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JOURNAL OF TELEVISION

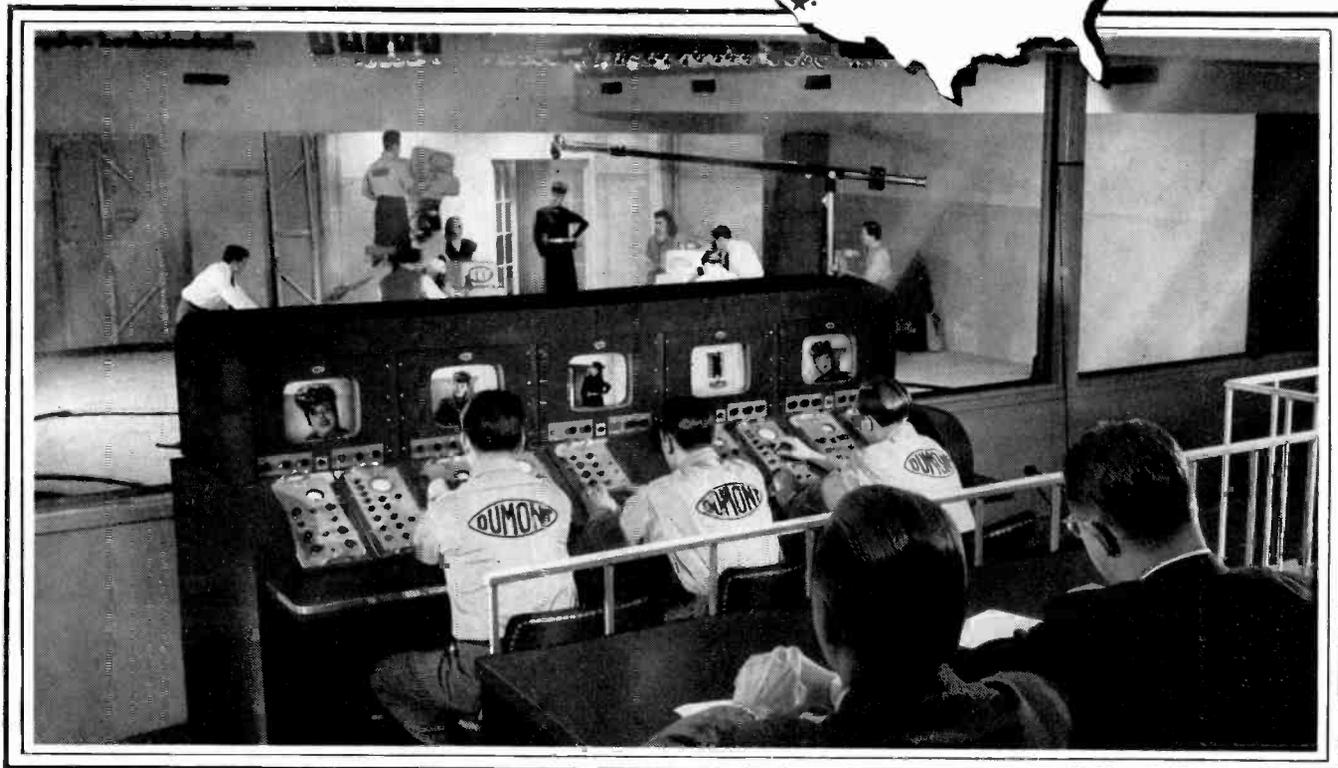


FRANKLING BROS., BARNUM & BAILEY CIRCUS ON VIDEO VIA WABD AND "BUD" GAMBLE

- **WITHDRAWALS & APPLICANTS** AN EXCLUSIVE SURVEY—PAGE 15
- **STORY OF DUMONT'S NEW \$500,000 STUDIOS**—PAGE 19
- **TELEVISION FOR THE AVERAGE STORE**—PAGE 33

IT'S D U M O N T E Q U I P M E N T -

4 Out of 10



★ . . . once again in the newest, the largest, the first postwar television installation — Du Mont's John Wanamaker Studios



★ Station W6XYZ, Los Angeles



★ Station WBKB, Chicago



★ Station W3XWT, Washington, D.C.

