news up to the minute, including newsreels, still pictures, charts, maps, animations and interviews."

Key Personnel

Key personnel in the department are either experienced radio newsmen or television specialists. Rudy Bretz, formerly with CBS television, is assistant manager of News and Special Events.

Three former writer-editors from the Broadcast Desk of the News are in charge of activities in the department. The Broadcast Desk prepares the "News Around the Clock" newscasts for Radio Station WNEW. Allen Martin heads up the News Department as News Director of WPIX and will be in charge of preparing the five-minute newscasts. Allan Lawrence is the Special Events Director and George Russell is Director of the Announcers Department.

Henry Ross, formerly of the CBS television news department, is Martin's assistant. Don Figlozzi, an artist, also has been assigned to this unit.

"We hope to make these television news shows as fast and as up to the minute as "News Around the Clock," the best five-minute newscasts heard in the city," Warren said.

As Special Events Director, Lawrence has completed the pattern for summer sports programming with the signing of the Queensboro Arena for boxing and wrestling and Roosevelt Raceway for trotting races. He now is lining up hockey, football and other sports for the winter season.

His assistants are Jack Murphy, a remotes director, formerly with WABD, and Ray Barrett, remotes director specializing in sports. Barrett formerly was a member of The News Broadcast Staff.

WCAU-TV, Philadelphia, Ready for New Studio

NEW studios of WCAU-TV, now nearing completion in its building at 1622 Chestnut St., Philadelphia, are expected to be ready for full scale operations in June. Until then programming is being furnished by remote, CBS network, and film presentations from the WCAU-TV transmitter atop the Philadelphia Saving Fund Society Building. The few studio programs now being televised originate in the nearly completed Studio B at the WCAU Building.

When completed, WCAU-TV studios will consist of one production center measuring 34' x 55' x 22' and another covering 29' x 36' x 22'. Each studio will be equipped with control room and complete camera and lighting facilities. Basic lighting will be fluorescent on an overhead grid. These lights will be able to be adjusted vertically for height or angled into any position or manner. Incandescent lights, suspended from the grid and powered by an overhead feed rail, will be used in conjunction with the fluorescent system, and can be maneuvered and adjusted to any angle or position.

Each studio will have a cat-walk, allowing technical crews and production men to work overhead, out of range of television cameras.

A master control is also being installed on the 5th floor of the WCAU Building for switching from one program to another.

Air-conditioning will be automatically adjusted. When full lighting is used, the air-conditioning system automatically will adjust itself to compensate for the extra heat.

Work now is going ahead on the developing and cutting rooms for films, dark rooms for slides, still photos and developing, and the film library room, where all film will be catalogued and stored. A special projection room for film programs now nearing completion will be equipped with two 16mm and two 35mm projectors and associated equipment. One major innovation will be the use of an optical system diplexer. This will enable WCAU-TV to use two projectors with but one camera chain.

A large visitors gallery is under construction to allow the public to watch proceedings during a television program.

A Station Manager Suggests How Costs May Be Cut

By G. EMERSON MARKHAM

Mgr., Station WRGB, Schenectady, N. Y.



G. EMERSON MARKHAM

THERE is really only one way to deal with costs at this time. That way is to *keep costs down*. This is definitely repugnant to many who intend to supply the industry with materials and services. They are perfectly willing to take care of television's requirements at an immediate profit, and consider it perfectly reasonable that the operator should hold the bag. The concept that we are partners in building the business as well as reaping the rewards—that we must *both* make an investment before getting a dividend—is something to consider only with reluctance. And I regret to add that some operators—blessed with both a large bankroll and an uncontrollable optimism—have done little to counteract the impression that the cow is now ready for the milking.

Nothing Insurmountable

Nothing in the way of costs, programming or otherwise, which have yet been encountered seem ultimately insurmountable. But it is very certain that the higher the early costs, the slower the development, and I for one have been hopeful that profitable television would arrive in our time. Our job is to speed that day, for it is quite as much in the interest of the television supplier that the budget be quickly balanced.

We have discovered that 500,000 average people in a town will provide in the way of *usable* talent only enough to support a few hours of *creditable* live television programming each week. Undoubtedly, we can persuade enough people to stand in front of the cameras to occupy 28 hours of time on the air or any other amount of time that may satisfy the powers that be.

This kind of programming, however, is certainly not in the public interest, nor will it stimulate any considerable demand for television receivers. We therefore have concentrated on fewer hours of local live material, and through ingeniousness and pro-

fessional excellence tried to compensate for the lack of varied and outstanding talent.

The Schenectady situation is not unlike the circumstances confronting the majority of stations which will be licensed in the future, i.e., Hartford, Columbus, Nashville, Atlanta and elsewhere. These cities have similar coverage areas and talent resources. Those who live in comparable places may be interested to know that local programming costs (materials only), including talent, properties, and costumes, will run around \$250 per hour. Not included in that figure are the staff, artwork, building and equipment costs, and depreciation.

Our income currently is running around \$60 an hour. Assuming we did not increase our time on the air, we would have to have an income 10 times that size before the break-even point is reached. It must be remembered, however, that as our hours of operation increase the cost per hour goes down. Further, as our rates go up, so does our revenue. The long-time future is by no means black; the immediate future, however, promises some very rough sledding.

Dearth of Local Talent

The big factor in operating costs is programming. Network, film, remote pickups and studio originations are the chief program sources. Because of the concentration of talent in the large metropolitan centers, and the dearth of it elsewhere, it is inevitable that stations in most cities will need to have a network affiliation. There is not enough local material in the average city in terms of studio shows and outside special events, in addition to film, to provide a station with good round-the-clock programs. And, which is most important, complete local programming is certainly not the economic way to build the industry, quite aside from the disparity in quality between local and network shows.

It is doubtful if there will ultimately be any substantial difference in cost to an affiliate as between the various networks. Each network will be trying to outdo the competition in television programming, and therefore desires an arrangement which will give it the maximum immediate return, as well as long-time profit, so that it may get the jump on the others. As a result, the early contracts offered by organizations with networking ambitions have not been especially favorable to stations needing an affiliation. But reason is bound to temper the competitive situation because a wealthy network with impoverished affiliates is as impossible as though the conditions were reversed with the affiliate in good shape and the network on its uppers. The difficulty in coming to terms on an affiliation agreement revolves

simply around a network wanting the biggest possible take *now* while getting under way, and *now* is the hardest time for the operator to make ends meet, too, or, more accurately, to see how ends can ever be made to meet in the face of an unfavorable network contract.

Basically, there seems to be little fundamental difference between television and radio networking except in one respect—cost of networking facilities. Correct any radio affiliation contract to cover this one factor, and you have an agreement under which both network and station may make progress.

Approach To Film Charges

Film makers and distributors would be the first to agree that the value of a feature film to the Radio City Music Hall and to Schine's Theater in Amsterdam, N. Y., are considerably different. They will similarly agree that a distinction should be made in pricing a film for showing over a New York station and a Schenectady station. Unless film distributors recognize the validity of this approach to film charging, then stations in smaller cities which could use the most film, and need it the most, will follow the WRGB example and use as little as possible. Mr. Petrillo, by refusing to let his musicians play in television stations, forced the stations to find ways to program without relying on live musicians. Television can learn equally well how to program without relying on old theatrical film.

To show how little film handlers appreciate the present problem of television broadcasters, we are receiving quotations in Schenectady for film priced higher for first showings and lower for repeat showings. If the second showing is a year after the first, it is absurd to charge more for the smaller audience, and at a time when the operator's losses are greater. Mind you, we are talking about old film which played years ago in the last community theatre in the town.

A fair formula for charging for film should involve an index based on the population of the areas served by television stations or on buying power of the areas or in the number of sets in the area. The latter basis is best for the stations and poorest for the film handlers. It should involve a top price based on what the traffic will bear in New York City, and a bottom price based on the plain cost of taking the film out of storage, inspecting it, shipping it, and returning it to storage. The whole scale should be revised upward from time to time as the industry grows and operators have increased capacity to pay. For my part, the willingness with which a television supplier accepts that principle is a good indication of whether he is trying to grow with an infant industry or whether he is merely trying to milk it.

Over the long haul it seems to us that home programming is the key to a self-supporting television industry. From a revenue-producing viewpoint, *specials* and sports may be regarded with some suspicion. The sale of large blocks of time at a lower rate and on an irregular basis does not sound

particularly promising. Furthermore, with the possible exception of baseball and boxing, these shows are so unpredictable that announcements inserted in them on a catch-as-catch-can basis for a number of advertisers involve certain uncertainties which give us little trouble in radio.

It seems generally agreed that sports and special events are splendid to promote the new art, but cutting down on them in the future, as may be necessary in the interest of liquidating our costs, may bring on some public repercussions not altogether pleasant to contemplate. The creation of a television schedule which is top-heavy with special pick-ups is something to be approached with caution.

In dealing with the fourth source of program material—live studio originations—it again seems best to think in terms of potential revenue rather than actual costs. You can figure your own real or anticipated costs up to the point of talent, props and costumes, and take the average figure of \$250 per hour as a reasonable expectancy for these three in urban areas outside of metropolitan centers.

The point which seems most important to make with respect to local live studio programming is that it is inevitable that you must some day do quite a bit of it or starve. It may well be that some advertisers will find specially filmed shows placed locally more advantageous to their merchandising programs than the wholesale coverage provided by networks. I expect national spot business to really come into its own as television grows.

This national spot business in radio takes one of four forms—program, station break, participation, or announcement. It is expected that most of it in television will be on film, but some of it may well be live. WGY in February carried 1213 of these national spot broadcasts. There were 547 announcements, 421 station breaks, 245 participations, and 322 programs. It is not unreasonable to expect that it will be larger in television. And the only answer we have so far found is local live studio programming which begins to appear imperative if we are to take on this business as well as to discharge our obligations in terms of public interest broadcasting.

Perhaps those 421 station breaks in television can be sandwiched between network shows. If they are all on film, the 322 programs can be simply handled. But when it comes to the 547 announcements and 245 participations, we are stumped without suitable studio-originated program vehicles. We cannot visualize any sports or special events set-up which will begin to absorb the load. And we have been trying to conceive of a film situation which will enable us to intersperse the announcements and participations with short motion picture sequences. We can imagine the latter but not at any price which will not completely wipe out any profit from the operation. And in the income from national spot business, we think we see the biggest opportunity we shall have to make our income exceed our operating costs.

"Getting on the Air is Like Having a Baby—But Worse"

By ROBERT COE, *Mgr.*,
WPIX—New York City

The mental and physical strain of starting a television station is probably as close as any man could ever come to having a baby.

Getting on the air is *really very simple* after obtaining a CP. Only a few basic ingredients are required—*sufficient money, personnel, and suitable location*. With these three things all that remains to be done is to get started.

The *amount of money required* to venture into the television field will depend upon the community in which the station is to be built, the amount and type of program service which will be required to meet existing competition, if any, and the facilities which are already available, such as existing buildings, towers, mountains, etc. Depending on these various factors the *initial investment* will run anywhere from a quarter of a million dollars to a million or so. It is not necessary for me to point out that this *initial investment is only the beginning*. Operating costs are inherently high. While revenue prospects look brighter every day, I doubt if any station should expect to get out of the red in less than two years.

The *real key* to the successful launching of any television station lies in carefully selected personnel. In selecting key personnel it is imperative that they have some experience and background in television and allied fields and the attitude: "Nothing is impossible."

Personnel Problem

The *problem of securing personnel* is becoming *increasingly difficult*. At KSD-TV in St. Louis we drew the entire television staff from the ranks of the AM organization. AM'ers can, in many instances, be converted to TV'ers in a remarkably short time. However, let me hasten to add that the operating problems in television are vastly different from those in AM.

WPIX, the New York Daily News station, has an entirely different problem in acquiring personnel. We obviously cannot make up our entire organization with people who have had much actual television experience but have been extremely successful in obtaining key people in the related fields of radio, motion pictures and the theater.

The *planning and construction* of the station, transmitter, studio, antenna, etc. is a major problem. This falls upon the engineering department. Therefore, the *Chief Engineer* should be one of the first members of the key staff to be selected.

Equipment Now Available

Excellent technical equipment is now available. The matter of deliveries is something else. Determining just what you will

use, how much of it and where, are problems which must be tailored to fit individual needs. As to the matter of transmitter location, you should be governed pretty much by the advice of your engineers on this one. Obviously it is desirable for all stations serving in a given community to locate as close together as possible as it simplifies the problem of receiver antenna relation.

All stations *must be prepared to do some local studio programming*, even though it may be on a modest scale. One studio will probably suffice for the average station. However, an announcer booth or interview type studio will reduce the studio production problems tremendously. Aside from the transmitter and antenna, the *minimum requirements* for any television station would appear to be two field cameras with associated equipment, a film camera and 16mm and slide projectors or one set of two field cameras for both studio and remote shows and still maintain a fair schedule of telecasting.

Sufficient auxiliary equipment should be supplied so that the film camera and projectors can be operated from the studio when the field cameras are being used on a remote job. This projection equipment can, of course, be omitted entirely at first, but with filmed commercials it is desirable right from the start to be able to switch from the remote back to the studio for film transmission.

A minimum ceiling height of approximately 12 feet can be utilized for the smaller stations just starting.

The old time AM'ers are likely to go very far astray on remote operation unless they recognize at the outset that television is quite a different breed of cats. Every television remote is a major undertaking involving a truckload of equipment and far more people than in AM.

Remotes Problems

It takes time to set up these remotes and take them down again. Of course, much time can be saved if the equipment is mounted in the truck or mobile unit so that, with the exception of the cameras themselves, everything can be operated in the truck. However, this doesn't always work: frequently, for very good reasons, it is impossible to drive the truck to the point where the televising is to take place. Once the remote equipment is set up, there is still the problem of getting the program back to the transmitter by some means or other. As most of you know, this involves either radio relays or special telephone circuits. In either case, before the first pickup from any point, it must be surveyed to determine what will be required.

The construction and equipping of stations in many magazines *will be the least of your problems*. I do not mean to minimize in any way the thought, planning, or work that is required for this. Technically, television has been developed to a high degree and the real problem will be programming and revenue, for here there are but few established principles such as exist in engineering.

We must continue to experiment. We cannot rely entirely on sports, news and special events and AM programs placed in front of television cameras for our program fare. New stations coming on the air depend largely on remotes and film. In a community where television is new, *obtaining television rights for sports and special events* will not constitute much of a problem and will not be too expensive.

Where one or more television stations are operating, the bidding is thick and fast between television stations and advertising agencies for these events. This has a very desirable effect as far as the owner of the show goes, but it is a little rough on television. As other types of programming develop and network operation and revenues increase, perhaps this problem will solve itself. Our primary problem now is to develop a television service which will in turn develop an ever increasing audience.

The public service aspect of television must not be forgotten in our attempt to get our operations out of the red. Television

potentially can be the greatest of all public service media. Its educational and cultural possibilities are manifestly greater than the old style radio and should be developed to the utmost extent of our abilities.

Newsreels

News service constitutes a very important television facet, in addition to television newsreels and the various types of programs involving still pictures, slides, etc. A newsreel is being developed at WPIX which we think will represent a real contribution to television development.

Most new stations plan on filling up a sizable segment of their operating schedule with film. At least they plan this until they start looking around for film to use. Most of the film shown on television in the past has been pretty terrible. Some of the oldies which date back much too far have proved to be extremely popular. I refer, of course, to features of which there have not been many available to date. One film problem seems to be that the film producers have an exaggerated idea of television's ability to pay, perhaps due to the fact that they feel they must realize a substantial return on their investment immediately. Needed today are people in allied fields who will take the same view of television as the television broadcaster himself, namely: that while it will eventually be the greatest medium on earth and inevitably will provide a substantial return on the investment, pro-

fits cannot be expected in the first few years.

With the rapid development of inter-city circuits via coaxial cable or radio relays, *television networking*, a reality to a limited degree now, very soon will be possible in most of the major market areas. The cost, however, of transmitting television programs over these facilities from city to city is very high and it does not appear likely that this will be reduced substantially in the near future. There is difficulty in visualizing television networks developing similarly and with the same rapidity as did AM networks.

Film Recordings

I am inclined to think that except in the case of certain types of programs and special events which lose their appeal if not viewed simultaneously by all viewers, programs are going to be distributed on film, film which has been produced for television, or even more important, film recordings of television programs. Several concerns are now developing equipment to handle this "off-the-scope" recording and here lies one of the real answers to our big problem of television programming.

The important thing is to get our television stations on the air, offer just as much service as possible, continue to experiment, to search, to probe for new and better methods of programming. Our problems will be solved, for television is not only here, it is definitely going places.

A Detroit Station a Year Later

By W. E. WALBRIDGE,
Commercial Manager
WWJ - TV, Detroit, Mich.

We started commercial television operation June 3, 1947, on a five day basis, with about twenty hours of programming, divided equally between day and night.

Currently we operate seven days with an average of 35 to 40 hours of programming weekly . . . 45 per cent studio, 35 per cent remote, and 20 per cent film. We started with one large converted AM studio, one remote chain, one studio chain and one film chain. Starting with 39 employees, we now have more than seventy.

In addition to the original studio, we now have a studio chain operating in a brand new, tailor-made studio which more than doubles our former space. Our list of sponsors has grown from a half dozen to more than 30, with an average of about twenty at any given time. A general average of 50 to 60 per cent commercial time is maintained.

WWJ-TV has given sports-minded Detroit a sports bill-of-fare amounting to nearly 200 sports remotes a year with a yearly average of more than 20 different sports.

News coverage, a traditional obligation of the newspaper-owned station, is thoroughly accomplished with two live news-casts daily and nine newsreel showings weekly, including two Detroit newsreels shot by our own

cameramen. Women's home, economic, fashion, and charm programs are televised every afternoon . . . with a daily hour children's show before the dinner hour.

Weekly Roundtable

On the side of community service WWJ-TV has instituted a weekly roundtable of community officials and national leaders to discuss civic problems affording the Detroit television public an unprecedented opportunity to meet the men in public life . . . and to make up their minds intelligently about the issues of the day.

In serving the religious needs of the community, a children's Sunday School class is assembled each Sunday in our studio. Remote pick-ups have been made of the services of churches of every denomination. On Easter Sunday, during the High Mass at the Roman Catholic Cathedral, Cardinal Mooney turned to the cameras and blessed the television audience. The grateful response received in the mail from shut-ins and hospital patients who had never hoped to see their Cardinal, was a rich, rewarding experience.

Educational Series

For our educational series, guest experts discuss with our moderator atomic energy,

astronomy, jet propulsion, geology, archaeology. By means of films and visual aids and gadgets, these subjects now gravitate to a popular and understandable level.

Mindful of being in the heart of the automobile industry in Detroit, we have felt that it is our obligation to the television industry to show the automakers the best that television can offer. In cooperation with the Automobile Manufacturers' Association, we have made a documentary film which shows the progress of the auto industry from early days, to be telecast and shown at a meeting of 200 top executives of all the motor companies. We will broadcast it on the air, and show it to the assembled group in our studio auditorium. This showing will be a graphic demonstration of just how television can serve as an advertising medium for the auto industry.

We, at WWJ-TV, are mindful of the needs of the community we serve, and mindful too, of the obligation we have to the growing television industry which our placement in Detroit puts upon us.

In return, Detroit has accepted us with the characteristic enthusiasm it gives to something that is new, dynamic, challenging. Last year, there were only about 200 sets in Detroit. Now there are more than 7,000. We believe that a spurt in set sales, all out of proportion to previous steady growth, is just about ready to take place in Detroit, just as it did in New York, Philadelphia, and more recently in Chicago.

remotes & special events . . .

Nat'l Conventions Present Problems, Responsibilities, Opportunities to Remotes Men

FIELD PICK-UP MEN WILL BE PUT to their most crucial tests during the coming National Political Conventions in Philadelphia during June and July. They may find that following a half-back sprinting down the field, or lensing a 5-alarm fire is small potatoes next to trying to televise the next President of the United States with a local focal lens and still make him look like a Presidential candidate. If not, who knows what investigations a partisan Congress may launch of the television broadcasters, charging them with impairing the chances of a political candidate?