When you consider television, you must think of Du Mont . . . for 4 of America's 10 operating television stations were designed and built by Allen B. Du Mont Laboratories, Inc. For no other company has pioneered the whole pattern of commercial station operation for the average station owner to follow. No other company offers the full backlog of its experience to prospective station owners.

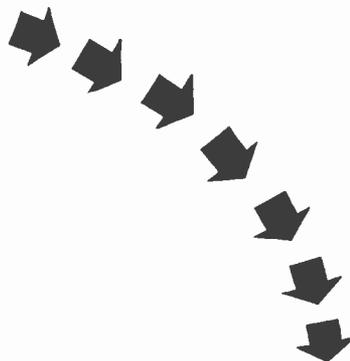
See Du Mont equipment in action in the world's outstanding television installation, Du Mont's John Wanamaker Studios, in New York. Profit by Du Mont's experience in planning your television station. Write for our brass-tack booklet, "The Economics of Du Mont Television." We shall be very happy to mail it to you . . . please write on your firm's letterhead.

Copyright 1946. Allen B. Du Mont Laboratories, Inc.



ALLEN B. DU MONT LABORATORIES, INC., GENERAL OFFICES AND PLANT, 2 MAIN AVENUE, PASSAIC, N. J.
TELEVISION STUDIOS AND STATION WABD, 515 MADISON AVENUE, NEW YORK 22, NEW YORK

WASHINGTON



television highway

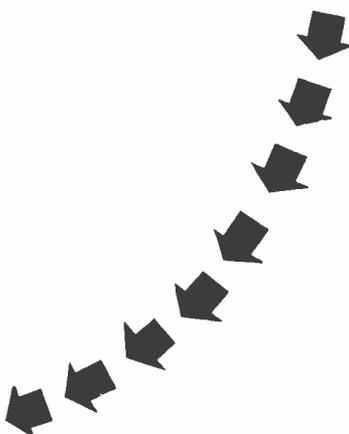
Television history was made when the recent Lincoln's Birthday ceremony was televised from the nation's capital to the people of Greater New York.

The impressive event inaugurated experimental use of the Bell System's recently completed broad band coaxial highway between New York City and Washington, D. C.

This new 225-mile span represents a pioneer step toward Bell System communications networks that some day will add sight to the sound of nation-wide broadcasts.



BELL TELEPHONE SYSTEM



NEW YORK



THE PUBLIC SPEAKS...

Color television has now been shown to groups of non-set owners and owners of black-and-white sets. These groups speak for *the audience television must create for itself*. Impartial observers well-known in the fields of research and psychology attended the survey sessions. One was C. E. Hooper, who said: "I feel that Columbia leaned over backwards in being fair." Here's what the public says:

...GREATLY PREFERS COLOR, AND HERE'S THE EVIDENCE:

Both groups were given a check-list of 22 words to be applied either to color or black-and-white television. The words picked give the predominant reactions to each:

	NON-SET OWNERS	SET OWNERS		NON-SET OWNERS	SET OWNERS
For color	"Beautiful"	"Beautiful"	For black-and-white	"Acceptable"	"Acceptable"
	"Brilliant"	"Brilliant"		"Passable"	"Passable"
	"Exciting"	"Exciting"		"Drab"	"Tame"
	"Clear"	"Magnificent"		"Dull"	"Drab"
	"Magnificent"	"Easy to see"		"Tame"	"Dull"

- Only 1 out of 12 non-set owners (and only 1 out of 8 set owners) agreed with the statement, "I am completely satisfied with the television now being broadcast. Black-and-white is good enough for me."
- Only 1 out of 4 non-set owners and the same percentage of set owners agreed with the statement, "I would rather have a 16x22 inch picture in black-and-white than an 8x10 inch picture in color."

overwhelmingly picks color television

- Only 1 out of 8 non-set owners (and 1 out of 7 set owners) agreed with the statement, "It would be better to spend money to improve the quality of programs in black-and-white than to spend it to develop color television."
- Only 1 out of 4 non-set owners (and 1 out of 12 set owners) agreed with the statement, "I would be completely satisfied with the quality of black-and-white television if I could get a larger picture."

...WOULD PAY MUCH MORE FOR COLOR, AND HERE'S THE EVIDENCE:

The question asked: "...if you were buying a new set, what is the most you would pay for one with a black-and-white picture 8x10 inches... or a color picture the same size...?"