The pooled broadcasts (NBC, CBS and DuMont will each take turns at the cameras) will be seen by an estimated 10,000,000 viewers in nine states (controlling 148 electoral votes). By coaxial cable and radio relay, the convention proceedings will be telecast to voters in Boston, Mass. to Richmond, Va. on the

east coast; and by film, the following day, to audiences in Cleveland, Cincinnati, Detroit, Chicago, St. Paul, Minneapolis, St. Louis, Salt Lake City, and the West Coast.

In addition to telecasts to home receivers and multiple viewing units in bars, hotels, schools, and specially set up little tele-theaters, the convention doings will be tele-screened by the Paramount Theater in New York City and on theater-size video screens elsewhere in Manhattan and the U. S. A.

Will the commercial newsreels, feeding 7,000-8,000 theaters throughout the country, feel the competition?

* * *

THE MILWAUKEE JOURNAL STATION, WTMJ, covered the returns of the election recently held there. What the audience saw, however, were not the candidates stumping the precincts, but pictorial visualizations of the returns

when they started to come in, picked up from the city room of the Milwaukee Journal, supplemented by newsreels of election activities.

This fall, however, televiewers in most cities having TV stations with mobile equipment, will see the actual candidates on their soap-boxes (including some at the Waldorf-Astoria, no doubt), speaking from the steps of county courthouses and city halls.

"Old-timers" who remember the early days of radio are looking forward to the televising of the 1948 Presidential elections with the same nostalgic interest they now show toward the Harding-Cox elections of early 20's.

"This election", they say, "will do for video what the Harding-Cox election did for radio".

That's why the remote boys are itching and ready for Stassen (?)—Eisenhower (?) election of 1948.

That's why receiver manufacturers, CP's, and the AT&T are shooting for the conventions and fall elections with full speed ahead!

Remotes Notes . . .

• WTMJ-TV televised inaugural of Milwaukee's new mayor, Frank P. Zeidler, from Council Chambers on April 20 for first time . . . N. Y. Daily News' WPIX will telecast 26 weekly variety programs from Versailles restaurant. Columnist Danton Walker to emcee . . . CBS's experiment in theater remotes, "Tonight on Broadway," closed for lack of sponsor. Cost was too great for web to absorb . . . NBC field cameras televised air show from LaGuardia field May 8 . . . WEWS, Cleveland, sent its field cameras up in a helicopter to televise Army Day at Cleveland Municipal Airport . . . WWJ-TV, Detroit News station, boasts of first international telecast in history with televising of Industrial Exposition from Windsor, Ontario, just across from Detroit. Prior permission from Canadian Broadcasting Corporation and FCC was required . . . Marquette University's formal Junior Prom was televised by WTMJ-TV, Milw. . . As a warning to the unwary, NBC field crews now post cards among the audience of a televised event that read: "YOU ARE BEING TELEVIEWED . . ."

Yes . . . Be Televiser!

Read

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729 Seventh Avenue, New York 19, N. Y.

Challenge of 'On-the-Spot' News — and its Stumbling Blocks!

By RUDY BRETZ, *Special Events Dept.*
Station WPIX—New York City

ON-THE-SPOT news has always seemed to us to be an absolute natural for television. But up to the present time there are very few instances of remote units actually having covered fires, accidents, disasters, etc., while they happen. NBC on relatively short notice put their cameras on the Hotel Astor marquee and showed us the VE-day crowds and the VJ-day crowds milling in Times Square.

WFIL, in January, telecast one-half hour of a five alarm fire raging in a Philadelphia high school building. WBKB in Chicago got a fire on the air last winter and again last week.

WABD covered a fire in Long Island which was not so obliging as the Philadelphia and Chicago fires, so that when in the record time of 30 minutes the cameras were sending in a picture, the fire was mostly smoke and embers and it never hit the air.

Compared to the thousands of remote pick-ups that have been made of sporting events, parades, and other planned occurrences, the list of unplanned spot news coverages is amazingly small. The reasons for this are many.

Let us assume, for the sake of argument, that a mythical station, probably a newspaper station, goes on the air with the avowed intent of bringing News with a capital N to the television screen. With a full crew standing by, ready to jump into their red suspenders and slide down onto their truck, could that station now expect to put spot news on the air within 30 minutes of the alarm? Within an hour? Within two hours? The answer is No. Circumstances beyond the broadcaster's control would hamper him at every turn.

Problems

Four big problems face the broadcaster in planning a mobile pick-up: (1) city permission (to park truck and set up cameras on city street); (2) obtaining electric current (to run the cameras); (3) line of sight to the transmitter; (4) sending back the audio signal.

The third problem—line of sight to the transmitter—is the *least* of the four. In order to beam our microwave signal from the link transmitter to a receiver at the main transmitter where it will be re-broadcast, that receiver must actually be seen from our link transmitter.

In many city locations that transmitter cannot be seen. Say you are in the middle of an east-west block and your transmitter is due north. You can run your wires down to the corner and shoot up the street, or you can climb the nearest building and set up on the roof. Both involve stringing wires

along the street or up the face of buildings (a problem to be covered under city permission), and the second involves finding the landlord of the building and getting his okay. Sometimes, even then, the main transmitter is out of sight. A second microwave link must then be brought to the scene (if the station has a second available) and erected in some other spot, perhaps blocks away, where the main transmitter can be seen. Then the pickup is made in what is called a "double jump."

Fast Coverage Bottleneck

The primary problem and the biggest bottleneck to fast emergency coverage is getting proper city permission to park the truck in the street and string the necessary wires. In New York City, the television station wishing to make a remote pick-up must: (1) Fill out a Police Department application; (2) Bring the application to the office of the deputy chief inspector for *tentative approval*; (3) If electric wires are to be strung over or along streets or sidewalks, or are to be strung along the front of buildings, the station applicant must then go to the Department of Water Supply, Gas, and Electricity, which indicates on the application that the Department has "noted" its contents; (4) The applicant must then go to the Office of the President of the Borough in which the remote is to be held, where he exhibits the application. If the said office issues a permit for the erection of any poles or structures on the street or sidewalk, that fact is noted on the Police Department application because the office must inspect the actual electrical installations before it can grant the permit; (5) After all these clearances, the application goes back to the deputy chief inspector for final approval. This was about a week's work for one man, carrying the permit back and forth, waiting in anterooms for official action, coming back a day or so later if some official happens to be ill or out of town.

Thanks to O'Dwyer

Does this amount of red tape exist in other cities? New York may be peculiar in this respect. But a favorable situation has developed, thanks to Mayor O'Dwyer. His forward-looking policy regarding television resulted in his putting Judge Maguire in charge of a Television and Motion Picture code for New York City.

Judge Maguire has already greatly facilitated the clearing of the application permits through the various city bureaus. He has temporarily routed all applications through his office. You simply deliver the application to him and he sends it around from place to place. Since television pickups do not in-

volve construction, he has eliminated the Dept. of Housing and Buildings from this list and has slashed the necessary time to about 2 days. Two days is still a little long to expect a fire to keep burning, however.

In answer to this need, Judge Maguire is attempting to reduce the necessary arrangements to a single phone call to one central agency. To this end, the judge called a meeting of the television industry. Each station sent their representatives, technical men and legal counsel.

The legal representatives of the various stations have already drawn up a proposed code of laws to govern television pick-ups. This is based on the existing laws governing motion picture shooting, but amended to include television.

Obtaining Power

Next to the problem of clearances, is the problem of obtaining power, No. 2 on the list of "circumstances beyond our control". The committee is hitting this one, too. At the last meeting, two representatives of the Consolidated Edison Company were present and their help was requested in solving the problem.

Heretofore, finding a source of power near the scene of a fire or disaster was a case of picking out the nearest building, then tracking down the landlord for permission to tap in on his entrance equipment. We need only 110 volt current such as any building carries, but it must be AC and it must carry a 5kw load.

5kw is about the power which 100 average light bulbs would pull if they were all lighted at once. This kind of power is available in most city buildings, but large areas of the city are supplied only with DC power, and AC is necessary for television. The exact alternation of this current sixty times every second is the synchronizing element upon which picture scanning is based.

Assuming the event to be in an AC district and that the landlord is on the premises, the power problem is not yet solved. A licensed electrician must be engaged who must make out an application for a certificate of inspection which he submits to the Bureau of Water Supply, Gas and Electricity. After the bureau has received his application and inspected the installation, they will allow the current to be turned on.

Technical representatives of the New York stations confer with Consolidated Edison Company to work out possible ways of short cutting this power problem.

If current can be obtained directly out

RUDY BRETZ

Asst. Director of Special Events at WPIX, Rudy Bretz was with WCBS-TV for nine years before joining The News station. He is also a member of the Television Workshop teaching staff.



of a manhole or a street light, the entire building problem and the Bureau of Water Supply, Gas and Electricity is eliminated. However, there are no terminations in manholes, and tapping into the body of a cable is a matter of a few hours work. The current available in a lamp post, on the other hand, is not nearly enough for our needs. It has been suggested that Consolidated Edison install special outlets at strategic points into which we can simply plug our cables, but what they want to know is how many strategic points are there and who will pay for all these installations?

Some television stations have experimented with 5kw generators which they pull on a trailer behind the truck. The gasoline driven generator makes a lot of noise, but at least it makes you independent of any outside source of power. The main drawback to it however, is that the AC current which it produces is not a very accurate 60 cycles per second. It may go up to 61 or down to 59, which throws off the synchronizing of the picture, and you get that rolling and jumping effect over the screen.

Let's skip ahead then and assuming we have cleared all city permissions by a single phone call, and have rolled to the scene assisted by the police with a generator roaring behind and that a location has been found to place our link transmitter which gives us line of sight to our main transmitter without having to get permission to string wires up to anybody's roof. We are all ready except for sound.

For sound the telephone company can install wires just as they do for radio remote pick-ups. They can do a fast job in a couple of days; in an emergency they have put in wires the afternoon of the day they were notified. A. T. & T. will undoubtedly give the television industry the same sincere cooperation that the Consolidated Edison Company is doing. We can look for a solution soon on this problem as well.

First Come—First Served

But the very solution of these four problems brings into the picture another problem which Judge Maguire and the police department are doing well to ponder. Today there are three television stations in New York. By the end of this year there will be six or seven. On January sixteenth of next year a paper warehouse down near Canal Street is going to catch fire. On the second alarm seven mobile units will be alerted. On the third alarm fourteen cameras will be on board their respective trucks, and the fourth alarm will bring seven units with seventy television men rolling to the scene. Seven trucks will want to push their way through fire lines. Seven generators will add their roar to the general confusion. Seven link transmitters will fight for roof space. The picture is fanciful, I hope, but the exaggeration is not necessary to put across the point. If the competing stations were only three, or even two, the problem would still exist. There may very likely be only one desirable truck location, only one adequate source of power. First come—first served may work for a while, but it is sure to break down before very long.

What kind of cooperation will be possible between several competing television stations each eager for the publicity that accompanies a scoop? This is what Judge Maguire is trying to settle now and as further meetings are held at the Department of Commerce, and are reported to the press, the shape of future cooperation will take form.

This is the picture in New York. The problems of other cities are similar. There may not be the same departments of city govern-

ment in Boston or San Francisco, but a system of clearances will have to be formed. The power problem will be the same anywhere. So will the problem of bringing in sound. The television industry will do well to watch carefully what Judge Maguire can accomplish, for the solutions to these four problems in New York will point the way for their solution elsewhere. Unless these problems are solved there can be no on-the-spot hot news television.

Applying Showmanship to "On-Location" Shows

By CLEDGE ROBERTS

Formerly of WCBS-TV, New York

The "on-location-show" as Tony Miner has called the partially scripted remote—offers the only opportunity in the field of remote programs for the tele-director's most valuable contribution—*showmanship*.

Into the hands of such a director, let's place a hypothetical, *partially scripted* remote program of the interview type that also includes several visual stunts.

The director selects an MC with poise, manner and style who will be willing to submerge his own personality to the general appeal of the show, and who also understands how to pace his show and keep the tempo moving. He should have the understanding of visual comedy, and an appreciation of human values. His primary prerequisites, however, must be a sense of humor balanced by tact and good taste.

Now the director, his MC and the various assistants necessary for the specific program planning get together and discuss the basic format, indicating number of participants who will be assigned individual stunts.

They plan each stunt for *humor*.

They attempt to insure *humorous reaction* to the *planned commentary*.

They plan *human interest* features.

The MC, with the aid of the director, lays out his verbal continuity.

They "talk-thru" the show, from opening to closing. They continue dry "talk-thru's" until all are completely familiar with the program.

In the first rehearsal, which consists of a planning period, a "talk-thru" and repeated "run-thru's", the director insures the program's entertainment value by:

1. *Planning and outlining* the shows with great care.
2. Injecting into the program enough *human interest* or *comedy* to keep the program alive, even though participants may contribute little to the entertainment.
3. *Sufficient rehearsal* to insure a bright, even tempo.
4. The development of a *cueing system* between the MC and the director which will cover any emergency that might arise.
5. The development of *teamwork*, a vital part of showmanship.

The director then puts his technical showmanship in play when he surveys the location in regard to:

A. Playing area, taking into consideration the amount of space needed by the MC and participants;

B. Background, simple but interesting;

C. Location audience area;

D. Lighting requirements;

E. Control set-up;

F. Camera placement, including

1. Unrestricted view of playing area.
2. Safe mounting.
3. Protection from crowds.
4. Avoidance of obstruction of location audience view.
5. Camera perspective:
 - a. Single.
 - b. Multiple.
6. Orientation of home audience.
7. Types of cameras:
 - a. Stationary.
 - b. Mobile.

Our showman-director now has thorough knowledge of his completed format and location so that he can plan the basic camera pattern, taking into consideration spontaneous reaction or human interest shots. The basic camera pattern should be sufficiently flexible so that any deviation will not impair the pictorial value of the program.

Adding Human Interest

With his program prepared, location plotted, and cameras charted, he is ready to go on location. After supervising the camera and control set-up and acquainting his cameramen with the basic pattern, he is ready for the "warm up" and selection of participants, who will be chosen with an awareness of the fact that they are expected to be co-entertainers. Both the director and the MC must be on the alert for any *unusual items* that will add *human interest*.

The MC will plan his performance in relation to his surroundings to take full advantage of the actuality of the setting.

With his show on the air, the director is now concerned with the necessity of cutting and editing his pictures and with maintaining good audio levels.

Both he and the MC must also be constantly alert for spontaneous audience reactions which will further one's interest in the show, but will avoid audience reaction shots which have no relation to the immediate point of interest.

...more than meets the eye



A R E P O R T O N T H E

C B S - T V N E T W O R K

CBS AND ITS AFFILIATES IN CREATING A REAL

To those who are deepest in Television, the crucial role of NETWORK Television in the pattern of the future is becoming clear.

NETWORK coverage and NETWORK service are essential in Television—far more even than in Radio—to amortize program costs to the point of making them most quickly profitable to *advertisers and stations* alike.

AS OF APRIL 15TH (*when we went to press with the "score" far from complete*)

—THE CBS-TV NETWORK IS NOW SERVING, WITH 3 OPERATING AFFILIATES, 11 CITIES OVER 100,000 POPULATION*

*—(and 7 more cities over 60,000 population)**

—THE CBS-TV NETWORK NOW HAS 9 ADDITIONAL AFFILIATES WHOSE TV FACILITIES (ALREADY APPROVED BY THE FCC) WILL SERVE 7 MORE CITIES OVER 100,000

—(and 4 more cities over 60,000)

—CBS AFFILIATES NOW HAVE 30 ADDITIONAL TV APPLICATIONS BEFORE THE FCC, TO SERVE 37 MORE CITIES OVER 100,000

—(and 26 more cities over 60,000)

TAKE THE LEADERSHIP NETWORK IN TELEVISION

Station operators already know this. That is why the CBS-TV record below — and on the next page — has more meaning than may meet the casual eye.

It not only reports that CBS and its affiliates have taken *current* NETWORK leadership in Television. It is both a record and a promise that CBS and its affiliates will stay at the top... in Television too.

—29 OTHER CBS AFFILIATES ARE READY TO APPLY FOR TV FACILITIES, TO SERVE 19 MORE CITIES OVER 100,000

—(and 9 more cities over 60,000)

THE TOTAL SCORE of U.S. cities (over 60,000 population) to be served by CBS affiliates who already have or are building TV facilities, and who have applied or will soon apply for them:

74 CITIES OVER 100,000 POPULATION

—67% of all U.S. cities over 100,000

120 CITIES OVER 60,000 POPULATION

—60% of all U.S. cities over 60,000

*The cities indicated throughout this report include only those for which SALES MANAGEMENT estimated 1947 populations: U.S. cities of 60,000 population and over — with the single exception of Stockton, Calif. (58,900 pop.). See back cover for names of cities. All allocations of individual cities into TV service areas are based on FCC standards, as applied by the CBS Engineering Dept.

THE CITIES* —NOW SERVED BY THE CBS-TV NETWORK

NEW YORK	7,454,600	Bayonne	90,000	Camden	132,500
Newark	443,000	No. Hempstead Township	83,400	Trenton	125,500
Jersey City	315,000	Mt. Vernon	75,000	Wilmington	121,500
Hempstead Township	285,000	East Orange	72,500	Chester	72,500
Yonkers	147,500	Passaic	62,000	Upper Darby	70,000
Elizabeth	116,000	PHILADELPHIA	2,051,500	BALTIMORE	932,900

—IN SERVICE AREA OF NINE ADDITIONAL CBS-TV AFFILIATES

CINCINNATI	488,000	Covington	68,000	CHARLOTTE	115,000
DALLAS	466,300	COLUMBUS	334,800	BINGHAMTON	97,500
INDIANAPOLIS	420,000	DAYTON	252,500	STOCKTON, CALIF. ..	58,900
LOUISVILLE	375,000	Springfield, O.	91,000		

—IN TV SERVICE AREA OF 30 CBS AFFILIATES WITH TV APPLICATIONS PENDING

CHICAGO	3,600,000	Lynn	105,100	PROVIDENCE	260,500
Gary	127,500	Somerville	104,500	Fall River	115,100
Hammond	77,800	Lowell	102,000	Pawtucket	77,500
Evanston	70,000	Lawrence	86,000	OMAHA	252,000
Oak Park	69,000	Quincy	81,600	JACKSONVILLE	230,300
Cicero	68,000	Newton	77,300	RICHMOND	228,600
East Chicago	66,000	Medford	68,600	MIAMI	214,300
DETROIT	1,815,000	Brockton	65,300	WORCESTER	201,500
Dearborn	89,100	Malden	60,100	HARTFORD	183,500
Pontiac	75,000	PITTSBURGH	730,000	New Haven	175,000
CLEVELAND	900,000	MILWAUKEE	629,600	New Britain	75,000
Lakewood	70,000	BUFFALO	605,000	DES MOINES	178,000
Cleveland Heights	64,000	Niagara Falls	85,500	YOUNGSTOWN	175,000
SAN FRANCISCO ..	827,400	NEW ORLEANS	562,200	Warren	60,000
Oakland	400,900	HOUSTON	478,500	KANSAS CITY, MO. ..	419,200
Berkeley	100,000	DENVER	375,000	Kansas City, Kansas ..	140,000
Richmond	93,700	ATLANTA	365,700	St. Joseph	87,000
Alameda	89,900	SAN DIEGO	362,700	SOUTH BEND	119,600
San Jose	84,000	ROCHESTER	331,500	HARRISBURG	86,000
BOSTON	766,400	BIRMINGHAM	315,000	TOPEKA	81,000
Cambridge	113,200	AKRON	284,000	WHEELING	65,500

*CBS Station Cities in capital letters. Other major cities within TV Service Area in light face immediately following. See footnote on previous page.

THE CBS-TV NETWORK

...pace-setter in NETWORK Television

WABD-DuMont to Undergo Extensive Alterations This Summer

A QUARTER MILLION DOLLARS is going into the new studio, transmitter and remote pickup equipment at WABD, key outlet of the DuMont network.

ALL WABD operations will benefit, including the station's studios in John Wanamaker's, the transmitter department at 515 Madison Avenue, and mobile operations.

New equipment will include a camera boom capable of lifting camera and camera operator eight feet above the floor, thus giving the station's directors additional opportunities for dramatic and interesting pictures.

The studio will also be repainted and re-

decorated, with the control room air-conditioned.

Studio C, adjacent to Studio A, and formerly used merely for rehearsals, is being modernized throughout and will soon be ready for live productions. All the gear at present in Studio C, except for film projectors, is being scrapped and a dual image orthicon camera chain is being installed. A new soundproof booth will be built for announcers.

More than \$50,000 will be spent to meet an expected step-up in the remote operations schedule, including a new micro-wave relay system and a third dual image orthicon camera chain.

Doings of Stations Throughout the Country

FORMAL DEDICATION OF THE NEW \$3,000,000 Mutual-Don Lee television-radio broadcasting studio at 1313 N. Vine Street in Hollywood, which had been set for May 22, postponed until completion of building in September.

WTMJ-TV, MILWAUKEE, has launched an expanded program schedule. Starting Friday, May 7, evening programs went on the air at 7:00 instead of 7:45 p.m. This adds three hours a week to a schedule which already has been increased because of Milwaukee Brewer baseball broadcasts. Also added to the program are the three new line television shows, which started April 2 and 3.

IMPROVEMENTS APPROXIMATING the cost of putting up a new video station are now being made at WBKB in preparation to making it a key outlet in Paramount's tele network.

WEWS (Scripps-Howard), Cleveland, has inaugurated program devoted to Ohio cities served by station. Sandusky, located 55 air-line miles from Cleveland, with approximately 100 television sets, was chosen as first city in series.

Program will include fifteen minute documentary film taken of Sandusky by WEWS cameramen, as well as a "live" show originating in the WEWS studio in Cleveland. Bill Westerhold, of Sandusky station WLEC, will act as guest commentator.

WWJ-TV has been averaging more than 32 hours of programming per week since November, with an additional 20 hours of test pattern. Live studio shows account for 50% of the programming. 25% of the program time is film; 25% is remote.

FINAL ARRANGEMENTS to televise the "Dr. I. Q." program have been completed by WWJ, WWJ-FM and WWJ-TV, The

Detroit News Stations. The program will originate from WWJ's auditorium studio for seven weeks beginning Saturday, May 15, and all seven programs will be televised over WWJ-TV, sponsored by Mars, Inc.

Promotion and Publicity

THE CHICAGO TRIBUNE'S all out promotion of its station, WGN-TV, gave the video outlet a strong send-off. With a 16-page special Sunday supplement, and a two-week "Chicagoland Television Open House" sponsored by manufacturers, distributors and retailers, set sales skyrocketed, caused WGN-TV's air time to be more than 35% sold out from the very start . . . WNAC-TV, Yankee Network "C.P." in Boston, launched a 50-word letter writing contest on, "Why I Would Like to Own a Television Receiver . . ." The prizes: 10 telesets . . . Boston's first annual Electric Show utilized television as main feature. Public was televised by WBZ-TV, Westinghouse station, which opens soon . . . WATV, Newark, sending smart "memo" note to advertising executives on its forthcoming opening . . . WLWT reported 7,600 persons attended open house at "Mt. Olympus," home of Crosley Broadcasting Corporation's WLWT. Elaborate folder with plenty of photos, facts and figures sent to press . . . WAVE-TV (Louisville) introduced video to Louisville with impressive 10-day video demonstrations at Kentuckiana Home Show Exposition . . . WWJ-TV, Detroit News station, has inaugurated a series of weekly closed circuit talks for Detroit television dealers in an effort to create a better understanding of television among them. Different manufacturers representatives participate in the telecast.

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KENNETH STOWMAN: New Commercial Manager, WFIL, Philadelphia,

Are Studio Shows Essential?

By PAUL BELANGER, Program Manager
Station WATV, Newark, N. J.

ARE studio shows essential? That question demands a very different answer today from that of six months or a year ago. At that time, there was quite a rash of the "put-it-all-on-film" kind of thinking. For example, one of our friends in the industry was making speeches and publishing pamphlets entitled, "Film, the backbone of television programming." Today that same gentleman is the head of the television department of a large advertising agency which produces LIVE shows for important clients.

One year ago, a large company in this town shut down its studio completely, so "unpromising" seemed the future of live television. In less than a year, that studio was back—with plans for—QUOTE—"the biggest television studio in the world."

Everybody is going to have BIG studios. Everybody is going to do BIG shows. Size is a fine thing. When a baby grows, he gets bigger. The mad rush for bigger studios is some indication that the industry is getting bigger but IS IT GETTING ANY BETTER? Are the productions improving? Is space a guarantee of program quality?

Studio production basically means building a studio so that you can CONTROL the action and the lighting and the photography and finally the editing of your material. You have a CONTROL ROOM for the specific purpose of exercising control over the parts of your show.

Control A Factor

I claim that we can extend our concept of control to cover all our programming, indoors and out, studio or remote, film or live, or what have you. The factor of control, of selection, of careful treatment of our material should be present in every show we do. In this way we will avoid formulas, pat recipes, "lazy" thinking, planning and directing.

It is not enough that we should have the world's biggest studios. If our heart is big and our ideas and our vision are clear and strong, the whole world can be our studio.

Certainly studio shows are essential. But a studio is a plant—an efficient machine for turning out our programs.

If you have a flexible, efficient piece of machinery to work with—if you are not bound by limitations—if your tools are sharp—then your spirit has the freedom it needs in order to create. A Steinway piano is an efficient machine—yet would you call the playing of a Rubinstein or a Horowitz mechanical? What television now needs, and needs desperately is a new platform based on the following principles:

1. Television is a visual art. Emphasis properly belongs on pictorial content, freshness of presentation, constant motion and change. Programs should be so constructed that if sound accidentally were cut off, the pantomime would still be clear, logical, interesting.

2. Camera improvisation must go. There exist rules for the composition of pictures, rules for the handling of television cameras. These are not intangibles; these are not mysteries locked away in someone's mind. . . . Let's make these rules into television laws—governing and regulating the entire industry. And then let's enforce them.

3. New and sounder methods are needed in preplanning and "outside" rehearsals; in

MUSIC FOR TELEVISION

By CARL HAVERLIN, President
Broadcast Music, Inc.

TELEVISION is due to find a state of equilibrium in the ratios of musical programs and partial musical programs to those without music.

Certainly there will be a place for straight musical programs on television in which old and new singers or bands or instrumentalists will be the whole show—with expert camera work, fine lighting, and off-angle viewpoints bringing new importance and personalities to the artists. That use of music is dramatic or other primarily non-musical programs will heighten audience interest and strengthen dramatic effects is to state the obvious.

I do not look for television to kill music by going completely eye-minded, and conversely, I expect no miracles to happen to the music business because an iconoscope has joined the microphone.

BMI, formed in 1939, is a corporation owned solely and wholly by broadcasters. It deals in performing rights of its own music and of music owned by other publishers here and abroad. Close to 136,000 listings appear in our printed index.

Since 1939 BMI and our affiliated publishers have been ready for television. We have been awaiting this day when we could meet with television people who have a music problem and say to them, "Forget your music rights problems—that's our field."

"How much will this cost me?" The answer is simple. It is the same cost as for an audio station. Namely, from three-quarters of 1% of time sales for the lowest category to 1% for the highest.

BMI does not make any distinction between the use of its music by an audio station or a television station. We are dealing in sound and sound only. If you crack the viewing tube in your set with a hammer, our music will keep on coming out of your speaker just the same.

studio rehearsals; and in control-room procedure.

A committee should be established to examine bad programs; make rules governing good programs; make up a manual of good camera procedure in order to eliminate the mistakes that happen even on important commercial broadcasts and production information should be pooled for the good of the whole industry.

I invite the joint writing of a manual on live studio production which the industry will then supply to producers, sponsors and agencies.

This guidance is needed. This CONTROL is a MUST. Let's have it!



In short, we believe music is heard and not seen. That's the basis of the BMI point of view.

Everybody at BMI headquarters is at television's disposal. Departments now solely concerned with the audio aspects of our business will go to work on video problems when you tell us what they are.

Television may now draw from the rich storehouse of the music rights we control, the music you have long wanted to incorporate in your programs. As producers become more experienced and learned in their craft, their requirements will expand.

Our combined experience is a powerful force which we want you to help us channel in the direction you wish.

Do you need a particular kind of music or lyric to fit a particular mood? Our Research Department will try to dig it out for you. If we can't find it, we may even write it for you. If we can't write it to your satisfaction, perhaps we can put you in touch with the composer or author who can satisfy you.

Do you have a selection you want to use, but don't know about your rights to broadcast it? We can look it up for you. Would you like a theme song? We'll submit some for your consideration. If they don't fit, we'll try to write one or have one written.

Every man and woman of us at BMI eagerly awaits your command.

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program summaries . . .

WHAT'S IT WORTH (Objects Appraised):

Sustaining: CBS-TV. *Televised:* Fridays 9 to 9:30 P.M. *Format:* Evaluation of heirlooms, relics, objects of art and Americana, ranging from paintings to grandfather clocks, from violins to pets by Sigmund Rothschild, prominent copyist and art restorer, and assisted by guest appraisers each week. Persons appearing on show are carefully screened by Rothschild, and writers of most interesting letters invited to appear for personal interview. *Special Aspects:* Each object exposed by camera, evaluation given, and also market value when it is not consistent with the appraisal. *Director:* Frances Buss of CBS-TV staff.

EYE-CUE (Quiz): *Sponsor:* Swift & Co. *Televised:* Thursdays, 8:30 P.M., NBC television network. *Format:* Women's interest quiz in which participants get helping hand from visual clues. Questions of various classifications are asked. Lanny Ross is singing emcee.

FASHION STORY (Women's Fashions): *Sustaining:* WGN-TV, Chicago. *Televised:* Tuesdays, 7:45 to 8 P.M. *Format:* Features latest in women's wear illustrated by live models. *Fashion commentator:* Jeanne Breyer. *Special Aspects:* Included are humorous sketches, i.e., revolutionary suits for men with detachable lapels for day or evening wear.

CLUB TELEVISION (Musical): *Sustaining:* WGN-TV, Chicago. *Televised:* Fridays, 8:30 P.M. *Format:* Ray Suber, emcee, introduces supper club acts including singers, dancers, comics and variety bills. Bob Trendler conducts Club Television orchestra.

SPORTSMAN'S QUIZ (Wild life sports quiz): *Sponsor:* Sports Afield Magazine. *Agency:* Warwick & Legler. *Televised:* Mondays, 8 P.M., CBS-TV. *Format:* Answers on hunting, fishing, wild life and game conservation questions selected from magazine's files are presented in animated drawings, photo "stills" and other visual techniques. *Producer:* Henry Legler, Jr. *Director:* Charles Polacheck.

THAT REMINDS ME (Human interest stories): *Sustaining:* ABC Television Network. *Televised:* Tuesdays, 9:30 to 10 P.M. *Format:* Cal Tinney, weaver of homespun philosophy and droll tales, emcees program based on telling of stories by invited guests, who are prompted and occasionally heckled by relatives, friends, and their own private secretaries who appear with them before video cameras.

PRESIDENTIAL TIMBER (Public Service): *Sustaining:* CBS-TV. *Televised:* Thursdays, 9:00 P.M. *Format:* All acknowledged candidates for Presidential nomination invited to present their platforms and views on major election issues.

OPERATION SUCCESS (Veterans' service): *Sustaining:* NBC Network. *Televised:*

Saturday, April 24, 8 P.M. *Format:* Special program dealing with task of finding jobs for disabled veterans, showed how men with war-incurred physical handicaps have trained themselves, with help of VA, to be competent workmen willing to be judged only on their merits. *Special Aspects:* Program originated from corrective gym at VA Regional Office in New York, where three cameras showed disabled vets using rehabilitation facilities and engaging on-the-job training. Cast was made up of veterans and VA officials except for Bob Stanton, emcee, and Arthur Gary, narrator. *Director:* Hal Keith.

DANCING AT THE CAR-NIVAL (Ballroom Dancing): *Sponsor:* Wolf Brothers, Philadelphia automobile dealers. *Televised:* Sundays, 9:30 to 10 P.M., WFIL-TV, Philadelphia. *Format:* Members of video audience are shown fundamental dance steps as well as some of fancier footwork. *Special Aspects:* Rhumba contest held each week, in which winners of similar contests in Philadelphia compete. Stage settings designed to resemble carnival scenes and club interiors. Commercials presented on film.

QUICK ON THE DRAW (Quiz): *Sustaining:* WFIL-TV, Philadelphia. *Televised:* Thursdays, 10 P.M. *Format:* Artist Charles Boland and guest artist, portray their versions of well-known quotations, book titles, common expressions, etc., and contestants are asked to identify that which artists are attempting to express in the shortest time. *Special Aspects:* Since there is two-minute time limit for contestant to hazard his guess, television viewers in the air audience may participate; if, at end of two-minute period, studio contestant has failed to guess answer, video set-owners may call station to venture their guesses. Wally Sheldon, of WFIL-TV production staff, is emcee.

RACKETS ARE MY RACKETS (Frauds exposed): *Sustaining:* DuMont's WABD, N. Y. *Televised:* Thursdays, 8:15 P.M. *Format:* Dramatizations of Police Sergeant Audley Walsh's exposes of confi-

dence games and rackets revealed in the story.

BARNEY BLAKE POLICE REPORTER (Crime drama): *Sponsor:* American Tobacco Company. *Agency:* N. W. Ayer. *Televised:* Thursdays, 9:30 P.M., NBC Network. *Format:* Complete crime adventure story weekly. *Producer:* Wynn Wright. *Director:* Dave Lewis. Garry Simpson for NBC.

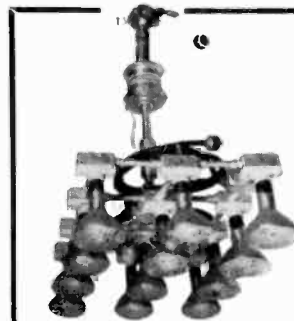
SCHOOL DAYS (Audience Participation): *Sustaining:* DuMont's WABD, N. Y. *Televised:* Wednesdays, 8 to 8:30 P.M. *Format:* Participants sit at old fashioned desks, are given comic classroom assignments and graded on their performances by schoolteacher Happy Felton, 300-lb. comedian of movies, stage and radio. *Writer-Producer:* Ray Harvey. *Director:* James Caddigan.

WONDER HOUSE (Children's program): *Sustaining:* WGN-TV, Chicago. *Televised:* Monday thru Fridays, 5 to 6 P.M. *Format:* Features songs by Dick "Two Ton" Baker, a marionette serial, Punch and Judy shows, film cartoons, club meetings, daily episodes of a serial and specialty acts.

CROSS QUESTIONS (Unrehearsed trials): *Sustaining:* WGN-TV. *Televised:* Tuesdays, 8:45 P.M. *Format:* Features two members of Chicago Bar Association weekly. Legal problem is presented to both lawyers who are designated as the prosecution or the defense; witnesses are provided and unrehearsed trial ad libs through due processes of law. Guest "jury" decides the winner.

LAUGH WITH THE LADIES (Audience Participation): *Sponsor:* Cleveland Radiolectric, Inc., RCA Victor Distributor. *Televised:* Tuesday through Saturday, WEWS, Cleveland. *Format:* Stunts and contests produced particularly for women participants. *Special Aspects:* Camera work for program is necessarily spontaneous and without planned pattern for this unrehearsed show. *Producer:* Cleveland Leech Advertising Company. *Director:* Patrick Crafton, WEWS-TV Program Manager.

HOME ON THE RANGE (Cooking demonstrations): *Sustaining:* NBC Network. *Televised:* Mondays, 8 to 8:15 P.M. *Format:* Lighter side of cooking arts.



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film news and shorts . . .

Korda Deal Stirs Television; Stations Bid For Local Rights . . .

BIGGEST FILM STORY OF THE month came with the triumphant announcement by WPIX, N. Y. Daily News' progressive station (on the air June 15), that it had acquired the American rights for one year to 24 feature-length films produced by Sir Alexander Korda. The reported figure was \$130,000, although inside sources place it well above \$150,000.

Following the announcement, heralded by N. Y. dailies and the trade-press as a break for the "long-suffering" television audience, came excited offers from out-of-town stations for the attractive film package. WBEN-TV, Buffalo Evening News station, and WGN-TV, Chicago Tribune outlet, were among the first to announce that they had secured the local TV rights from WPIX. WBEN-TV, not

yet on the air at the time, soon announced that it had secured a sponsor for the series, which includes: "Scarlet Pimpernel" with Leslie Howard and Merle Oberon; "Private Life of Henry VIII", with Charles Laughton, Merle Oberon and Robert Donat; "The Ghost Goes West", with Robert Donat and Jean Parker, and 21 other star-studded features—all on 16mm. Most stations will show each film twice during the year, thus providing them with a full year's programming of feature length films.

The film deal, one of the biggest yet announced, was concluded by Robert L. Coe, WPIX manager, and James S. Pollak, WPIX film head, on one hand, and Morris Helprin, New York representative of Korda.

Demand For Features Brings Increased Film Activity . . .

THE KORDA DEAL gave rise to a wave of speculation, rumors, denials, and "no comments" from top film heads and network executives concerning other deals supposedly in the negotiation stage.

Coming on the heels of the WPIX announcement was word that David Sarnoff, RCA head, was negotiating on NBC's behalf with J. Arthur Rank, Britain's top film maker, for the American television rights to Rank films. As an additional inducement, it was said that NBC had agreed to plug Rank pictures without charge over its video network, using film trailers for the purpose.

Not to be outdone either by WPIX or NBC, CBS was reported involved in a deal with Monogram Pictures.

Jerry Fairbanks, Inc., already under contract by NBC for its entire video film output, had its contract expanded to include the rental or purchase of every available short or feature suitable for video the Fairbanks organization can find. As a result, owners of television film rights, both indies and majors, have been receiving attractive invitations to screen their films for Fairbanks. In preparation

to expanding its Eastern production facilities, Jerry Fairbanks has been reported leasing the old Pathe studios.

newsreels . . .

A WEEK AFTER its Korda announcement, WPIX again stirred the television broadcast industry, this time with the announcement that WPIX would syndicate its daily newsreel to stations throughout the country. Production of daily nine-minute newsreel will begin when the station goes on the air in mid-June.

IN PREPARATION for increased newsreel production, Jerry Fairbanks (now handling all NBC newsreel chores) has greatly added to his news coverage staff, headed by Paul Alley (formerly of NBC). On a weekly basis at present, the newsreels, will be stepped up to thrice or more weekly, in the near future . . . NBC now broadcasting a total of nine newsreels per week . . . "First on the Scene, First on the Screen" is motto of WPIX daily newsreels . . . Radio-diffusion Francaise has agreed to exchange news footage with the American Broadcasting Co., while latter supplies half-

hour American equivalent . . . INS's newsreel, Telenews, which began 7 times a week schedule over W6XAO last month, has expanded the list of stations to eight . . . WMAR-TV (Baltimore Sun paper's station) telecast its newsfilm of the running of Chesapeake Stakes two hours after it was shot at Harve De Grace, 35 miles from the station . . . Felix Kubik, newest member of WGN-TV's newsreel staff, scored a scoop before he even officially started on his job. Given a newsreel camera to experiment, Kubik was shooting some film at Chicago's municipal airport when smoke drew his attention to the Continental Can Co., a few blocks away, then going up in flames. Arriving before the fire equipment, Kubik was able to get some sensational shots, which WGN-TV televised a few hours later . . . 20th Century-Fox Television newsreel now on seven stations, the latest being KTLA, the only non-NBC station to televise it. Leo J. Meyberg Co., RCA distributors for Los Angeles, is the sponsor. Camels is sponsor elsewhere . . . KSD-TV, St. Louis Post Dispatch Station, scooped commercial newsreel companies by as much as 24 hours, in filming tornado destruction in Missouri and Illinois. Ten minute KSD-TV newsreel showed ruined business centers, leveled residential section, rescue and salvage operations.