The median answer of non-set owners was 49% more for color. The answer of set

owners was 34% more for color.

The same question was asked in connection with a 16x22 inch picture.

The median answer of non-set owners was 40% more for color. The median for set owners was 28% more for color.

...WOULD WAIT FOR COLOR, AND HERE'S THE EVIDENCE:

Those who did not already own television sets were asked: "What is the longest time you would wait for color after black-and-

white sets are on the market?" 7 out of 10 gave replies ranging from one year to "indefinitely."

LET US SEND YOU A COPY OF THE STUDY. Its findings are of vital interest to everyone in any way responsible for planning his organization's investment in television. Address, Columbia Broadcasting System, Dept. T, 485 Madison Ave., N.Y. 22, N.Y.

COLUMBIA BROADCASTING SYSTEM





RCA's new television camera has a super-sensitive "eye" that sees even in the dimmest light—indoors or outdoors.

A television camera "with the eyes of a cat"

As a result of RCA research, television broadcasts will no longer be confined to brilliantly illuminated special studios—nor will outdoor events fade as the afternoon sun goes down.

For RCA Laboratories has perfected a new television camera tube, known as Image Orthicon. This tube, a hundred times more sensitive than other electronic "eyes," can pick up scenes lit by candlelight, or by the light of a single match!

This super-sensitive camera opens new fields for television. Operas, plays, ballets will be televised from their original performances in the darkened theater. Out-

door events will remain sharp and clear on your television set—until the very end! Television now can go places it could never go before.

From such research come the latest advances in radio, television, recording—all branches of electronics. RCA Laboratories is your assurance that when you buy any RCA product you become the owner of one of the finest instruments of its kind that science has achieved.

Radio Corporation of America, RCA Building, Radio City, New York 20. Listen to *The RCA Show*, Sundays, 4:30 P. M., Eastern Time, over NBC.



RCA Victor television receivers with clear, bright screens will reproduce every detail picked up by the RCA super-sensitive television camera. Lots of treats are in store for you. Even today, hundreds of people around New York enjoy regular weekly boxing bouts and other events over NBC's television station WNBT.



RADIO CORPORATION of AMERICA

May-June, 1946

The next few months will doubtlessly be fateful ones for television. During that time, television's immediate future probably will be decided, including the question of color, the manufacture and distribution of receivers, the issue of lower vs. higher frequencies, the construction of new television stations, and other questions now facing this infant, rudderless industry. All friends of television are watching and sincerely hoping that reasonable order will soon replace the illogical chaos that now characterizes television.

IRWIN A. SHANE

Publisher

JUDY DUPUY

Editor

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and Circulation Director*

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Entered as second class matter, Oct. 13, 1944. Reentered as second class matter October 12, 1945, 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 bi-monthly by Television Publications, 11 West Forty-Second Street, New York 18, N. Y. Entire Contents Copyrighted, 1946. No Part May Be Reproduced Without Permission.



Televiser



JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

Published by TELEVISION PUBLICATIONS, 11 W. 42nd St., New York City

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LETTERS TO THE TELEVISER

Don't Pull Punches . . .

SIRS:

Your recent issue of *THE TELEVISER* looks good. Go stronger on television reviews. They're very important—don't pull any punches.

Make your editorial page strong and fearless. This new young industry—destined to be a great force in the world—needs leadership. A good editor and publisher must give it. Go to it!

EDGAR KOBAK, *President
Mutual Broadcast System
New York City*

Training of Writers . . .

SIRS:

Just read my first copy of *THE TELEVISER*. It has helped clear some of the fog around the future of television for me.

I am a free-lance radio writer and have a strong urge to learn the technique of writing for television. If the television studios and societies are going to ignore the need for this training, television is going to wait fifteen years the way radio did for its Corwins, Obolers and Welleses.

Educational and cultural television will advance only as quickly as writers are trained and developed for that medium.

PAULINE SHARPE
Brooklyn, N.Y.

Tele Clearing House . . .

SIRS:

You made an especially interesting point in your editorial in the recent *TELEVISER* when you spoke of the need for a clearing house for television information.

Several ideas for such a reference service occurred to me, but I didn't know what to do about presenting them until you mentioned TBA and ATS.