FILM NOTES:

W6XAO (DON LEE-LOS ANGELES), on the air since December, 1931, has televised more than 17,000,000 feet of motion picture film . . . Rockett Pictures, Inc. completing a new series of one-minute television films for Day & Night Mfg. Co. . . . Producer Jerry Fairbanks increased "Public Prosecutor" television film series from 17 to 26 programs . . . Marvin Rothenberg scheduled to direct newest television commercial on film for Super Suds, through Transfilm, Inc. . . . Two new video sports shows, featuring a name personality, being readied by Basch Radio & Television Productions . . . "Theatre Television: A General Analysis" by Dr. A. N. Goldsmith in the April issue of "International Projectionist" . . . Nu-Art Films to be official distributor for sale and rental of Film of the Nations . . . Jerry Fairbanks, Inc., who is setting up a permanent library for NBC, has begun to lease and buy film programs of every type . . . Organization to be known as IMPRO, Independent Motion Picture Producers and Distributor's Organization, plans to lens films for video with special departments set-up to make program commercials and spot announcements . . . "Paisan," the award-winning Italian film of life in Italy during the war, was subject of "The Author Meets the Critics" over NBC Television Sunday, May 2 . . . New lens of the "zoom" type has just been acquired by Don Lee Television, Hollywood, Calif. . . . Six TV stations to present "Les Actualites Francaises," French newsreel . . . Stock Shots Department of Dudley Pictures Corp., offering more than a million feet of professionally photographed Kodachrome, both commercial and regular . . . Walter A. Tillman, formerly with RCA Victor and Warner Bros., joining staff of WFIL-TV as Director of Films . . . New 35mm sound motion picture projector for standard 35mm films now being offered by RCA.

film screenings . . .

"A DOG'S LIFE IN THE NORTH WOODS" (Hawley-Lord, Inc., 61 West 56th St., N. Y. 19) — Film of primitive life in Canadian wilderness north of 55th parallel, showing Indian methods of using their dogs both as pack animals and as hunters, and demonstrating techniques of making snares, trapping and preparing furs for market. Photographed and directed by Dr. A. E. Laszlo.

"THIS LAND OF OURS — THE GRAND CANYON" (Dudley Pictures Corp., 501 Madison Ave., N. Y. C.) — Colorful presentation of an over-night mule trip down the Bright Angel Trail to Colorado River, over the suspension bridge to Phantom Ranch in the Bright Angel Canyon, and then to the rarely seen Havasu Canyon Indian Reservation visited by only ten to twelve outsiders yearly.

"WOMAN SPEAKS" (Film Studios of Chicago, 135 S. La Salle St., Chicago 3, Ill.) — Full reel concert, one of series of this woman's page of the screen, features famous Northwestern University Marimba Coeds Orchestra. The Marimba (one of the world's most ancient instruments) Coeds are under the direction of Clair Omar Musser, famed Marimba player, composer and conductor. Director of "Woman Speaks" is H. A. Spanuth.

"EDUCATION FOR LIVING" (Georgia Workers Education Service, 353 Courtland St., N. E., Atlanta, Ga.) — Filmstrip about adult education. For sale or loan.

"FLORIDA: WEALTH OR WASTE" (Southern Educational Film Production Service, Inc., University of Ga., Athens, Ga.) — Loan: Henry Becker, Florida State University, Tallahassee.

"TIMBER GROWING TODAY" — Film on Forest Management. Sale: TVA Information Office, Knoxville, Tenn. Loan: TVA Film Library, Knoxville and State Foresters of the TVA region.

"FARMING TO STAY" — Film showing how long-ranged planning helps build better farms and farm communities. Film Library, Alabama Agricultural Extension Service, Auburn, Alabama.

"LADDERS, SCAFFOLDS AND FLOOR OPENINGS" — 16mm film in full color with sound is the first of a projected series of films on safe building practices, showing proper construction of types of equipment mentioned in title. The hazards of poorly made equipment and needs for safe working habits are emphasized. Available for specific showings, without charge, through Public Education Department, Aetna Casualty and Surety Company, Hartford, Conn.

"BACK TO LIFE" — A six-minute, 16mm film on application of artificial respiration which indicates that prompt action could save many of the 10,000 persons each year who lose their lives by drowning, gas poisoning or electric shock. Film describes complete artificial respiration

procedure. Available in full color with sound for specific showings, without charge, through Public Education Dept., Aetna Casualty and Surety Company, Hartford, Conn.

"REPORT FOR '47" — Union Oil Company's annual report film on the presentation of the company's financial information to the public. Film provides graphic method of disseminating these financial activities to shareholders, employees, customers and other interested parties. Sponsored: Union Oil Company. Produced by: Wilding Picture Productions, Los Angeles. Commentator: Reese H. Taylor, President of Union Oil Co. Telescreened: New York, Philadelphia, Schenectady, Baltimore, Washington, Detroit, St. Paul, Chicago and Los Angeles. Union Oil Company will send prints of the 20-minute black and white film to any interested organizations.

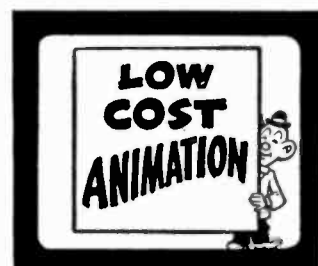
"MATISSE" (Jules Schwerin, 186 Fifth Ave., N. Y. C.) — First art film to come out of France and shown to television audiences shows great painter in his studio, and is the fore-runner of other films based on the life and philosophy of twentieth century painters. Each film analyzes individual canvases and will seek to show a close-up of the artist's technique. Film now available for general non-theatrical distribution. Telescreened: Sunday, April 11 over CBS network.

"WHEELS FOR THE WORLD" — 17-minute documentary-style movie on economic and social effects of motor vehicle use, and the design and engineering of cars and trucks for modern-day needs. Sponsored: WWJ-TV, Detroit, and Automobile Manufacturers Association. Commentator: Charles Layton. Directed by: Hafe Kerbawy. Scenario by: Harry Cushing. Telescreened: Tuesday, May 11 over WWJ-TV, Detroit.

"SENSATIONS" (Astor Pictures Corp., 130 W. 46th St., N. Y. C.) — 16mm musical comedy, featuring Eleanor Powell and Dennis O'Keefe, includes orchestras of Woody Herman and Cab Calloway. Produced and directed by Andrew Stone.

"HI DIDDLE DIDDLE" (Astor Pictures Corp., 130 W. 46th St., N. Y. C.) — 16mm United Artists release is a comedy with music, featuring Martha Scott, June Havoc, Dennis O'Keefe, Pola Negri, Adolphe Menjou and Billie Burke. Miss Havoc sings two songs which she composed: "The Man With the Big Sombrero" and "I Loved You Too Little and Too Late". Miss Negri sings two opera arias by Richard Wagner. Produced and directed by Andrew Stone.

"BEDSIDE MANNER" (Astor Pictures Corp., 130 W. 46th St., N. Y. C.) — 16mm United Artists release is a comedy starring Ruth Hussey and John Carroll. Produced and directed by Andrew Stone.



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Problems in Film Programming



By E. T. WOODRUFF
Director of Film Relations, WPIX—New York City

FIRST thing to be determined in the rental of films for your station is what your programming policy will be regarding features, westerns and shorts. It is advisable economically to formulate a six months' schedule so that films may be rented on a contractual basis. Most distributors favor this type of contract over the spot booking type, it gives them the financial guarantee to order new prints, or to locate the best prints available in their library. This also provides you with a regular schedule of titles and cast that can be included on your program schedule for publication.

By exhibiting films in the afternoon, stations can stimulate receiver sales in their area. This not only helps to sell receivers, but helps familiarize potential customers with your station.

Film Purchase

The purchase of film is more difficult than the rental of film because no distributor or producer, at this point, can guess as to how much his film is actually worth in television. Most film is usually made for three markets, with television being an added market not foreseen when the film was first produced. These markets are: *Theatrical*, *Non-theatrical*, and *Foreign*. Lately, however, some producers are making films for the television market, though they usually find television not ready at this time to pay the cost of the production. Therefore, your small independent, producing for any or all three markets, usually is a valuable source for purchasing films.

Determining the prices of films for television should be done with intelligence by the station before the inception of their relations with the producers and distributors.

First find out what the other stations are paying (if possible) and then map out your plan for prices, using the amount of sets in your area as a guide.

Establishing Rights

In establishing the right of a producer or distributor to rent or sell a film, it is usually necessary to have his contracts searched. Generally, however, we look for the following:

The producer or distributor must have television rights so stated, or in the case of older film, he usually has obtained all rights, either 16mm, 35mm or both.

Musical cue sheets, and in some cases, dialogue cue sheets, must be furnished to provide you with the necessary information for other clearances. Be wary of being content with having a producer or distributor sign an ordinary release. There are always a few, as is so in all phases of the business world, who will try to take advantage of a neophyte station, and will sign any paper to make the sale. If a producer or distributor is conducting an honorable business, he should have no hesitation in showing a contract form to a recognized representative of your company.

For a station to produce a good ten-minute short it usually takes an initial outlay of \$2000 to \$5000. This is a costly adventure as far as recapturing your investment or making a profit. Later on, perhaps, when ready sponsors are available, this type of production can succeed but that time is not now.

When surveying the films now available, it is necessary to think in terms of what can be sold to a sponsor, rather than what can be shown sustaining. Sponsors generally look for a series of 13 or 26 weeks, and today the emphasis is on sports and children's programs. Many producers and distributors have not the slightest inkling as to what is a good saleable film. So, it is up to the station to keep them informed and provide them with an outlet for their product.

Free Film Sources

Free film sources may be classified as: 1. Government; 2. Commercial and Industrial; 3. Philanthropic.

However, there are restrictions. Some of these agencies feel that they do not control television rights, and do not have the facilities to ascertain their rights. Also the supply of prints is limited. This means that prints must be ordered months in advance, and even then, delivery is uncertain. Also, the station may have changed its ideas about the type of film originally ordered.

Another problem is the varying lengths of film available from these sources. Most libraries should not permit cutting of their film, thus precluding any possibility of fitting these films into their program time-slots.

The quality of this type of free film is generally poor, due to the fact that they are library films, and have been run many

times, making it imperative for the station film manager to preview every foot which comes in. By working in close cooperation with these free film agencies, however, it is possible to make them aware of the condition, and some of them will actually go out of their way to supply you with better prints, and in some cases, even editing the film to fit the stations' particular time slot. Some very interesting programs can be worked up with material from these sources, such as "The March of American Industry", "Television College", and public service programs.

Filler Material

A valuable asset to a station today, is to have film that can be used as "filler" material. Film of a general nature, that can be fitted into any program slot in the event of a technical breakdown, or a program cancellation. Usually short musicals, travelogues, and educational films fall into this category. These films are generally abundant, and only need to be collected and catalogued. Some producers and distributors are agreeable to the extent of allowing a package of their films to be kept by the station for a period of time so a very low nominal fee to be charged off against the rental of film when it is used.

The policy of playing films after they have been used by another station in the same areas is more or less up to the individual program director of the station. It has generally been conceded that, outside the metropolitan areas, a waiting time of approximately four to six months is time enough to show a repeat film, taking for granted, of course, that the film such as costume dramas, sports, travelogues, and cartoons, retain audience interest.

Television has advanced to a stage where we must be concerned with quality, and insist on it wherever possible. The quality of a print is as necessary in television as the quality in a live production.

A station would be performing a great service to themselves, as well as other stations in supplying the relative merits of each print received so that the producers and distributors can act accordingly. Once the producers and distributors realize that to make their films pay they must have quality, they will soon see to it that films of inferior quality will be a thing of the past.

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Reports of Television Film Coordinating Committee

Reports published below resulted from two months of studies conducted by the Television Film Coordinating Committee, consisting of fifteen members, representing film, television and advertising interests, in an effort to determine the basic problems involved in the rental, production and sale of film for television. The results are based on replies from television stations and film companies throughout the country. The Committee will hold a luncheon meeting May 18th at the Hotel Astor and consideration will be given at that time toward setting up a permanent National Television Film Council. If interested, you are welcome to attend this important meeting.

STATION SUB-COMMITTEE REPORT

MAJORITY REPORTS based on a survey made of TV stations, relating to Film Rental Practices, Distribution Methods, Technical Standards, etc.

REPORTED TO: Film Panel, 3rd Annual "Television Institute & Industry Trade Show," April 21, 10 a.m.

Questions	Answers
1. Should rental of film be based on number of sets in the area surrounding your station?.....	YES
2. Should prior or subsequent runs have any bearing on the price you pay for film?.....	YES
3. Do you favor block booking for your stations?.....	NO

Typical Comments

"If it would effect substantial saving and insure delivery of film on time."

"Sustaining programs are risky and station is apt to find itself with mass of unused film on hand in schedule shiftings of fill-in time."

"Our station is film-scheduled for two months in advance and could not very easily fit block bookings."

"Block-booking of film would depend on whether or not the program is sponsored."

"Substantial decreases in price without degradation of film quality is a prerequisite for block-booking."

"Block-booking provides for a source of supply, but poor pictures must be taken along with the good ones."

"Network block-booking would limit freedom on choice of types of film."

4. What would happen if a network should buy on an exclusive basis for a number of stations?

Typical Comments

"Likely to be expensive."

"Network should buy for its own stations anyway."

"Okay if stations supplied were not in the same coverage area."

"Network purchases on an exclusive basis for affiliated stations would cause prices to rise above first run rights."

5. Do you encourage repeat bookings of same subjects?..... YES

If so, how often in the same year?..... TWICE

6. Do you prefer to receive your film direct from source of purchase?.... YES

7. Would you prefer a regional exchange such as New York, Chicago, Los Angeles?..... YES

8. If a local exchange would service your station at slight increase in cost, would you be interested?..... YES

9. Are you in favor of competitive bidding? (The highest bids in each market would have privilege of playing day and date.)..... NO

10. Sustaining prices are generally doubled when commercial. Is this equitable?..... SPLIT DECISION

Typical Comments

"... the same amount of people see a film whether it is sponsored or not..."

"... doubling is out of line."

"There is no real reason—no more service, no more viewers, no more wear and tear on film, sponsored or sustaining."

11. In the motion picture field, theaters buy films with clearance on protection. Do you encourage such a plan for TV?..... YES

Typical Comments

"... a second run release after 30 days is too long delayed..."

"... we suggest second run, seven days; third run, 14 days..."

"... where several television stations exist in one market, such protection is necessary..."

"... film companies should sign a release form without a restriction as to when the film should be used..."

12. How can this be set up?
A majority of the replies preferred a distributor as the best set-up. Some suggested that it be worked out by film Coordinating Committee, with threat of boycott.

13. Do you visualize disadvantages as far as your station is concerned?
SPLIT DECISION

Some saw no harm in purchasing clearance rights. Others did, especially stations in smaller metropolitan areas. Said one: "If another station claims primary coverage in our area, then it would be difficult for us to get current releases."

14. What standards of quality would you like to have for new prints?
Close-up scenes was the requirement specified in most returns...
Some specified motion-picture equality.

15. Should film be printed lighter for television?..... YES

Typical Comments

"Dark scenes should be lighter; light

scenes should be darker to stay in the middle of the gray scale."

"Films should change with changes in camera pick-up equipment."

"Films for television should be printed without too much contrast since the television tube is most effective in the middle of the gray scale."

STATION SUB-COMMITTEE CO-CHAIRMEN:
Gustavus Ober, WMAR—Baltimore, Md.
Robert Paskow, WATV—Newark, N. J.

STATION SUB-COMMITTEE MEMBERS:
Gustavus Ober, WMAR—Baltimore, Md.
Robert Paskow, WATV—Newark, N. J.
Allen Martin, WPIX—New York
Al Mann, WPTZ—Philadelphia
Al Zink, WRGB—Schenectady

FILM SUB-COMMITTEE REPORT

MAJORITY REPORTS based on a survey made of film companies—producers and distributors—relating to film rental practices, clearance, etc.

REPORTED TO: the Film Panel, 3rd Annual "Television Institute & Industry Trade Show," April 21, 2 p.m.

Questions	Answers
-----------	---------

1. Are you in agreement with the proposed need for a standard form or legal clearance contract, holding TV stations harmless in litigation involving copyrights, etc., in films exhibited by the station?..... YES

2. Do you believe that standard exhibition contracts should be prepared for use by all film distributors to take place of present clearance contracts now provided by TV stations? YES

Should this contract contain a clause providing a penalty for undue delay in return of films?..... YES

Should "stand-by" films and "program" films be placed in separate classifications—with a special charge affixed for "stand-by" time accorded each print?..... YES

Should there be included in exhibition contract a clause making mandatory a notification to distributors, by the station, advising of the broadcast of the film within 24 hours, of said broadcast?..... YES

3. What concessions do you believe should be made for network exhibi-

tion of films—as against same exhibition by individual stations?.....

INCONCLUSIVE REPLIES

4. What method of allocating freight charges do you suggest?.....
Are you in favor of the distributor paying freight to station—but the station paying return charges?..... **NO**
Do you believe that the station should pay charges in both directions?..... **YES**
5. In case of damage to film print while in possession of stations, to what extent should station be held liable for this damage?.....
Should they pay actual replacement of damaged films?..... **YES**
Should they be held liable to the extent of a complete new print—even though the damage comprises only a small portion of the entire print?..... **NO**
Should they be held liable to extent of cost of replacing damaged portions of film, plus an established penalty for each day film is rendered inoperative and unfit for continued exhibition?..... **SPLIT DECISION**
6. What billing practices do you favor?
(a) Rental charge when prints are sent on approval?..... **NO**
(b) Invoice accompanies print to station?..... **YES**
(c) Experimental station or new station pays for film first time. Second exhibition of film is free of charge?..... **NO**
(d) Print is leased to station for one year, or other specific period?..... **NO**

7. Regarding distribution problems and practices of 16mm film distributors?

(a) What beneficial restrictions should be invoked for the protection of the owner of TV rights of 16mm film

Typical Comments

“All television rights should be retained by the producer.”
“I have produced sequences for approval and have not been reimbursed for these. Such practices should be a violation of good business.”
“None, except to make separate TV deals and separate theatrical deals.”
(b) How many instances do you know where 16mm dealers have distributed films for TV use without benefit of legal TV rights?..... **FEW**

Do you grant permission to your 16mm dealers to distribute to TV stations?..... **NO**

Do you permit anyone else to distribute your film to TV stations?.... **NO**

Where you have encountered the unauthorized distribution of your 16mm films for Television exhibition, what steps have you taken to obtain satisfaction from the offenders?..... **ISSUED WARNINGS**
What steps have you taken to prevent a recurrence of these violations?..... **ISSUED WARNINGS**

8. What suggestions have you to offer regarding current film rental practices?

Typical Comments

“Too much emphasis on cheapness, not enough on quality.”
“Let the stations consider our side of the fence as well as theirs.”

“Television stations should appoint personnel with an understanding of the film business.”

9. What distribution problems do you encounter in present methods of distributing film for TV exhibition?

NONE

What improvement do you recommend?

EXPERIENCED FILM PERSONNEL

10. What is your opinion of present film rentals:

Too high? (0)
Too low? (40%)
Appropriate? (60%)

11. What precautions do you take in providing proper legal clearance for your films?

INCONCLUSIVE RESULTS

12. What is your opinion of present technical standards of films for television and what recommendations do you have for their improvement?

Typical Comments

“Recommend special lab jobs for TV films.”
“Stations must expect to pay more for quality.”
“Television standards must improve first.”
“There is room for improvement.”
“Larger television screens needed.”

FILM SUB-COMMITTEE CHAIRMAN:
Melvin L. Gold, National Screen Service, Inc.

FILM SUB-COMMITTEE MEMBERS:
Rob't Wormhoudt, Telecast Films, Inc.
Jay Williams, Film Equities Corp.
Jack Glenn, March of Time
Chas. Basch, Basch Radio-Film, Inc.