REGINA MARRUS
New York City

SIRS:

Thank you so much for your prompt and generous response to our request for complimentary subscriptions to *THE TELEVISER*. We are very happy to know that you are contributing *THE TELEVISER* to our Yorkville Branch Library.

Such wholehearted support of our efforts to establish a television reference library is indeed encouraging.

FRANCIS R. ST. JOHN, *Chief of
Circulation Dept.
New York Public Library
New York City*

A GI Speaks . . .

SIRS:

While working as a radio producer at Radio Luxembourg during the war, I often

thought about my post-war career. I made up my mind to go into television.

Realizing that I had to learn a lot about this new field, after having been in the army for three years, I looked around for a suitable course immediately after my return to civilian life. I'm mighty glad that I found *TELEVISER*'s classes. Your instructors make their sessions fascinating and very much alive. I am sure that after having taken these evening courses, I'll be better equipped for a career in television. I'm recommending the courses to other veterans who are interested in this field.

H. H. KOLMAR
New York City

Thank You . . .

SIRS:

Thank you very much for sending me *THE TELEVISER*. I have looked it over and found it very interesting. I wish you every success.

FRANK E. MULLEN
*General Manager
National Broadcast. Co.
New York City*

Editorial Advisory Board . . .

SIRS:

I note there are no advertising agency people on your Editorial Advisory Board. It would seem that you should include the important agency slant on television in your editorial approach.

WILLIAM H. VILAS
*Director of Motion Pictures
J. M. Mathes, Inc.
New York, New York*

Echoes . . .

SIRS:

I cannot refrain from dropping you a line to compliment you on the splendid meeting sponsored by the Advertising Club and *TELEVISER* Magazine which was so enlightening on the subject of television. The meeting was well conceived and very well executed. I was particularly impressed with the performance of Richard Hubbell, both in the handling of the morning session as chairman and for his very fine presentation in the afternoon.

RALPH L. GOLDSMITH,
*Vice Pres. & Gen. Mgr.
Lansburgh & Bro.
Washington, D. C.*

TELEVISION "QUOTABLES"

"It's up to the Commission to get out television permits so stations can be built. The public will buy television receivers as fast as they are built—if there is some prospect of immediate service."

CHARLES R. DENNY
*Acting FCC Chairman
Washington, D. C.*

"TELEVISION is soon becoming an art unto itself, an art which is being created out of the hard work and sweat of the young, talented, enthusiastic people on the production staffs of today's television stations, and in the advertising agencies who are beginning to take television seriously.

"They are the pioneers of a new art. For everyone who wishes to drop out there are literally hundreds who'd give their eye teeth to take their places. A job today in television is probably more coveted than a job in any other field . . . despite

the relatively small pay. Perhaps that is why the cynics who write articles for the popular magazines find a field day in television."

IRWIN A. SHANE

Speaking before the Western Arts Association, St. Louis, Mo.

"TELEVISION will materially help bind together the peoples of the world into a single family because electromagnetic waves know no national boundary-lines.

"It will, no doubt, further contribute greatly to our knowledge of the ways of life in other countries, which is an important factor in bringing together good-neighborliness among nations."

DR. QUO TAI-CHI, *President
United Nations Security Council, Speaking at
WABD-DuMont Opening*



Phonograph-radio in period style, one of many from the Farnsworth line.

YOU'LL ATTEND THE SHOW AT HOME—BY TELEVISION



Action photographs of Freddie Trinkle and Virginia Litz, stars of "Hats off to Ice," at Rockefeller Center Theater, New York.

You'll turn a favorite easy chair toward your own Capehart or Farnsworth television receiver—you'll flick the switch—and watch as well as hear your choice of the evening's shows, sports or entertainments—while they are taking place miles away.

New television receivers by Farnsworth and Capehart are not far off. Whether your choice is the direct view or the screen projector type, you will have in your living room the results of 19 years of electronic research at Farnsworth.

Meanwhile the latest marvels of radio and music reproduction are here . . . in Farnsworth factories where new phonograph-radios and radios are being manufactured for you.

Each new model provides brilliant performance—many with FM radio. Cabinets are of flawless woods or exciting new materials. Even the justly famous Capehart and Farnsworth

worth record-changers have been further perfected to assure you quiet, dependable performance. Superb new Capehart or more modestly priced Farnsworth—each is built to bring you the finest quality and the greatest value for your pleasure and enjoyment. Farnsworth Television & Radio Corporation, Fort Wayne 1, Indiana.

**THE
CAPEHART**

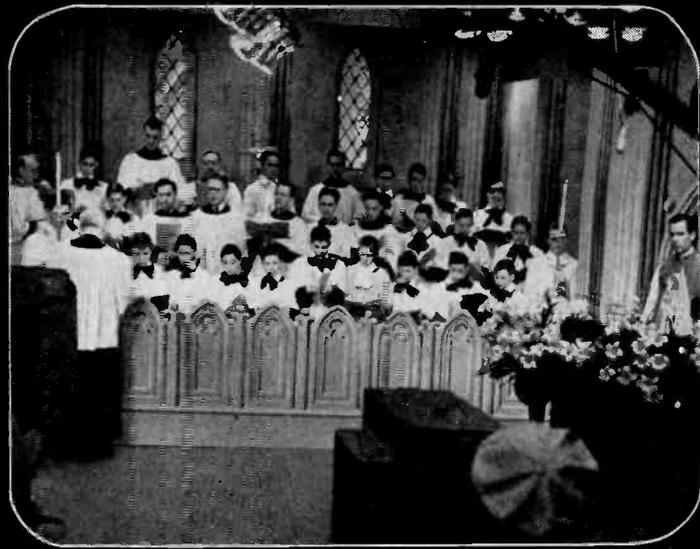
TELEVISION • RADIO • PHONOGRAPH-RADIO

**THE
FARNSWORTH**

FARNSWORTH TELEVISION & RADIO CORPORATION



* **ABE LINCOLN IN ILLINOIS**
 "Televison's Greatest Play to Date..." VARIETY



* **EASTER SERVICE**—"... A Half-Hour Holy Week Session Which Took Every Beholder Right to Church..." BILLBOARD

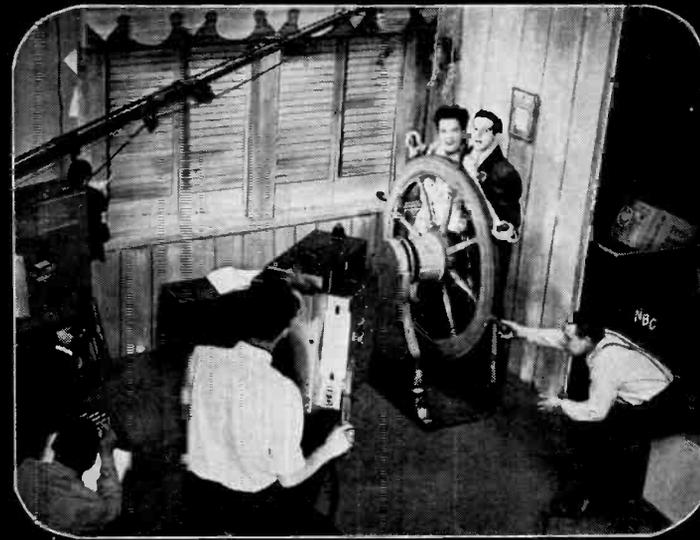


* **THE FIRST YEAR**—"... By Far the Best Television Entertainment I Have Ever Seen..." JOHN GOLDEN

What makes
 a Television
 DIRECTOR?



* **YOU CAN'T TAKE IT WITH YOU**—"... Another Sock Video Version of a Famous Stage Play..." VARIETY



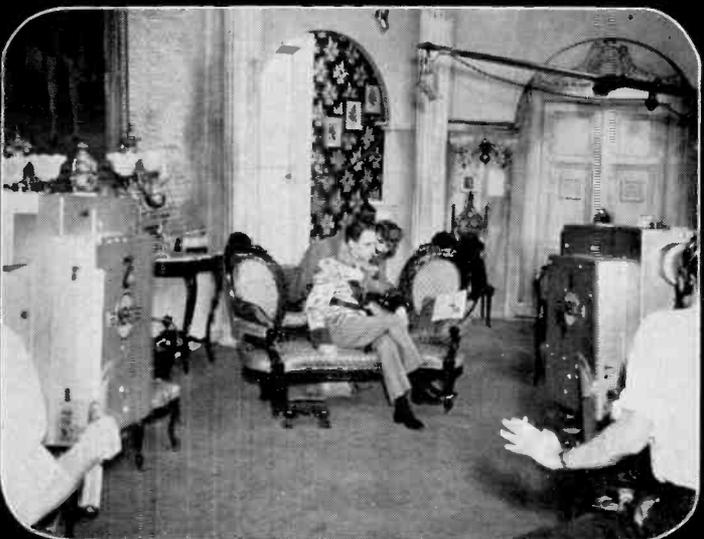
* **CHILDREN OF OLD MAN RIVER**—"... One of the Best Television Shows of More Than 30-minute Duration Yet Presented..." VARIETY