...IN APPRECIATION...

WHEREAS: *Televiser* Magazine through its publisher, Irwin A. Shane, its staff and facilities, have caused to be organized a Television Film Coordinating Committee, and . . .

WHEREAS: *Televiser* Magazine has made available to said Television Film Coordinating Committee its very best efforts, time and equipment to facilitate the furtherance of the Committee's aims, and . . .

WHEREAS: The forming of this Committee is for the express purpose of establishing a suitable policy for the distribution of films for Television, and . . .

WHEREAS: The Television Film Coordinating Committee has been created for the mutual benefit of all parties concerned in the exhibition of films for Television . . . in behalf of the successful growth and happy existence of the Television industry . . .

WE, THE MEMBERS OF THE TELEVISION FILM COORDINATING COMMITTEE, hereby express our gratitude to *Televiser* Magazine, Irwin A. Shane and his staff, for their unselfish efforts in behalf of this worthy endeavor,

and for their aggressive and farsighted interest in the problems concerning the Television industry and the exhibition of films on Television.

Signed this

Nineteenth day of April, Nineteen Hundred and Forty Eight, at New York City, by

TELEVISION FILM COORDINATING COMMITTEE

- Melvin L. Gold, National Screen Service
- Jack Glenn, March of Time, Inc.
- Jay Williams, Film Equities Corporation
- Viola S. Becker, V.S. Becker Advertising Svce.
- Edward J. Mallin, N. Y. State Dept. of Commerce
- Gustavus Ober, Station WMAR-TV, Baltimore
- Judy Dupuy, Radio Events, Inc.
- Robert Paskow, Station WATV, Newark, N. J.
- Chester W. Kulesza, BBD&O
- Sally Perle, The Mesal Organization
- Robert Wormhoudt, Telecast Films, Inc.
- Albert G. Zink, Station WRGB, Schenectady, N. Y.
- Thomas Wright, BBD&O
- Charles Basch, Jr., Television Screen Prod., Inc.

Video's Failures, Blessings Told by Pleasantville Housewife

By MRS. CLARA BURKE,
Pleasantville, N. Y.

WHEN I was asked if I would care to present the housewife's viewpoints again this year, my first inclination was to decline. Since presenting my reactions a year ago, there has been no solution to my major criticism as a very busy housekeeper, mother and farmer. In that year I have never managed to wash clothes and watch television simultaneously. A few of my friends sit near a low light and knit, but my absorption in the tele-screen is too great for even that leisurely task.

Most of the other aspects, of which I found reason for criticism last year, have shown a slow but steady improvement. Therefore it seemed I could tell you little.

However, I quickly reconsidered because I am a strong believer in that old slogan of a motor car company, "Ask the man who owns one." Whether it be motor cars, gas ranges, radios, or telesets, the best judges of these items are their users. In granting me the privilege last year, as a housewife-consumer, of expressing opinions to you, the professional audience, *Televiser* started what I hope will be a part of the pattern of this new art. To plead that this precedent of giving consideration to the viewers' reactions be maintained is my sole reason for presuming to return this year.

With apologies to Mr. Hooper, it seems that seeking a viewer's opinion should be more than his receiving a telephone call that asks which program he's watching. The fact that a radio listener is hearing a discussion program at the time of the call does not prove that it is the *kind* of forum he most enjoys nor that its subject matter has ever touched some vital topic in which he's interested. Neither should growing sales of the sponsor's product be the conclusive proof of the program's satisfaction. The smaller the industry and the fewer the people it serves, the more sensitive it is to our complaints and

the more readily it solicits them. Because this miracle of television has such profound potentialities for future influence in our country, I hope that with its growth a way will be found to keep one's camera's eye always trained on the wants and the needs of its users.

Ardor Plus Criticism

One possible but admittedly difficult method might be seeking out users' opinions individually. Working on that theory I have taken it upon myself in the past week to question more than twenty owners of tele-sets in our village.

A year ago, our set was among the few there. Reactions of which I spoke at that time were from varied and large audiences who came into our rumpus room. Many were seeing television for the first time, and their enthusiasm was boundless. From a large group of set owners, veteran viewers, I expected less ardor and more criticism.

There were minor complaints, some amusing. One budget-wise lady reported a great increase in her light bill. I repeated this observation to the next person, a local drug clerk, and she reported a decrease. Formerly she spent the evening in her room with lights and radio, her two brothers in separate rooms with lights and radio, with the parents in the living-room burning additional kilowatts.

This same young lady related an interesting experience on her two brothers' cultural uplift via the telescreen. A rather heavy drama was being televised, which interested her, on the same night that a sporting event on another channel was the boys' choice. They compromised with an agreement to switch to the wrestling after a half hour of the drama. At the end of the half hour the boys were too absorbed in the drama to change channels.

Another set owner insisted that their temporary antenna installation was especially sensitive to Chrysler cars, while the set across the street got Ford jitters.

One household had a visiting aunt from Vermont. She watched show after show and her invariable comment was, "I see it but I still don't believe it."

The general, but reluctant criticisms were the very old movies, insufficient week-end programming, and for some housewives too many sporting events. An equal number, though, reported a newly awakened sports interest. One husband proudly displayed two tickets to the Giants' opening game. He had been attending these openings for years, but this was his wife's first time. The other two tickets were for the couple next door. So *there* are two more paid admissions to re-

fute the charges against television's thievery of the box office.

Two set owners reported repetition of features within a few months which proved embarrassing because both hostesses were entertaining the same guests as when these shows had been televised earlier. Although only one housewife commented specifically and touchingly on her tele-set's bringing the family back together, they all left a general impression that their sets had brought the family entertainment interest back to the homes. Two owners had first been disinterested because of the concentration and eye-strain from watching the small pictures. One bought a magnifier, the other a larger tube set, and both are now fans.

Pet Peeves on Commercials

All agreed that televised commercials are less painful than the radio and newspaper versions, but left much to be desired. In several households the drinks are mixed during the commercial's interval. Showing the cartoons, or packaged products, for what seems such a long period, no viewer likes. Because I actually enjoy seeing institutional movies on the making of goods, those cartoons are my pet peeves. To me it seems any sponsor is being "penny-wise and pound-foolish" if he spends great sums on a fine program and so little on merchandising his wares. To paraphrase one channel's slogan, television gives to advertising "the show-window of the world." We consumers hope they keep our window-shopping entertaining.

The one vociferous and very damaging complaint was made by five set owners. When one considers that ours is a community with less than five thousand population, those five customers' complaints can seriously affect the sale of sets. The yearly service, for which they are paying a minimum of \$50.00, they just do *not* get. One normally even-tempered gentleman had become so exasperated he was about to return his set.

Another, an executive of a large advertising agency, by the way, had only one channel with a poor picture after three weeks. The trouble was in the antenna. When a repair man finally arrived he was a set trouble shooter only. I haven't had the courage to ask him if the antenna man arrived. Can you conceive of *that* ad man encouraging his clients to buy teletime?

One housewife, on the strength of a promise from the service company that a repair man would arrive on Thursday to restore their lost picture, arranged a party to see Toscanini on Saturday. She waited in those three days and no service man arrived. Her almost vicious complaints were justified and certainly must have discouraged the potential set buyers among her disappointed guests.

In one household the permanent antenna installation was made only a few weeks ago—the set had been delivered before Christmas.

One of our friends has long built and assembled radio sets as a hobby. From us he borrowed a book on the technical construction of television sets and has made his own

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adjustments and repairs. He has had his set a year during which time no service man has ever called. Naturally he can see no reason for having paid that service charge.

Now all these people were prepared for some difficulties. The basic cause for their extreme annoyance is the fact that they paid in advance a considerable amount for a service they don't feel they are receiving. When I asked our local dealer, whose telet set sales have been high, what criticisms he would make to the industry, he almost pleaded that something be done to change the present service arrangements. Though he turns his customers over to the service department after the installations, he still is the target of their complaints. Being a conscientious dealer who wants satisfied customers, he is placed in a trying position. Some joint agreement on the part of the manufacturers to absorb the service charges in the cost of the sets might remove this psychological handicap of advance payment for something more or less intangible.

This serious complaint in no way lessens the users' enthusiasm for television itself. Rather it discourages them from an investment standpoint. No article in the home can remind you as acutely of its cost as a television cabinet that doesn't show a picture. It becomes a haunting, taunting reminder of the pleasure the owner is *not* getting for his money which, in a sense, is the kind of reminder the telet set gives to the housewife during her busy days.

Daytime Programming

All housewives with whom I spoke say their daily routines of duties and shopping make much daytime watching out of the question. One said she never looked at the newspaper listings of tele-programs lest she find temptation there. From questioning, I feel reasonably sure that the matron who spends her leisure afternoons in varied club activities or bridge parties will not desert these social functions for her tele-set. Perhaps production of daytime programming strong enough to take the housewife away from her duties and pleasures will be an unconquerable obstacle for the new art.

An ideal pattern for daytime programming would be educational features for consumption in schools and institutions and those at home with the leisure to watch. I realize, of course, that such programming would secure little or no sponsorship and will remain just a dream.

The increased daytime children's programming had delighted all mothers. The additional hours of children's shows furnish a blessed respite for mothers at the exhausting period of the day. In our neighborhood, Bob Smith is the reincarnation of the "Pied Piper." The reaction of our group, which averages fifteen children of ages 3 to 13, to one particular show impressed me forcibly. The feature was an animated cartoon showing the gradual evolution of a bad mannered, bullying little boy into a pig—growing hoofs, snout and finally a curly tail. All the bad behavior antics depicted fit most any child at some stage. There was a serious,

almost guilty expression on every young face watching. As the pig mended his ways, the little boy resumed normal shape. The mothers reported an orgy of perfect behavior in their homes that night.

Neither sermons, rewards, nor punishments had ever got those messages across as effectively to our child as did that one film. Such films, so presented regularly, could be a terrific influence in forming behavior patterns for our small fry. The "HOWDY DOODY for PRESIDENT" campaign is a twist of juvenile entertainment, whether deliberate or accidental, that develops a civic awareness even in the very young. Varied entertainments for children of all ages will build fundamental knowledge that makes for better citizenship.

Political Video Possibilities

Though this new art of television won't make HOWDY DOODY our President, the political possibilities and perils of television have been forced upon me after an acute visual shock. Having lived many years in Chicago, during part of which time my husband was in the music business, I had long held some very definite ideas on the musicians' union, of its leader in particular. Events of the ensuing years served to strengthen that opinion. Never, however, had I seen Mr. Petrillo. Via television I watched that gentleman testify before the Senate Committee. In spite of myself I found I was *liking* him.

To discover one's fifteen-year old opinions, strengthened by years of reading, suddenly, if not toppling, at least tolerating is more than a shock. It is a loss that makes one feel betrayed. The answer, I feel sure, is that this new miracle again does what no other media—press, newsreel, or radio—could ever do in the same way—portrays the power of the personality.

A more recent Senate Committee hearing telecast proved that power even more definitely. I had long been an Eisenhower admirer, but his statement of ineligibility as a candidate for the presidency seemed final enough to dismiss thought of him as such. So brilliant was his extemporaneous testimony and so forthright his replies to questioning, that I wanted to rush out and mount a "Draft Eisenhower" bandwagon, regardless of party.

A high school lad who graduates this year happened in for that telecast. The possibility of graduating and entering military training had disturbed him greatly. After watching General Eisenhower make his point on U. M. T., he was ready to go in, and even satisfied with the General's suggestion of cigarette money. This particular boy would never have listened to that same hearing on the radio and would have been disgruntled over what little he might have read of it.

And being held in a spell is by far the strongest reaction of most viewers.

Most all viewers, it would seem, are like the aunt from Vermont. . . too absorbed in making themselves believe what they see to be anything but receptive.

"IMPROVED VIDEO ON WAY"

By A. F. WILD, *Electronic Equipment Div.
General Electric Co.*

LABORATORY developments promise a greatly improved television: the ones on which we can expect the most immediate results are mainly improvements to tubes for television camera work and better kinescopes or picture tubes for home receivers. The new General Electric "daylight tube", an aluminum backed tube making a brighter, better contrast television picture, has been hailed as a really major advancement in television engineering during the past year.

Among the major studio and transmitter developments are the advances in studio lighting which have recently been made, using fluorescent lights for general lighting and incandescent lights for modeling light. This is made possible by the studio image-orthicon tube requiring less light while still giving a picture of high quality.

Networking

In the past year television networking has revealed tremendous possibilities for programming television stations in cities now considered much too small for television, as it is possible to operate a television station program by a relay at a much lower cost than that usually experienced in regular television station operation.

A year ago practically all television stations were relying heavily on portable equipment and doing remote programs from ball parks and other public places almost exclusively. Studio production frequently utilized field camera equipment brought into the studios and set up there temporarily. Experience has shown that this may be satisfactory for a start but as the station's audience grows, and as competitive stations appear, shows are needed which can only be staged in adequate studios. Today many of the present television stations are furiously adding studio facilities to their present equipment.

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DENNIS JAMES

By BOB HARRIS

"NOW the Swedish Angel has Sinatra (Tony not Frankie) in a Spread-Eagle. Well, Mother, do you remember the counter hold for it? There it is, an Indian Death lock!"

Thus, Dennis James, DuMont's young television sportscaster can be heard, twice weekly, explaining the intricacies of wrestling to the American housewife. Gals who before television didn't know a Half Nelson from a Quarter Nelson can now probably break it down into eighths and sixteenths. Even before our Congress can act on the Draft and U. M. T., Dennis has trained the women of our country for any eventuality.

Besides describing wrestling, boxing and other sports and special events on the DuMont Television Network, Dennis has been heard on many of radio's top shows. Wrestling telecasts, however, offer the best vehicle for his originality, imagination and ever ready wit.

As one gladiator fiendishly twists the foot of his opponent, Dennis fills the air waves with the sound effect of cracking bones. If an arm is twisted a squeaking joint is heard. Should the grunt and groan boys engage in such pleasantries as biting, choking or hair pulling, Dennis likely will proceed to whisper tender lines of ad lib poetry into his ring side microphone.

Dennis Answers Questions

Dennis has answered a few questions that we think may be of interest to you.

Question: "How and when did you get your start in television?"

Answer: "In 1941 with only 500 television sets in use and a rather heavy radio schedule, I accepted an assignment to do an MC job in a little 2 x 4 studio. I saw at that time the possibilities of this new medium and stayed with it."

Q: "Do you find any basic difference between radio and television announcing?"

A: "Yes, there is a tremendous difference. The radio announcer has the undivided attention of his audience concentrating on his voice. With video, the attention is divided. People are watching a picture and it is very easy to distract or become annoying."

Q: "In your opinion, how will the telecasting of sports events affect their gate receipts?"

A: "It will definitely help the gate because it develops new interest in sports. People who were never sport fans before are brought into the fold."

Q: "What has been your most memorable experience on television?"

A: "A commentary from aboard a U. S. destroyer that went out to escort the U. S. S. Connolly with its cargo of 6,000 war dead. We stayed on the air one-hour and thirty-minutes with the heaviest and most solemn subject ever."

NEXT ISSUE:

Bob Harris interviews Ben Grauer, ace NBC-Television emcee and sports announcer. Other colorful video personalities to follow.

STATION RATE - CARDS

STATION	CITY POP.	INSTALLED RECEIVERS	FACILITIES	60 MIN	30 MIN	15 MIN	5 MIN	1 MIN
1: WMAR-TV (Baltimore, Md.)	1,306,400	10,275	AIR	200	120	80	40	32
2: WBZ-TV (Boston, Mass.)	2,350,514	500	LIVE FILM	250 175	150 105	100 70	65 45	50 35
3: WBEN-TV (Buffalo, N. Y.)	905,600	100	AIR	220	132	88	55	30
4: WBKB (Chicago, Ill.)	4,644,640	19,740	LIVE FILM	500 —	375 200	200 130	— —	45 35
5: WGN-TV (Chicago, Ill.)	4,644,640	19,740	AIR LIVE FILM	150 400 250	90 240 150	60 160 100	37.50 100 62.50	— — —
6: WLVT (Cincinnati, O.)	885,400	2,100	AIR	A 250 B 187.50	200 150	150 112.50	50 37.50	25 18.75
7: WEWS (Cleveland, O.)	1,332,600	2,000	LIVE FILM	480 240	336 168	240 120	120 60	70 50
8: WWJ-TV (Detroit, Mich.)	2,702,400	8,000	AIR	350	210	140	70	35
9: KTLA (Los Angeles, Cal.)	3,916,875	37,000	LIVE FILM	400 300	280 225	175 150	100 100	50 50
10: WTMJ (Milwaukee, Wisc.)	883,000	2,000	AIR LIVE FILM	200 250 75	120 150 60	80 100 45	45 50 30	— 45 30
11: WATV (Newark, N. J.)	12,684,400	186,000	AIR	A 450 B 360	300 250	200 170	120 102	100 85
12: WABD (New York, N. Y.)	12,684,400	186,000	LIVE (For film see below)	A 800 B 650 C 500	480 390 300	320 260 200	160 130 100	120 97.50 75
13: WCBS-TV (New York, N. Y.)	12,684,400	186,000	AIR FILM	700 125	420 85	280 65	200 45	— 150
14: WNBT (New York, N. Y.)	12,684,400	186,000	AIR LIVE FILM	A 750 B 562.50 C 375 1000 250	450 337.50 225 600 200	300 225 150 400 150	175 131.25 87.50 200 100	175 131.25 87.50 — —
15: WPIX (New York, N. Y.)	12,684,400	186,000	AIR LIVE	A 800 B 480 A 1200 B 720	480 290 720 430	320 190 480 290	230 140 340 200	150 100 250 150
16: WCAU-TV (Philadelphia, Pa.)	3,372,700	35,000	LIVE FILM	A 200 B 150 A 100 B 75	120 90 60 45	80 60 40 30	60 45 30 22.50	— — 25 18.75
17: WFIL-TV (Philadelphia, Pa.)	3,372,700	35,000	LIVE FILM	300 150	180 90	120 60	60 40	40 30
18: WPTZ (Philadelphia, Pa.)	3,372,700	35,000	LIVE FILM	300 140	180 85	120 50	— —	— —
19: WTVR (Richmond, Va.)	193,042	60	AIR	175	97	70	63	30
20: KSD-TV (St. Louis, Mo.)	1,584,000	6,800	AIR	250	150	100	—	40
21: KSTP-TV (St. Paul, Minn.)	1,700,000	3,000	AIR LIVE FILM	200 250 75	120 150 60	80 100 45	50 50 30	45 — —
22: WRGB (Schenectady, N. Y.)	427,400	2,700	AIR	150	93.75	66	37.50	37.50
23: WMAL-TV (Washington, D. C.)	1,205,220	10,800	AIR	250	150	100	50	25
24: WTTG (Washington, D. C.)	1,205,220	10,800	AIR	A 250 B 200	150 120	100 80	50 40	25 20

Refer to Footnotes Opposite for Additional Information Regarding Each Station

Footnotes to Rate Cards Opposite . . .

- 1: WMAR-TV (Feb. 1, 1948). Rates include film facilities, but not live facilities.
- 2: WBZ-TV (May 1, 1948) Discounts: 25x per year, or less—no discount; 26x per year—7½%; 39x—10%; 52x—12½%; 104x—15%; 156x—17½%; 260x—30%. Rehearsal Charges: Live Studio, \$25.00 per ½ hr.; Film Studio—\$15.00 per ½ hr. Charges include transmitter time. N.B.C. Affiliate.
- 3: WBEN-TV (Mar. 1, 1948). Live rehearsal, \$15 per half hour. Film rehearsal, \$10 per half hour.
- 4: WBKB (June 1, 1947). Rates include camera rehearsal time in ratio of 2-to-1. Excess rehearsal time, \$25 per hour for 3rd and 4th hrs. and \$75 per hour over 4 hours. Rates are based on 13 to 26 week contracts. Frequency discount tables: (times per week—percentage discount of basic rate); (2-3%); (3-5%); (4-8%); (5-10%); (6 & 7-12½%).
- 5: WGN-TV (Mar. 17, 1948). Rates quoted are for Class A time 7 to 11 p.m. Mon. thru Fri., and 1 to 11 p.m. Sat. & Sun. Class B time is 5 to 7 p.m. weekdays and rates are ½ base charges. Class C time is all other hours at ½ base charges. Rehearsal time is \$30 for first hour and \$10 for ea. add. half-hour. Discounts on time charges are: (weeks—discount), (13—5%), (26—7½%), (52—10%).
- 6: WLWT (Feb. 1, 1948). Class A time is 6:30 to 11 p.m. weekdays and all day Sunday. Class B time is all other hours. Rates are for film or live productions. Rehearsal time determined by negotiation and is included in basic rates. There are three discount tables: (a) CONSECUTIVE WEEKS—October through April, 10% for 25 weeks or more; May through Sept. (weeks—discount), (1 to 4—25%), (5 to 10—30%), (11 to 16—35%), (17 to 22—40%); WEEKLY TIME—(minutes per week—discount), (30 to 44—5%), (45 to 74—7½%), (75 to 180—10% (over 3 hours—12½%)). ANNUAL: Rebate of 5% of largest weekly billing for a 52 consecutive week schedule.
- 7: WEWS (Dec. 15, 1947). Rates include rehearsal time in ratio of 2-to-1; \$50/hr. for 3rd and 4th hrs.; and \$75/hr. over 4 hrs. Frequency Discount: 2x—10%; 3x—15%; 4x—20%; 5 or more programs, 25%.
- 8: WWJ-TV (Mar. 1, 1948). Rates include air time and use of studio, film, or remote facilities. Rehearsal charges based on actual costs. Frequency Discount Table: (No. of times—discount); (13—5%), (26—10%), (52—12½%), (100—15%), (200—20%), (260—25%).
- 9: KTLA (Feb. 15, 1947). Live rehearsal charge is \$25/½ hr.; film rehearsal charge is \$15/½ hr. Discount same as (5) above up to 52 weeks.
- 10: WTMJ-TV (Apr. 1, 1948). Rehearsal times as follows: (air time—live reh.—film reh.), (1 hr.—5 hrs.—3 hrs.), (½ hr.—3 hrs.—2 hrs.), (¼ hr.—2 hrs.—1 hr.), (5 min.—1 hr.—½ hr.). Additional rehearsal time \$20/½ hr. Base charges cover weekdays 7 to 10 p.m. and Sat. and Sun., 12 to 10 p.m. Weekdays from 5 to 7 p.m. at ½ base charge. All other periods at ½ base charge. Air time discount 10% for 52 consecutive weeks based on lowest net weekly billing.
- 11: WATV (Mar. 1, 1948). Rehearsal time: Live—\$50 first hour, \$25 each additional hour film—\$25/hr. Discounts: 26 consec. weeks—5%, 52 consec. weeks—10%; No. of announcements, 100 to 250—5%, 251 to 500—10%, 501 or more—15%. Class A time is 7 to 11 p.m., class B time is 3 to 7 p.m.
- 12: WABD (Mar. 15, 1948). Film (only) rates are 20% less. Class A time is 7 to 11 p.m., class B, 6 to 7 p.m., class C, 12 to 6 p.m. Studio rehearsal charges are \$75 for first hour and \$37.50 for each succeeding half hour. Film rehearsal is 10% of daytime charge.
- 13: WCBS-TV (Apr. 1, 1948). Film rehearsal is \$100 per hour. Remote charge, \$800/hr. Note: \$150 in the one minute column includes air and film. Class A time is 6 to 11 p.m. weekdays, and 12 to 11 p.m. Sat., Sun. and holidays. Class B time is all other hours at 60% of class A rate.
- 14: WNBT (Apr. 1, 1948). Rehearsal times as follows: (air time—live reh.—film reh.), 1 hr.—5 hrs.—3 hrs.), (½ hr.—3 hrs.—2 hrs.), (¼ hr.—2 hrs.—1 hr.), (5 min.—2 hr.—½ hr.). Extra rehearsal: Live, \$100/½ hr.; Film, \$25/½ hr. Class A time is 7 to 11 weekdays and 1 to 11 Sat. and Sun. Class B time—5 to 7 p.m. weekdays. Class C—all other times. Discounts: (No. times/yr.—discount), (26—7½%), (30—10%), (52—12½%), (104—15%), (208—17½%), (over 208—20%).
- 15: WPIX (May 1, 1948). Class A time—6 p.m. to closing; (Mon.-Fri.) and 12 noon to closing, (Sat. & Sun.). Class B 12 noon to 6 p.m., Mon. to Fri. Discounts: see WPIX rate-card.
- 16: WCAU-TV (Mar. 1, 1948). Rates include rehearsal time in ratio of 2-to-1. Additional reh. time at rate of 1/3 hourly rate. Class A time is 6 to 11 p.m., class B time, all other hours.
- 17: WFIL-TV (Mar. 1, 1948). Rates include rehearsal time in ratio of 2-to-1. Additional rehearsal time, \$25 for 3rd and 4th hrs.; \$75/hr. beyond 4th hour. Rehearsal time for announcements in ¼ hr.
- 18: WPTZ (Aug. 1, 1947). Camera rehearsal charges are \$50/hr. 20 sec. spots, \$35.
- 19: WTVR (May 1, 1948). Additional rehearsal time: \$15.00 per ¼ hr.
- 20: KSD-TV (May 1, 1948). Rates include rehearsal time in ratio of 2-to-1. Additional rehearsal time, \$50 per hr. up to 5 hrs.—\$150 per hr. over five hours. Discounts: No. of times discount (13—5%, (26—10%), (52—15%), (100—20%), (200—25%).
- 21: KSTP-TV (Dec. 1, 1947). Studio rehearsal time is \$25/½ hr.; Class A time is 6 to 10 p.m. weekdays, 1 to 10 p.m. Sat. and Sun. Class B time is 5 to 6 p.m. weekdays, Class C time is all other hours; the rate is ½ base charge (except for periods less than 5 min.). Bonus discount for 52 weeks continuous telecasting. 10% of lowest net billing (for transmitted charges only) for any one week, multiplied by 52.
- 22: WRGB (April 1, 1948). Rates include air time and studio and film facilities. Rehearsal charge—\$25/½ hr. Discounts: (No. of times—discount), (26—7½%), (52—10%), (78—12½%), (104—15%), (208—17½%), (over 208—20%).
- 23: WMAL-TV (Jan. 1, 1948). Rates include air and film facilities. Discounts: Weekly (dollar volume—discount), (50 to 99—2½%), (100 to 149—5%), (150 to 199—7½%), (200 to 249—10%), (250 to 299—12½%), (300 or more—15%); Consecutive weeks: (26—5%), (39—7½%), (52—10%).
- 24: WTTG (Mar. 15, 1948). Facilities charges on request. Class A time is 6 to sign-off and Sunday; class B—sign-on to 6 p.m.

For Telemovie Production . . .

By Experienced Personnel
With Complete Professional
Studio Facilities

Consult WEST COAST SOUND STUDIOS

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NEW YORK 19, N. Y.

Circle 7-2062

Sightmaster "LIVING STAGE"



Television Receiver
with Special Roto-Table

Features Built-in
PICTURE CLARIFIER

and Giant 120 Sq. In. Picture
Plus FM RADIO

BIGGEST VALUE in quality television
today — Model 10-S-2 "Sightmaster"
LIVING STAGE, including specially de-
signed Roto-Table, dark walnut, retails
at \$495.00. Installation extra.

The Sightmaster Corp.

220 Fifth Ave. New York 1, N. Y.
MUrray Hill 9-0174

Receiver Production and Sales Climb to New Highs

WITH THREE NEW STATIONS on the air this month, and with such set sales stimulating attractions as the Louis-Walcott fight and the Republican and Democratic National Conventions on the TV slate for June and July, television receiver manufacture is reaching new highs to meet pressing demands.

For the month of March set production increased by 44% over February, with April production figures expected to surpass this mark by far. The figures break down as follows:

January, 1948	30,000
February, 1948	35,889
March, 1948	52,139

Percentage wise the manufacture upswing has been:

January, 1948—1½% over December;
February, 1948—19% over January;
March, 1948—44% over February.

The first quarter of 1948 shows 118,000 receivers against 178,571 for 12 months production during 1947.

"Present demand for television receivers in the New York metropolitan area far outstrips supply," stated Bert Cole, vice-president and general manager of Crosley Distributing Corporation. "Sales dollar volume in television in 1948 will exceed the most optimistic estimates made at the beginning of the year."

Double Installations

With more stations being interconnected with the existing networks, particularly NBC, programs will continue to improve and receiver sales are expected to reach New York City's pace where it is reported that dealers are selling receivers at rate of 5000 per month, not including bar and hotel installations.

Washington, D.C. is typical. Receiver sales in April doubled that of March, with 2200 installations reported. According to receiver figures as of May 1, there are now a total of 10,800 operating receivers in that city.

Although set movement lagged in Chicago, the coming on the air of WGN-TV on April 5 has more than doubled sales in that city, with a plea for patience being issued by installation men.

The only soft spot in the picture has been Cleveland, where set sales have

lagged badly, due to the lack of a multiple choice of stations and the fact that the station in that city has no outstanding sports attractions to offer its audience.

According to R. C. Cosgrove, former president of the Radio Manufacturers Association, television receiver sales may reach \$250,000,000 during 1948—providing too much essential material is not diverted to the defense program.

Tube Shortage Hurts Production

One of the most serious bottlenecks is the inability of the glass industry to keep up with the demand for blanks necessary in the manufacture of cathode-ray tubes.

According to Dr. Allen B. DuMont, president of the Allen B. DuMont Laboratories, Inc., one of the industry's important manufacturers of video receivers, 40%-50% more receivers could be sold than are being produced at present if sufficient cathode ray blanks were available. Corning Glass Co., one of the largest producers of the blanks, has expanded its production lines in an effort to catch up with orders. RCA has installed new equipment in its tube plant to triple its output.

Capehart Unveils Sets

The long awaited line of Capehart television receivers, ranging in price from \$295 to \$1,595, was unveiled for distributors May 4 with the promise sets will be delivered in quantities in the near future.

The new line includes four Capehart television-phonograph-radio combinations and a Farnsworth table model.

Star model was the Capehart 501P, in mahogany breakfront cabinet of 18th century English design, to retail at \$1,395 (including installation). This model features a 12" direct-view tube (75 sq. inches), automatic record changer, AM and FM radio.

In the ten-inch tube line, are Capehart's 503P at \$795 (AM-FM radio, record changer, television), and Farnsworth's

new table model V261 at \$395. The latter, not to be confused with Farnsworth's V260 introduced last year (\$375 and \$425), comes in mahogany cabinet of 18th century English style.

Distribution will be on a nation-wide basis, with new distributors named soon.

RCA, Westinghouse Show New Models

MANY NEW LINES OF TELEVISION receivers were introduced at the "Television Institute and Industry Trade Show" last month. Among them was RCA's projection television model, designed for clubs and public places, with a 15" x 20" screen. A tamper-proof panel with a secret lock, and slide-away mahogany-finished screen cover which disappears beneath the cabinet top when not in use are among the unique features. \$1250. Other RCA models shown were:

Model 648PTK, a big screen console (with pictures virtually newspaper size), featuring AM, FM, SW. \$1,195.

Model 730TV2, featuring AM-FM, phono., record storage, in attractive chest-on-chest construction. \$675.

*

ANOTHER NEW MODEL which attracted attention was Westinghouse's 181, housed in a Chinese Chippendale cabinet. Its concise, attractive cabinet won the attention of scores of women. The model which features a 10" tube, retails at \$485 (plus \$55 installation.)

"Bars, Clubs, Schools Offer Attractive Market for TV"

By EDWIN B. HINCK, Sales Manager
Industrial Television, Inc.

TAVERNS, clubs, hospitals and schools are logical prospects for multiple viewing video receivers. The prospective customer, however, should be sold public viewing receivers as a permanent part of his establishment and not as a novelty feature.

We must show a bar owner how an installation can be tailored to his needs. He must be given advice on the placement and number of viewing screens, pointing out how mistakes in location might draw his patrons from the bar, or create a traffic jam in the street outside. We must explain how proper screen placement can fill booths or tables ordinarily empty, or bring the transient customer farther into his place and keep him longer.

Industrial Television, Inc., has recently introduced equipment we call "Multivision".

(Continued on Page 44)



Admiral . . . now!

**television
radio AM-FM
phonograph**

all in one beautiful

**CREDENZA
CONSOLE**

at only \$ **499**⁹⁵
WALNUT

Now! Complete home entertainment from Admiral in one beautiful, compact console at an unbelievably low price. Enjoy the finest in record reproduction on the revolutionary new Admiral automatic radio-phonograph with Miracle tone arm. Thrill to your favorite AM or FM network radio programs . . . on Admiral's crystal clear, static-free "ratio-detector" FM. And to complete your home entertainment, there's *Magic Mirror* Television with automatic image lock-in to give the clearest picture of them all! 52 square inches of bright, clear picture on a 10" direct view tube! Hear it — see it, today! There's nothing like it!

ADMIRAL CORPORATION
New York Distributing Division

This 15" or 20" viewing unit is so designed that it can be added to an existing small receiver in the tavern, club or home and be placed in the most advantageous location so that the people in the back-room can now enjoy television as well as the patrons at the bar and the crowd can be spread out more evenly for better cash register results. It is an economical method of giving more and better television at a minimum cost.

The use of multiple unit equipment, centrally controlled, in hospitals has proven to have considerable therapeutic values to the patient. Larger units are placed in the wards and smaller ones in private rooms—all located to the best advantage for ease of viewing.

Television In The Schools

In placing one of our large-screen, direct view, remote control Teleceivers at the Nutley, N. J. High School, we said we believed television could be a valuable educational aid and that the time would come when television would take its place alongside the teacher and the textbook in schools throughout the country.

Television has already proven its value in curbing juvenile delinquency and in the promotion of intergroup understanding, and race and cultural relations.

It also is a challenge to television broadcasters to provide more and better daytime programs which would be available for viewing by both large assemblies and classroom groups in our schools. It only follows that where one receiver has been used there is a potential for multiple use and we look forward to installations not only in auditoriums, but also various classrooms utilizing multiple unit equipment.

TELEVISION ENCYCLOPEDIA, by Stanley Kempner; Fairchild Publications, N. Y. 415 pp., \$6.50.

Formerly a trade reporter, and one time member of the Television Press Club, Stanley Kempner has been engaged for the past two years in an extensive survey of the colorful growth of television and those who were active in its development, and has here presented a compact, well documented account of his findings.

The book, which is factual without being dry, gives pertinent facts and detailed information which includes a large television vocabulary of technical and non-technical terms, biographical sketches of past and present television pioneers, technicians and programmers.

Kempner's *Television Encyclopedia*, is the first such attempt to compile the many fascinating facts about the sure and steady growth of television. A good reference book for researchers, students, those active in the field and busy executives.

PETER STRAND

receiver distribution

(as of May 1, 1948)

(Cities without TV service shown in Italic)

AREA	— Distribution of Tele Receivers — Installed	Homes	Public Pls.	Dealer Stores
Baltimore	7,200	5,700	1,500	750
<i>Boston</i>	500	—	—	—
<i>Bridgeport</i>	200	100	100	—
<i>Buffalo</i>	100	—	—	—
Chicago	18,135	14,235	3,900	1,340
Cincinnati	2,100	—	—	—
Cleveland	2,000	—	—	—
Detroit	8,000	—	—	—
Los Angeles	22,100	20,500	1,500	—
Milwaukee	2,000	1,100	500	—
<i>New Haven</i>	2,500	2,000	500	—
New York (N. J.-Conn.)	186,000	174,000	12,000	—
Philadelphia	35,000	33,000	2,000	—
Richmond	60	—	—	1,090
<i>Salt Lake City</i>	150	100	50	—
Schenectady-Albany-Troy	2,735	1,945	790	—
St. Louis	6,200	4,850	1,350	—
St. Paul-Minneapolis	200	125	75	—
<i>Toledo</i>	300	150	150	—
Washington	10,800	7,300	1,100	—
	306,280			

receiver notes . . .

RCA TABLE MODEL TELEVISION receivers scheduled for heavy radio promotion during May and June over RCA Victor's "Music America Loves Best" (NBC, Sunday afternoons) . . . Admiral Corporation has brought out its new credenza model television receiver (with AM-FM radio and phono) at \$499.95 . . . Frederick D. Ogilby named Manager of Television Sales at Philco . . . Television receiver manufacturers are banding together for extensive industry-wide promotion of television receivers in conjunction with the national conventions in Philly starting next month . . . Approximately 150 receivers are to be installed in the Commercial Museum (adjoining Convention Hall) for audience of about 6000 viewers, largest mass audience to view television in a single area . . . DuMont and Crosley cracking down on price cutters . . . Dealers taking to heart the WPIX survey which disclosed that majority of receivers in New York

were owned by families with modest incomes . . . Glenn Earl, Inc., RCA Victor distributor in Salt Lake City, staged special meeting for dealers May 4th to introduce RCA Victor line . . . Dan Halpin, RCA Victor television receiver sales chief, and Jack Williams, ad manager of RCA's Home Instrument Department, were key speakers . . . Rider's *Television Manual, Vol. 1*, which covers video receivers of 25 manufacturers, ready for service men . . . Intra-Video Corp. of America installing AM-FM-TV master antenna systems in two N. Y. apartment buildings . . . RCA exhibition Hall, which played host to 1,100,000 persons since it opened, observed its first anniversary May 15 . . . LARGE SCREEN VIDEO NOTES: A 7 x 9 ft. projection receiver is being marketed by Colonial Television Corp. . . . U. S. Television now producing a 3 x 4 ft. projection receiver, with units capable of throwing pictures 9 x 12 ft. and 14 x 18 ft. in final development stage . . .

Bace

ORIGINATOR OF REMOTE CONTROL TELEVISION

Featuring Multi-Unit Viewing

136 Sq. in.—
WORLD'S MOST
BRILLIANT SCREEN

**30,000 SAW IT AND AGREE
"BACE SETS THE PACE"**

There is nothing like it. This new Bace Multi-unit television stole the show in the New Yorker. World famous electronic scientist expressed his admiration in these words, "It's the best thing I've seen". That was the opinion of everyone from television engineers who are interested in the technical reasons for the exceptional performance to their wives who are interested in the large, clear pictures and the amazingly simple three dial controls.

Bace Multi-unit is the perfected solution to the problem of how to use television in schools, hotels, bars, grills, clubs, institutions and factory or office installations.

Attention!
T.V. STATIONS
The Perfect Monitor

Bace TELEVISION CORPORATION

GREEN & LEUNING STS. SOUTH HACKENSACK, NEW JERSEY HA 3-4881

The "Television Antenna Case" — for the Record!

By IRWIN A. SHANE, *Publisher*
Televiser Monthly

THERE is hardly a single home appliance that you can think of—not an electric iron, waffle iron, toaster, roaster, phonograph, radio that you can't purchase without complete, unadulterated freedom from fear as to whether or not your landlord will approve the purchase. You know that when that shiny electric appliance arrives, all you'll need do is plug into the nearest electrical outlet and it will be yours to enjoy.

Not so with television, unfortunately.

The minute one thinks of buying a receiver (unless you own your home) a case of antenna jitters sets in, which is symptomatic of the antenna problem in television.

Basically the so-called antenna problem boils down to this:

1. A popular impression exists that it is absolutely essential to have an outdoor television antenna in order to enjoy the best reception . . . or any reception at all.

2. This premise then leads to a choice of possibilities: either you ask permission of your landlord to erect an antenna on his precious roof; or you go ahead and erect it without his prior knowledge.

To do the latter, however, would appear to be an encroachment on the rights of a landlord to restrict the use of his rooftop . . . or to bar you from using it entirely if he so chooses. This right cannot be questioned. The law is on the landlord's side. When you rented your apartment, you did not rent the roof (you are bluntly told).