* **FRONT PAGE**—.. Undoubtedly One of the Best-Produced Plays Yet Televised. . . Drew Hefty Belly Laughs . . ." **VARIETY**



* **ANOTHER LANGUAGE**—.. An Auspicious Beginning to NBC's Fall Dramatic Season . . . A Smash Hit . . ." **BILLBOARD**



* **ANGEL STREET**—.. Video Version . . . As Sock as Footlight Presentation . . ." **VARIETY**

A TELEVISION DIRECTOR is *made* by the hit shows he creates. For obvious reasons* NBC television directors are credited with being tops in television.

Essentially men of vision and imagination, they got into television in its formative years. Born showmen, raised in show business, they bring to bear in NBC television productions the full weight of years of individual successful experience in the theatre, films, the sports world, and in radio.

That previous experience—adapted through actual daily application to the stricter requirements of the television medium—is reflected in the consistent excellence of all NBC television productions.

What makes WNBT the best media buy in Television today?

At WNBT the experience, imagination and stagecraft of show-wise NBC television directors (*and* writers, camera crews, technicians and engineers) are backed by the finest television facilities in the business.

Whatever your television requirements—whether you produce your own shows with NBC experts . . . whether your ideas are developed and produced by NBC . . . or whether you sponsor programs built and telecast by NBC—WNBT offers short cuts and economies made possible by expert planning and the longest, continuous practical experience in television.

NBC TELEVISION

WNBT NEW YORK

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

FOOTNOTES to the NEWS . . .

ARTICLES OF INTEREST

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Dropping Black-and-White?

NEW YORK: Look for CBS to announce its dropping of black-and-white television.

There are two camps at Columbia Broadcasting System headquarters—one for continued WCBW black-and-white operation; the other, backing its own horse, all out for color.

Louis-Conn Fight on Tele

NEW YORK: NBC obtained exclusive television rights for the Louis-Conn fight scheduled for June 18 at the Yankee Stadium, for telecasting over WNBT-NBC and WPTZ-Philco, Philadelphia. (Sponsor: *Gillette Safety Razor*).

In addition, NBC and Gillette have exclusive rights to all Madison Square Garden and outdoor sports promoted by Mike Jacobs and the 20th Century Sporting Club, handlers of the Louis-Conn championship heavyweight boxing match.

No permission has yet been given to Paramount to pick-up and show the fight by theater television.

Sponsors!!!

NEW YORK: Television's first big money sponsor has been signed by WNBT-NBC. Standard Brands (J. Walter Thompson ad agency) has taken a weekly *Variety Hour* (began May 9th, 8 to 9 p.m.) at a reported talent and production cost of \$4,000 per show (not including WNBT's time and facilities charges). Contract runs until January 1, 1947.

The Motors Come to Tele

NEW YORK: Chevrolet, Ford, and General Motors have been signed by the American Broadcasting Co. for a series of four programs each on WABD-DuMont.

Most of the shows will be built around the organizations' prewar commercial motion pictures, edited and adapted for tele. Series start in May.

Color by Coaxial Cable

NEW YORK: Wide band color television can be transmitted satisfactorily over present AT&T coaxial cable, according to CBS's president Frank Stanton.

Tests made in April over the New York-Washington coaxial link demonstrated comparative transmission of ultra high frequency color television and low frequency black-and-white television.

Testing Color "Downstairs"

CBS has been testing color television transmission on its lower band frequencies. Original CBS color was developed on these channels. Picture seen was good but did not have the quality of the UHF picture which uses specially designed and improved transmitting and receiving antennas.