The only alternative, it would then appear, would be to obtain the landlord's permission.

No Increase, No Antenna

But, is obtaining permission any positive assurance that after you buy a receiver, you won't become the victim of a landlord's extortionist racket? No, it's not. As a matter of fact, even should you get the landlord's permission *in writing*, the landlord, unfortunately, still has the legal right to remove the antenna, with or without pretext. He may even discriminate among his tenants in de-

termining whose antenna will remain up and whose must hit the dust. Most often the motive will be the so-called "voluntary" increase of 15%. No increase, no antenna. This seems to be the rule among New York rent wolves.

But even after agreeing to enrich the landlord by 15%, and, in addition, sending him a case of the finest Scotch whiskey, he may still hold out for more on one pretext or another. I quote from a letter from a victimized television set purchaser, one of many letters I received during the three months the criminal action against my landlord was being tried in the courts!

"Kindly accept my moral support, yes, even my financial support if you need it, in your battle with the vandals who wrecked your television roof dipole.

"I had a somewhat similar experience last October when I purchased an RCA Model 641-TV receiver for close to \$1,000. The landlord demanded in addition to the 15% increase which I had previously given him, a sum of \$100 for the privilege of having my antenna placed upon his roof "premises."

"My refusal to accede to this thievery cost me about \$50 for cartage service because the receiver had to be returned for lack of passable video results with an unsightly indoor dipole and reflector.

"My very best wishes for your successful prosecution of these wilful people who would set television progress, so long a-coming, back, in order to sate their greed." (Signed) *Philip M. Rosenblatt*

That brings me to my now celebrated case: "The People vs. Harry Kaye and Irwin Lourie," first heard in Uptown Magistrates Court on December 22, 1947, and after three months of hearings, postponements, arraignments, was finally tried on March 3, 1948, before the Court of Special Sessions, Manhattan County, N. Y. Before I elaborate on the verdict, here is what took place.

Last May, when there were approximately 20 antennas on the spacious roof where I live, I received verbal permission from the superintendent to install a roof antenna. As a result, I placed an

order for an RCA 10" table model.

After seven months of uninterrupted television—the door bell rang at 7:30 one morning and a registered letter was shoved into my hand. The letter stated that I had ten days to remove my antenna. My wife and I were shocked. Before leaving for Televiser's office, I asked my wife to make a quiet canvass of the building, door by door, to learn who owned television sets and which owners had received notices. The canvass showed that about 50% of the set-owners had *not* received notices. They were tenants who had signed leases granting a 15% increase.

Those who had not signed leases received the antenna removal warning.

I turned over my letter to Televiser's attorney. He immediately called the office of the building, and was told that "Mr. Shane might continue to have his antenna on the roof if he'd agree to sign a lease providing a 15% increase."

My attorney notified the agent that Televiser would bring suit if the landlord molested my antenna. He charged that the landlord's policy was discriminatory, favoring tenants who signed leases. In my attorney's opinion, this action was a violation of the Rent Control Act of 1947, which states that landlord and tenant may, if they wish, *voluntarily* agree to a 15% increase.

Duress, coercion, intimidation and compulsion—in our dictionary—did not add up to "voluntary."

Before we had time to draw up the necessary papers and go to court, things had begun to happen. On Wednesday, December 10th, our antenna was removed.

A Sightless Receiver

I discovered this unpleasant fact after returning from the Television Broadcasters Association Annual Conference, Wednesday, December 10, 1947. I turned on my receiver, intending to watch NBC's presentation of "The Importance of Being Earnest." But what I, and our expectant guests, saw were a lot of lines chasing each other across the screen. We could hear what was going on, but could not see. My set had gone blind! Temporarily, I sincerely hoped.

I made for the roof (four flights up) and saw, lying there in the season's first snow, the antenna, rather helpless and pathetic looking. Attached to it was the

tag marked 3H—our apartment number.

In taking up this fight I felt that more was involved than my simply being denied the use of my television receiver. The fight was against intimidation, against being hi-jacked because one owns a television receiver.

We brought charges of malicious mischief against the manager and superintendent of the building. The charges were sustained by Judge James Lanzetta on January 6th, and the defendants were paroled pending trial before the Court of Special Sessions, where they faced possible punishment of six months in jail and \$500 fine.

The Decision

After a lengthy trial on March 3, 1947 the Court of Special Sessions acquitted the defendants, with the presiding Justice Cooper making the following remarks:

"The Judges, after deliberation, have concluded that a prima facie case has not been established. *We are ruling solely on the facts presented before us in this particular case; we are not making any general pronouncement as to what the rights of tenants and landlords are in respect to the erection of antennas or the removal thereof.*

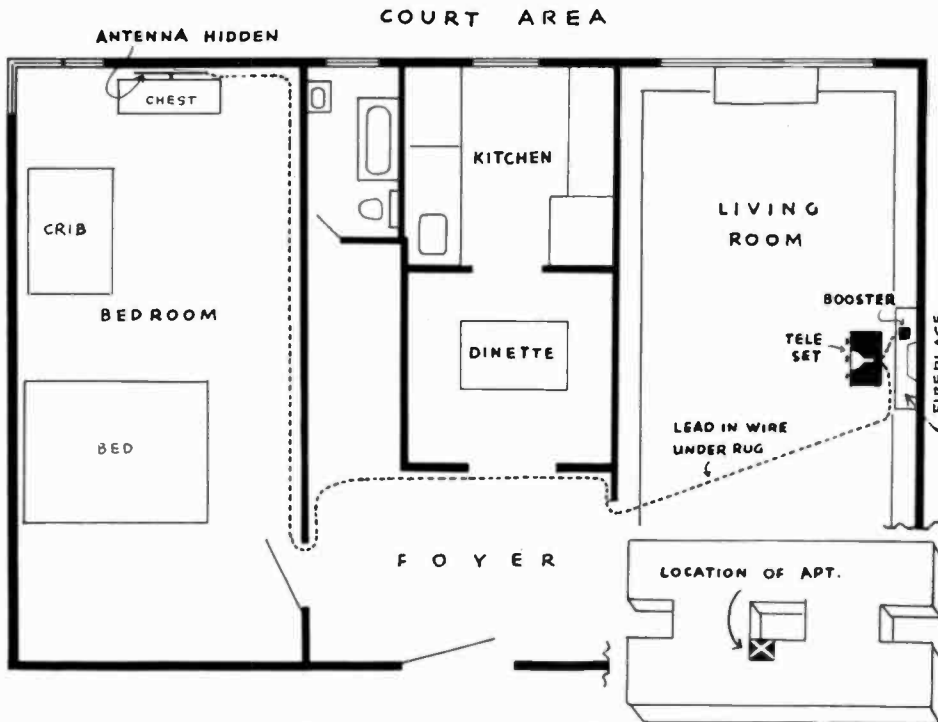
"But one of the essential elements is absent in this case. There is testimony dealing with a wilful or a malicious, criminal intent to do damage to the property involved.

"We find an absence of that criminal intent which the law requires in order to make out a prima facie case, and especially an absence of proof on destruction of property. It is more on that latter point than any other point that we are induced to acquit the defendants."

Sight Restored

After being without television for three months, and almost on the verge of selling our sightless receiver, we were contacted by Mr. Morton Sheraga of the Allen B. DuMont Labs., who offered us a possible solution to my problem. As a result, our television receiver is operating once more, despite the fact that we occupy an apartment which is entirely enclosed and therefore not considered satisfactory for indoor antennas.

Mr. Sheraga demonstrated by his ingenious installation that most apartments, no matter how badly situated, can now receive television without difficulty.



Drawing showing location of Antenna (in bedroom) in relation to Receiver (in living room).

How an Indoor Antenna Solved the "Television Antenna Case"

By MORTON SCHERAGA

Allen B. DuMont Labs., Inc., Passaic, N.J.

THE courtroom battle waged against a landlord who refused permission to erect an antenna on an apartment house roof is just one of the many circumstances surrounding the troubles of Irwin Shane's antenna installation. This story focuses attention on one of the more knotty problems in the television picture. Many receivers today operate with inferior performance because of the inability of the tenant to erect a suitable antenna. Who has not seen television ghosts, or ignition noise running through the picture, or FM interference dancing lazily in the background of many sets in and around New York or any other big city?

The problem of eliminating all these spurious effects is difficult enough in a congested area like New York with its tall structures and many apartment houses even when one is permitted to install an outdoor antenna. But when an irate landlord or an act of God removes this possibility, then one's headaches increase manifoldly. This difficulty faces many receiver owners and it is not surprising to note the ingenuity and cunning manifested in many homes by servicemen who have found that a wire under a rug makes

an ideal antenna if carefully located; or that a girder in the ceiling is a good reflector on an indoor antenna for tuning out a ghost.

Irwin Shane's apartment on the third floor of an apartment house on 190th Street and Fort Washington Ave. falls into the category of one of those locations where one would be better off forgetting television if the landlord forbids an outdoor antenna. The apartment is completely hemmed in on a court of a house which immediately impresses one with the number of girders standing up like a picket fence and refusing entry of any television signal. And yet, it seemed a bit ironical that the publisher of TELEVISER should be unable to enjoy television in his home. We attacked the problem with tongue in cheek and good intentions.

A preliminary survey with a simple dipole antenna attached to an ample length of cable indicated several interesting facts. First, the living room in which the receiver was located was the worst possible site for an indoor antenna. WNBT and WCBS—TV were very weak. WABD came in well, but this was true

only if the antenna was set at a 45-degree angle to the floor in the center of the room. Mrs. Shane objected to that and so we proceeded elsewhere. It was then found that the fire escape off the bedroom, some 75 winding-cable feet way, was fairly ideal for the reception of WNBT, WCBS, and WABD if the antenna was carefully oriented to pick up reflections off one of the walls of the court. In this position, it was facing away from all three stations! However, Mr. Shane, having recently lost a long drawn out test case, strongly urged we not poke the antenna anywhere outside the confines of the apartment walls. The fire escape location did suggest, though, that the bedroom was one of the best sites in the apartment for an all-indoor antenna.

It was in this room that three individual positions of the antenna could be found which would give good reception on the three respective stations. The thought, however, of hanging three separate antennas in the bedroom was slightly nightmarish, though it is not at all unusual to find this number used in some installations on rooftops. Mr. Shane, extremely anxious to have television, would have settled for these swords of Damocles hanging over the bed. Prudence, however, dictated that we try one more trick.

Enter on stage the signal booster! A little black box manufactured by Vision Electronics which takes weak signals, adds the necessary vitamins, and puts out strong ones. The signal booster changed the complexion of the picture entirely. Much greater contrast of picture was achieved and finally one position in the bedroom could be found which gave satisfactory results on all three stations. The antenna is now a simple dipole which is tacked harmlessly halfway up the wall between the two bedroom windows facing the court. Concealed partially behind a chest of drawers, only a few feet project out on each side. It thus makes an ideal clothes dryer in inclement weather. And so ends the case of the torn down antenna.

This story is actually typical of many occurring in the big cities. Though we attacked this installation with a little hesitancy, we would have been very surprised if good results could not be obtained. For we can point to the experience of one of the larger service organizations, Amie Associates of New York, which has made a specialty of installing indoor and outdoor antennas. According to Mr. Charles Monroe, service manager, Amie thus far

in its hundreds of installations around the city has been able to have 100% success in receiving every station in every home—no matter how unfavorable its location. It is true that a complex antenna array may be necessary, but if the owner is desirous of having good quality television, it can be done.

The day of master apartment house installations which feed all tenants' re-

ceivers is still to be fully realized. In the meantime, landlord or no, everyone should be able to enjoy television. It is also the writer's contention that a good majority of the receivers, particularly those in the suburbs and farther away from the stations, do not require outdoor antennas. Perfectly good results at lower installation costs can be achieved often with indoor antennas.

antennas and accessories . . .

A SIMPLIFIED ANTENNA SYSTEM for television which "will vastly increase the station coverage of thousands of home receivers", may be evolved as a result of the development of a new high-gain "circularly polarized" transmitting antenna, it was announced by Federal Telephone & Radio Corporation. Today's receiving antennas are capable of detecting only horizontal polarization, it was explained, and therefore are "blind" in certain directions. If circular polarization is used, these "blind" spots can be eliminated . . . E. I. DuPont has entered the picture enlarger field with a new type liquid-filled lens made of Lucite . . . Jerrold Electronics Corporation is offering a new type of booster that covers all 13 television channels, with a boost of 25 d. b. over the entire 6 mc band width. "Steady reception in areas where television presently cannot be seen" is claimed. Retail price, \$34.50 . . .

Celene Corporation of America announced that its Lumarith cellulose acetate, a transparent sheet material, is now going into filters being manufactured by Video Filter Co., Yonkers, N. Y. . . . Cole-Warner Corp., Dayton, Ohio, has brought out a long-range, high-gain TV antenna called "Telebeam", which can be adjusted to any channel and tuned accurately to any station. It was de-

veloped primarily to allow reception in "fringe" areas where the conventional antenna will not produce results", it is claimed

. . . Alphabet Products Corporation, formerly specializing in advertising display form manufacturing, is the latest to enter the plastics enlarger field . . . American Phenolic Corporation, Chicago, offers a folded dipole TV antenna Model 114-005 which is specially designed for areas with low signal strength. This new antenna, states the manufacturer, eliminates the need of individual antennas cut for each channel or band. It is said also to eliminate ghosts due to multipath signals.

CLASSIFIED ADS

\$5 for 50 Words; \$8.50 up to 100 Words

POSITION WANTED

POSITION WANTED: Ex-Air Force bombardier with excellent television background (optics, photography, 16mm movies). Desires position as television cameraman or production assistant. Now enrolled at Television Workshop in N. Y. C. Education includes 3 years' college. Will travel for position with opportunity for advancement. Box ES, **Televi- siver**, 11 W 42nd st., N. Y. C.

FOR SALE

Auricon Pro 16mm Single system sound camera, immediate delivery, write for literature. New Camart collapsible microphone boom; 12 foot extension, revolving microphone \$189.50. Record rehearsals on Soundmirror Tape Recorder \$229.50; ½ hour roll of tape \$2.50. Movie producers write for "Mart Message" #2. **CAMERA MART**, 70 W. 45th St., N. Y. C.

We can't spend much money on advertising because we specialize in low budget television film production. 16 & 35mm sound or silent filming . . . completely equipped for studio and location. Call **ARTHUR FLORMAN ASSOCIATES**, 70 W. 45th St., N. Y. 19. MU. 2-7490.

ATTENTION—Hams and mechanics; moving, and so will accept first remotely reasonable offer for one and half year old 12" \$1,000 floor model, all DuMont parts. Television set in need of adjustments. YONkers 5-0192.



GEO. SHUPERT, Former Eastern Representative, KTLA, Named Director of Commercial Operations of Paramount's Tele Div.

people . . .

NEW PERSONNEL

ABC-TV: LARRY ALGEO, former program chief at WRGB, Schenectady, appointed Eastern television program manager; CHARLES HOLDEN, RICHARD GOGGIN, RALPH WARREN, MARSHALL DISKIN and BABETTE HENRY as program staff members; BURKE CROTTY, director of special features; NAT FOWLER, film director; SALLY O'NEILL, program co-ordinator; JAMES McNAUGHTON, art director and STEVE DE BAUN, staff writer.

CBS-TV: SCOTTY MacGREGOR now shares emcee role with JINI O'CONNOR on "Scrapbook, Junior Editor". ELEANOR KILGALLEN, veteran talent scout and caster for network, agency and package shows, signed as Casting Director.

WABD: LEONARD HOLE, named General Manager of DuMont's key station, was formerly assistant director of television at CBS; HALSEY BARRETT, former television sales promotion manager, CBS, as manager of stations relations department; EDWARD M. HOPCRAFT, as film buyer for DuMont Network, who will assist in the sale and distribution of tele-transcriptions to television stations CHUCK TRANUM named chief announcer of WABD; CHARLES R. ABRY, as member of times sales staff account executive.

WGN-TV: SPENCER ALLEN, as head of WGN-TV news department, in charge of field newsreel camera crews and preparation, production of still picture shows. New producers are BARBARA CORNING and BRUNO VESOTO, formerly with WBKB, Chicago. JERRY KAUFHERR, named staff announcer; CHARLES GECKLER, appointed to Newsreel departments; CATHERINE HAWKINS, music and film library assistant; ERNEST LUKAS, film cutter for Newsreel department. Engineers: WILLIAM ROCKAR, cameraman; VALLAN REYNOLDS, JOHN NITZ, ROY ROBERTS, FRED GEYER, JOHN BOBERA, GERALD ROONEY, CHARLES ROTHERS and VINCENT POLL; ART AVERY; WOODY CRANE; ROBERT CURRIER; DALE FACKENTHAL; ROBERT GILL; PAUL KUBIK; FLOYD McNICHOLS; KARK MICHAELS; ROBERT SPLITHOFF; JAMES STARBUCK and H. P. HOUSTON. Cameramen: FELIX KUBIK, JR., GEORGE HOOKER; JACK JACOBSON; CARL MEYERS and CYLDE WHITE. Servicemen: TOM MULAY and JOSEPH ZENKUS. Record Turners: BETH SMITH and JANE HIBBARD. Also announced were WILLIAM B. ANDREWS, artist; JAMES HAYDEN, Newsreel assistant; H. THAINE LYMAN, studio engineer; and MYRON EARL, WGN engineer for 20 years, added to staff for remote telecasts. Added personnel to staff include CHARLES BRAUN; MARY CHIDESTER; JEAN EUWER; CHARLES HOUREVITCH; HILDRETH MUELLER; LEROY OLLIGER; ROBERT

QUINLAN; CHARLES RANALLO and HORACE RISSER.

WPIX: JACK BALCH; AUSTIN O. HUHN; SHERLING OLIVER and RICHARD ROSE as writer-directors. Film Department appointments include JOSEPH A. JOHNSTON, director of Newsreel Editing; THEODORE MARKOVIC, assistant manager of film department and ROBERT NOACK, film service supervisor. GUY LeBOW, first announcer to be signed.

WAAM: TED ESTABROOK, formerly studio director of WFIL-TV, has been appointed program director of the new Baltimore tele station.

WMAL-TV: FRED SHAWN as manager of television and broadcast operations with HARRY HOSKINSON, assistant; FRANK HARVEY, in charge of television technical operations; ARTHUR WELD, JR., television production director under Mr. Shawn; EARL HILBURN, assistant chief engineer.

WENR-TV (ABC, Chicago): GERALD VERNON assumes post as coordinator of television sales; BILL WILSON, JR., director of special events; HAROLD STOKES, program manager of TV-AM-FM.

WTMJ-TV: LARRY CLARK, named announcer for television broadcasts of all 77 home games to be played by Milwaukee Brewers of the American Association, sponsored by Ford Dealers of Milwaukee County and the Ford Motor Company.

WCAU: Added to the technical department are: FRANK CATANZARO, formerly with RCA Victor, as studio technician; BENJAMIN CHEW and MEYER POSNER as vacation relief technicians.

STAFF PROMOTIONS

CBS-TV: CHARLES POLACHEK and RALPH LEVY have been named full directors; NOAMI FINE, Manager of Sales Promotion Services.

ABC-TV: GENE F. RUSSELL, supervisor of art and production for the advertising and promotion department since 1944, will also assume duties as manager of television promotion.

PARAMOUNT TELEVISION: RICHARD HODGSON, technical assistant, has been advanced to Director of Technical Operations; CARL MAURER, from project engineer to supervisor of development engineering. WALTER SWENSON was named supervisor of studio operations; THEODORE GRENIER, as supervisor of remote operations. JOHN DICKINSON has been advanced to National Sales Representative for Television Station KTLA, Los Angeles, and Eastern Sales Representative of WBKB, Chicago. BURT BALABAN, formerly in charge of negotiations for films for TV use, now Manager of Film Department of the Television Division.

WENR-TV (ABC, Chicago): HAROLD STOKES was named program manager of television; FRED KILIAN, director of television programming; BILL WILSON, JR., director of special events for television operations; E. C. HORSTMAN, director of engineering for television; GERALD VERNON, coordinator of television sales. These men also serve in similar capacities in ABC's AM-FM.