Television Productions, subsidiary of Paramount Pictures, has been experimenting with a new system of color for some time on its lower band experimental station.

Reception of color pictures "even though the definition was decreased to some degree, showed that the added information conveyed by color compensated for loss of picture quality," according to CBS's Frank Stanton.

WCAU, Phila., which withdrew its "downstairs" tele application, plans to demonstrate color. CBS film will be transmitted over coaxial cable from New York.

Tele Song Rights

NEW YORK: Song writers and publishers, members of American Society of Composers, Authors and Publishers, have assigned their television performance rights to ASCAP for a three-year period.

Petrillo and Television

NEW YORK: It is too early to determine the effect of the anti-Petrillo Leavandenberg bill on television. Up to now, Petrillo has banned all live music (union) on the visual radio broadcasting medium and continues to forbid AF of M members to work in television "until some indefinite date in the future when the union can determine the effects of television."

Also, the motion picture industry conceded to Petrillo's demand that pictures containing music made for public theater showing will not be available for television.

"Operations Crossroads"

WASHINGTON: Television will play an important role in the atomic bomb test off Bikini Atoll scheduled for July. Image Orthicon cameras installed in planes, first publicly shown in the recent RCA-Navy demonstration at Anacostia, D. C., will enable Navy personnel to observe direct effects of bomb action. By means of cameras in radio-guided planes which in all probability will be destroyed, observers can check effects up to the moment of disintegration.

Television stations in New York, Chicago and Philadelphia, will have a film coverage pool with a motion picture cameraman covering the event. Newsreel films will be telecast over local tele stations. Official Navy films also will be available to the stations.

New Tele Stations

Six commercial television stations have been authorized since the resumption of licensing last Fall. Grants were issued to NBC, the Bamberger Broadcasting Co. Evening Star Broadcasting Co. (WMAL),

I DON'T BELIEVE IT!

Old hand tele-and-radio producer, Tom Hutchinson, was heard going around muttering to himself, "I don't believe it. . . . I don't believe it!" on the second night of DuMont's re-opening. He was amazed that Al Foster of the William Esty agency had refused to go on with "I've's How" at scheduled air time—holding up the station's sign-on (he was using the film channel) for fifteen minutes until he had completed full technical and camera rehearsal of his complex show. Imagine that in radio!



972

FUTURE TELEVISION BROADCASTERS VISITED G. E.'s WRGB IN 1945

*Plan your trip to
Schenectady now*



Advertising Agencies

Advertisers

Publishers

Broadcasters

Industrialists

Department Store Management

Educators

Motion Picture Executives

TO study the facilities needed to produce the finest pictures and shows in television, tomorrow's television broadcasters are thronging to General Electric's WRGB in Schenectady *every day*. Here at the world's most powerful and best equipped television station they survey station operation and management, programming, promotion, and maintenance.

With workshops for building properties and for constructing experimental electrical equipment, dressing rooms for actors, transmitting and receiving equipment, studio control and monitoring equipment and special film projectors, WRGB contains *all* of the elements necessary for the modern television studio. Here future broadcasters can study every phase of their new television station and discuss their plans with G-E experts—script writers, costume and stage set designers, lighting

specialists, camera operators, stage and technical directors, equipment designers, and experienced maintenance technicians.

If you have not seen G-E television in action and are not making use of General Electric's 20 years of television experience, visit WRGB at Schenectady now. Every Wednesday and Friday WRGB holds "open house". Write for the folder "How to get to Schenectady", or see your G-E broadcast sales engineer. He will be glad to plan your visit. *Electronics Department, General Electric Company, Schenectady 5, New York.*

Order "Television Show Business" today. 246 lavishly illustrated pages of television "know-how", by Judy Dupuy. An indispensable guide to successful programming and production. \$2.50 per copy.



STUDIO AND STATION EQUIPMENT • TRANSMITTERS • ANTENNAS • TUBES • RECEIVERS

GENERAL ELECTRIC

156-82-0912

First and Greatest Name in Electronics

and Allen B. DuMont for Washington, D. C.; to the Evening News Assn. (WWJ) and King-Trendle Broadcasting Corp. (WXYZ) for Detroit.

Two other applications are pending for television in Detroit—The Jam Handy Organization, Inc. and United Detroit Theatres Corp.