NBC: ALBERT W. PROTZMAN, formerly NBC television technical director, now Television Technical Production Director.

WPIX: SCOTT DONAHUE, JR., and JACK PATTERSON, former members of the advertising department of The News, named assistants to B. O. SULLIVAN, Commercial Manager of WPIX.

WAYNE WIRTH, former Executive Director of Harvey Marlowe Television Associates, Inc., has joined firm of Van Diver & Carlyle, Inc., as head of their TV department.

WANDA MARVIN VAN BRUNT has joined Richard W. Hubbell and Associates.

CLASSIFIED ADS

\$5 for 50 Words; \$8.50 up to 100 Words.

POSITIONS WANTED

SCRIPT WRITER. Desire to make television my career; mainly writing. Seeking any position that will give me start. 20. 3 yrs. college. Associate editor, daily college newspaper. Actor, college dramatic society. Have written drama for television. Sample scripts on request. Opportunity the thing I want, salary secondary. Available June 1. Box S. J., Televiser, 11 W. 42nd St., N. Y. C.

CHIEF TV STATION CONSTRUCTION ENGINEERS (experienced building TV Station(s), to remain as chief of AM-FM-TV); TV Technical Instructors (TV teaching experience essential); Experienced Xmitter-studio (AM-FM-TV) Engineers; Cameramen, experienced producer-directors and Special events announcers. Also Announcers with licenses (experienced or trainees). DON'T DELAY—WRITE:—Radio Employment Bureau, Box 413, Philadelphia—TODAY!"

GIRL FRIDAY. Loose ends tied neatly, crises handled with care. Redhead, 27, with excellent radio, advertising background—wants "in". Scripts, production, publicity, Pittman. Has the imagination to handle a tough, creative job. Feel that by training and temperament would make a good right hand to a television executive. Box AW c/o Televiser, 11 West 42nd Street, New York 18, N. Y.

AVAILABLE IMMEDIATELY: Producers, directors, writers, video film men, time salesmen. All personnel trained at Television Workshop to fit your television needs. Our trained personnel now staff TV stations throughout the country. Full details sent upon request. No obligation entailed. Write TELEVISION WORKSHOP, 11 West 42nd St., N. Y. 18, N. Y.

Who Was Who at Televiser's 3rd "Television Institute"

Abbott Kimball Co. New York P. B. Garrett, Monica Riley, Miriam Traeger	Bronx Chamber of Commerce New York Walter Holmes	Film News New York Herbert Gotterman
Advertisers' Televising Service, Inc. NYC John Sheppard, Paul LaPorte, Edward Horton, William Burke	Buchanan & Company, Inc. New York Frank Denman, Farrell Gilmore	Film Equities Corp. New York Jay Williams, Irwin Shapiro
A. F. Films, Inc. New York Rosalind Kossoff	Leo Burnett Co. New York William McIlvain, Donough Prince	Fisher Radio New York Avery Fisher
Doug Allen Productions, Inc. New York Murray Thompson	Campbell Soup Company Camden, N. J. S. D. Gregory, Kenneth Young	Flory Films, Inc. New York John Flory
John R. Allen Associates New York John R. Allen	Canadian Broadcasting Corp. H. Walker Toronto, Canada	FM & Television New York Rilchard Lee II
Allen & Reynolds Omaha Jack Anderson	Cavendish Trading Corp. New York Vince Catalano	Richard A. Foley Adv. Agency Phila., Pa. James L. Tabor
Alley & Richards, Inc. Boston, Mass. Jeanne Armbuter	Harold Cabot Company Boston Jan Gilbert	Fort Industry Co. Detroit, Mich. Ralph Elvin
American Bible Society New York H. H. Regatz, William A. Yeoman	Cinema Service Corp. New York Joseph Seiden	Fotocast New York James Malley
American Broadcasting Corp. New York Larry Algeo, Tom DeHuff, Richard Goggin, Ernest L. Jahncke, Paul Mowrey, Burke Crotty	Cleervue Television Corp. Brooklyn Herman Marsen	Fuller, Smith & Ross. New York Lee Williams
American Tel. & Tel. Co. New York Howard Hunter, F. R. MacFarland, M. E. Streiby, S. R. Trotman	Columbia Broadcasting System New York John Tillman	Geyer, Newell & Ganger New York Donald S. Shaw
American Television Co. Baltimore, Md. Leon Hornstein, Dick Warren, Dr. Lee de Forest	Columbia Pictures Corp. New York Hal Hode	General Electric Co. Syracuse, N. Y. H. W. Granberry, R. L. Hanna, L. Naum, A. R. Wild, Jane Wilcox
Amy, Aceves & King, Inc. New York E. V. Amy	Columbia University New York Dorothy Hinz	General Film Productions, Inc. New York John S. Martin, Bea Sonkin
Animated Art Productions New York Al Stahl	Concourse Music Co. New York Sandy Howard	General Mills, Inc. Minneapolis Margaret Kemp
Armanac, Inc. New York A. Hourvitch	Consolidated Edison Co. New York Julius McPhaul	Grey Advertising Agency New York Harriett DeLille, Barbara Jones
Assoc. Merchandising Corp. New York H. Bertram	Contemporary Enterprises Phila., Pa. John Gruenberg II, Dick Strome	Geyer, Newell & Ganger New York Donald S. Shaw
Atherton & Currier, Inc. New York J. P. Atherton	CREI Washington, D. C. Al Preisman	Alfred N. Goldsmith New York
The Austin Co. New York Harold A. Anderson, L. E. Gooney, Alfred A. Rothmann	Dancer-Fitzgerald Co. New York Ronnie Racette	Goodman's, Inc. Jersey City N. L. Goodman, Nathan Goodman
Avery-Knodel, Inc. New York Lewis H. Avery, Arthur McCoy	DuMont Laboratories Passaic, N. J. Morton Sherega, Dr. Allen B. DuMont	George P. Hallenberg Co. New York W. E. Walbridge
Batten, Barton, Durstine & Osborne NYC Chester W. Kulesza	DuMont Television Network New York Halsey Barrett, James L. Caddigan, Don Giesy, Wade Thompson, Lawrence Phillips, John McNeil, John Hunt, Ernest Marx, Norman N. Markwell, Victor Olson, Rod Chipp	Hanley, Hicks & Montgomery New York Edward R. Carroll, Clara Haskell Verse
Clara Burke Pleasantville, N. Y.	Eastman Kodak Co. Rochester, N. Y. Kenneth Edwards, George Gordon, Richard Lankes, William H. Scott	Hannum Television Products New York Bob Hannum
Ann Barbinel Prods., Inc. New York Ann Barbinel	Eastern Television Studios Astoria, L. I. Robert Pollock	Hilltop Radio-Elec. Inst. Washington, D. C. Lorenzo R. Gresham
Bell Television, Inc. New York Harvey Bliss	Emerson Yorke Studios New York Emerson Yorke	C. E. Hooper, Inc. New York C. E. Hooper, Nailine Miller, Lorraine Ingram
V. S. Becker Advtg. Service New York Viola Becker	Electronics New York John Markus	Joseph Horne Co. Pittsburgh George H. Fezell
Biow Company Inc. New York Herbert Gruber, B. Saperstein	Empire Films, Inc. New York Joseph A. Handel	Houston Corp. New York George Lawler
Bluff City Broadcasting Memphis John R. Pepper	Empire Coil Co. New Rochelle, N. Y. Herbert Mayer	J. L. Hudson Co. Detroit Russell Chappell
Boston Ad Art Boston George Comeau, Robert Walker	Equity Film Exchanges, Inc. New York Myron Mills	Indiana University Bloomington, Ind. Ken Geiger
Bray Studios Inc. New York Elmer Pearson, E. M. Harrington, Glen Lambert	Erie Dispatch Erie, Pa. Paul Albracht	Industrial Television, Inc. Clifton, N. J. Edward Hinch
British Information Service New York Dorothy Danish	William Esty Co. New York Wendell Adams, Kendall Foster, Thomas D. Luckenbill	International Film Foundation New York R. E. Blackwell
W. Earl Bothwell, Inc. Pittsburgh G. Taylor Urquhart	Federal Tel. Lab. Nutley, N. J. N. H. Young	INS-INP-Television New York Robert H. Reid
Broadcast Music, Inc. New York James Cox, Linwood Pattee, Henry Katzman, Robert Sour, Ralph Wentworth, Carl Haverlin		Int'l Photo. of Motion Picture Industry NYC W. Lang
		Ralph H. Jones Co. New York Katheryn Hardig, John F. Saunders
		Junior Programs, Inc. Newark, N. J. Dorothy McFadden
		Kal, Ehrlich & Merrick Washington, D. C. Charles Alexander, Ralph Easton, M. M. Ehrlich, Alvin Q. Ehrlich, Forest R. Entwisle, Norman C. Kal, W. B. Mullett, S. Panitz, W. G. Roberts

& Industry Trade Show, April 19-21, Hotel New Yorker

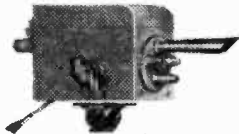
The Katz Agency..... New York	N. Y. State Dept. of Commerce..... New York	Sponsor Magazine..... New York
Edward Codel	Glen Allvine	Milton Kaye
Robert Keller, Inc. New York	N. Y. State Radio Bureau..... Albany, N. Y.	Springer Pictures..... New York
Robert Keller	Miles Heberer	Robert M. Campbell
Herbert Kerkow, Inc. New York	N. Y. Herald Tribune..... New York	Sterling Advertising Agency..... New York
Herbert Kerkow	Jos. Kaselow	Myron L. Broun
KMBC..... Kansas City, Mo.	N. Y. Times..... New York	Stewart-Jordon Co. Philadelphia
Arthur B. Church, Rod Cupp	R. W. Stewart	Marilyn Lazar
KOIL..... Omaha	Official Films, Inc. New York	Strawbridge Clothier..... Philadelphia
Forest Blair	Irving Leos	Joseph Gibson
The Kroger Co. Cincinnati	Paramount News..... New York	Superior Radio Service..... Cleveland
Helen C. Kennedy	E. P. Genock, E. W. Nagle	James V. Crescent
KWK..... St. Louis	Paramount Pictures..... New York	Swiss Newspapers..... New York
John W. Tinnea	Burt Balaban, John Dickenson	Arno Huth
Al Paul Lefton Co. New York	Amos Parrish Co. New York	Sylvania Electric Co. Emporium, Pa.
Theodore K. Broido	Maybelle F. Fall	Ross K. Gessford
Lesley College..... Waltham, Mass.	Pedlar & Ryan..... New York	Syracuse University..... Syracuse, N. Y.
Nina Wentworth	Mary Dunlavey, William Rose, Karl Schullinger	Kenneth Bartlett, Don Lyon
George P. Lewis..... New York	Edward Petry & Co. New York	J. D. Tarcher & Co. New York
Longines-Wittnauer Watch Co. New York	Jose di Donato	Robert Kelly, Len Tarcher
Alan R. Cartoun	Philco Corp. Phila., Pa.	Tele-Ad Productions, Inc. Springfield, Mass.
Phillips H. Lord, Inc. New York	J. T. Baral, E. D. Lucas, Jr.	F. Price Merrels
Vincent Hartnett	Powers School of Radio & Theatre..... Boston	Telecast Films, Inc. New York
McConkey Music Corp. New York	Haven M. Powers	Robert Wormhoudt
Warren Jacober	Principal Pictures..... New York	Telecomics..... New York
J. P. McKinney & Son..... New York	Sherman Krellberg	J. F. Howell, Steve Slesinger, Robert Sherry
Powell Ensign	Productions for Television, Inc. New York	Telemuse Productions..... New York
March of Time..... New York	Joseph Seiferth	Barry Lippmann
D. Y. Bradshaw, Enos Brondt, Jack Glenn, Robert Schofield, Arthur Tourtellot	Radio Council of A.N.A. New York	Television Accessories..... Los Angeles
Mannon Productions..... New York	Thos. H. Brown	Leo Lippe
N. Gray, F. B. Mannon	RCA Victor Division..... Camden, N. J.	Television Broadcasters Assn. New York
Marschalk & Pratt Co. New York	Walter Lawrence, Herbert Guenin, Lee Hunt, Nicholas Pensiero	Jack Poppele, Will Baltin
Edward J. Whitehead	Radio Craft Magazine..... New York	Television Digest..... Washington, D. C.
Meredith Pub. Co. New York	Alfred Stern	Albert Weinstein
Donald Withycomb	Radio Events-Video Events, Inc. New York	Television Encyclopedia, Inc. Brooklyn
Mesal Organization..... New York	Judy Dupuy	Stanley Kempner
Sally Perle	Paul A. Raymer Co. New York	Television Fashions on Parade..... New York
MGM Pictures, Inc. New York	Lynn Barnard, F. C. Brokaw, Paul Raymer	Jane Barton
Al Altman	Raytheon Mfg. Corp. Waltham, Mass.	Television Workshop..... New York
Emil Mogul Co. New York	William Gray	Peter Strand, Zina Provendie
Emil Mogul	Retailing Home Furnishings..... New York	Temple University..... Philadelphia
Motion Picture Daily..... New York	Martin P. Rosenblum	David Kaplan, J. J. Crawford
Manny Herbstman	Richman Productions..... New York	Theatre Guild..... New York
Mutual Broadcasting System..... New York	Howard Richman	Warren Caro, Renee Goldfeld
E. P. H. James, Norman Knight	Leslie Roush Productions..... New York	J. Walter Thompson Co. New York
National Association of Manufacturers. NYC	Leslie Roush, Jules K. Sindic	George Dreibert, Howard Reilly, Linnea Nelson, Anne C. Wright
G. W. Johnstone, Lawrence D. Marks	St. Joan of Arc School of Theatre. New York	Times Appliance Co., Inc. New York
National Broadcasting Co. New York	Ethel Reid	Henry M. Stephens
Lance C. Ballou, E. F. England, Norman Felton, John Gaunt, James P. Gillis, George Greaves, James V. McConnel, Mildred E. Schmidt	San Francisco Chronicle..... San Francisco	Todd Adv. New York
National Film Board of Canada..... New York	R. A. Isberg, Charles Thieriot	Marjorie D. Sloan
Janet Scellen	Sanft Television Features..... New York	Transfilm, Inc. New York
National Film Society..... Ottawa, Canada	Sidney Sanft	20th Century-Fox..... New York
Gordon Adamson	School of Radio Technique..... New York	Irving Kahn, Peter Levathes
National Screen Service..... New York	John F. Gilbert	United Press..... New York
Sam Gershwin, Harry Semels, Melvin Gold	Screen Directors' Guild..... New York	Phil Newsom
National Service Sales Corp. New York	Dana Noyes, Erwin Scharf, Walter Stern	United Productions of America..... Hollywood
Jack M. Brown, Charles E. Rivolta	Smith, Taylor & Jenkins..... Pittsburgh, Pa.	Jane Strudwick
Nelson Prod. New York	T. J. MacWilliams, Ken Taylor	U. S. Rubber Co. New York
Ray Nelson	Soc. Motion Picture Engineers..... New York	Charles Durban
Nemeth Studios..... New York	Thomas F. LoGindree	U. S. Government..... Red Bank, N. J.
Ted Nemeth	SOS Cinema Supply Corp. New York	Anthony Budenkaye
Newell-Emmett Co. New York	William H. Moenter	U. S. Television..... New York
John Foley, George Foley, Douglass Stapleton	Southern Ed. Film Prod. Svce. Athens, Ga.	William Higgins, F. M. Hoge, Jules Landoner, Herb Schiller
	Felix Lazarus	Van Strum & Towne..... New York
	Special Purpose Films..... New York	Edward B. Gordon, Virginia Gordon
	Hampton Howard	Ve Lor's..... New York
		S. V. Davis

(Continued on Next Page)

WAAM Baltimore
 Samuel Carliner, Ted Estabrook
 WABY Albany
 Russell B. Wilde
 Walker & Downing New York
 Victor Seydel
 WATV Newark, N. J.
 * James McNaughton, Paul Belanger, Don
 Kerr, James Sondheim, Lou Hanighen
 WBAP-TV Forth Worth
 Amon G. Carter
 WBKB Chicago
 Dick Locke
 WBNS Columbus, Ohio
 Richard A. Borel, Lester Nafzger
 WBZ-TV Boston
 Norah Adamson
 WCAU Philadelphia
 Don McKay
 WDIA Memphis
 John R. Pepper
 Wm. Weintraub & Co. New York
 Elsa Dodd, Wm. H. Weintraub
 West Coast Sound Studios. New York
 A. W. Manchee, Henry Martin
 WFIL-TV Philadelphia
 Ken Stowman
 WGAR Cleveland
 George Carl, E. M. Krause, Mack
 Wayne
 WGBA Columbus, Ga.
 A. E. Mickel
 Whipp & Conlon Englewood, N. J.
 William J. Conlon
 WMAL Washington, D. C.
 Burke Crotty

WMAR Baltimore, Md.
 Gustavus Ober
 Wolfe-Jindling Dow Co. Detroit
 James A. Christensen
 World Video, Inc. New York
 Gordon Richard
 WOW Omaha, Neb.
 Russ Baker, Glenn Flynn
 WOR New York
 Eugene S. Thomas, Theodore Streiber,
 J. R. Poppele
 WPIX New York
 Robert Coe, Harvey Marlowe, Rudy
 Bretz, Alice Cook, Howard Thomas,
 James Pollak, B. O. Sullivan, Carl
 Warren, Ed Woodruff, Frank Young,
 Edward Stasheff
 WPTZ Philadelphia, Pa.
 James D. McLean
 WRGB Schenectady, N. Y.
 Albert Zink, G. Emerson Markham
 WSB Atlanta, Ga.
 Leonard J. Reinsch
 WSYR Syracuse, N. Y.
 L. B. Lindquist
 WTIC Hartford, Conn.
 Paul Morency, Leonard Patricelli
 WTUN Toledo, Ohio
 Edward Lamb
 WWJ-TV Detroit
 Thomas L. Riley, Willard Walbridge
 Yale University New York
 Broaddus Johnson, Jr.
 Robert Young's New York
 H. De Schultheiss

PRESS
 Advertising Age New York City
 Associated Press New York City
 Box Office New York City
 Broadcasting New York City
 Chain Store Age New York City
 Christian Science Monitor. New York City
 Editor & Publisher New York City
 Fairchild Publications New York City
 Film Daily New York City
 Film News New York City
 Glamour New York City
 Hollywood Reporter New York City
 Journal of Commerce New York City
 King Features Syndicate New York City
 Motion Picture Daily New York City
 Motion Picture Herald New York City
 New Republic New York City
 New York Herald Tribune. New York City
 New York Sun New York City
 New York Times New York City
 New York World Telegram. New York City
 Printers' Ink New York City
 Radio Daily New York City
 Retailing Home Furnishings. New York City
 Sales Management New York City
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 Television World New York City
 Tide New York City
 Variety New York City



THE INDUSTRY
 ASKED
 FOR IT !!

A Complete TV Production Training Center

CHECK THESE:

- FACILITIES:
- EQUIPMENT:
- PERSONNEL:
- LOCATION:
- TRAINING:
 AVAILABLE
 NOW

40 by 60 ft. studio lab and scenery construction shop—large control and observation rooms—dressing rooms—newly completed, attractive and well ventilated classrooms—library—film screening room—etc. Exclusive television rights to stage and auditorium of Lyceum Theatre.

Complete Dumont dual image orthicon camera chain and monitor controls—Dumont 16 mm TV film projector—Western Electric 25B sound mixing console—mike booms—lighting units—specially built mobile unit—monitor receivers—etc.

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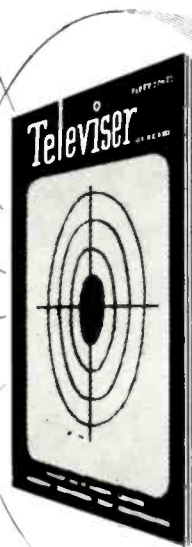
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