In New York, 10 applicants are competing for four of the seven channels. Three channels are already assigned to NBC, CBS, and DuMont. Hearings are set for June 3.

Matinee

NEW YORK: NBC's hour daytime program (1 to 2 p.m., Mon.-Wed.-Fri.) includes six commercials and two straight entertainment spots—one drama and one music.

The commercial spots, six to eight minutes in length, are service or "how-to" in type, running the gamut from beauty information to interior decorating.

Artists are receiving \$25 per package (one broadcast). Top names, however, may get as high as \$50 for a six or eight minute package. Sponsors will be charged \$250 per telecast.

Receiver Situation

NEW YORK: In addition to the Belmont receivers promised for June delivery, the consumer also will have a choice of Viewtone's popular priced sets scheduled for the end of May, with both companies profiting by DuMont's and RCA's advertising campaigns.

DuMont, which showed its line on May 5, will not have receivers in the stores until August at the earliest.

RCA has a large screen, projection television set on view at Wanamaker's department store, New York City.

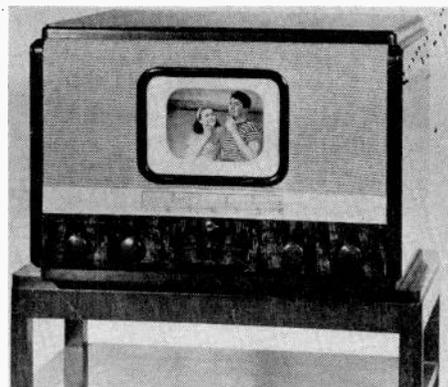


Table model of the Belmont television receiver promised for June, retailing at \$150. Size: 14½" high, 21" wide and 16" deep, with two tuning bands to cover 13 channels.

Show Business

NEW YORK: DuMont, not finding the advertising agency dollar as easy to snag as it anticipated, has established a budget for show business activity.

Among its contemplated productions is a Broadway play, complete with name performers.

Children's Hour

NEW YORK: Collecting upon the fact that television's most faithful fans are the under teen-agers, Paul Mowrey of ABC has scheduled a Children's Hour (5 to 6 p.m.) over WABD-DuMont, starting the third week in May.

First fifteen minutes will be Irene Wicker's *Singing Lady* which was tested over WRGB-GE in Schenectady, N. Y. (and provoked a petition demanding its

SPOTS

Time signals and weather reports, handy reminders of bedtimes and boots, are rapidly moving in and taking over television station breaks. Alert manufacturers now entrenched on the New York-Phila.-Chicago tele station schedules are: Bulova Watch on WNBT-NBC—26 week contract; Elgin Watch on WNBT-NBC and WABD-DuMont, New York; WBKB-Balaban & Katz, Chicago; Gruen Watch on WCBW-CBS—52 week contract; Waltham Watch on WNBT-NBC and WABD-DuMont, New York; WPTZ-Philco, Philadelphia; Botany's woolly lamb (film cartoon) weather report, oldest tele spot on WNBT-NBC and WABD-DuMont. Time signals are on film with animation.

return.) The middle half-hour will be produced in conjunction with the New York Board of Education, the same group that produces "There Ought to Be a Law on WCBW-CBS. Final 15-minutes will be the revived *Aesop's Fables* (film), narrated by the network's Walter Kiernan.

The first and last 15-minutes will be commercial—the Board of Ed. part being public service.

Classroom Television

Your World series, first "classroom" television programs to be scheduled regularly, opened for six week with a science session on "Atomic Energy" on WNBT-NBC May 14 (2:30 to 3 p.m.). Groups of students will view the programs at Radio City until such time that tele receivers are installed in schools.



The RCA Image Orthicon camera in action at the U.N. Security Council session, Hunter College, N.Y.C., from a balcony booth overlooking conference room. (See picture, p. 15)

TBA Convention

NEW YORK: Television Broadcasters Association's first postwar conference has been set for October 10 and 11 at the Waldorf-Astoria Hotel, New York.

Highlight of the convention will be exhibits of television equipment—receivers, transmitters, cameras, etc.

Ralph B. Austrian, President of RKO Television Corporation, is general chairman. Committee chairmen are:

Awards—Paul Raibourn, president of Television Productions, Inc.; *Speakers*—J. R. Poppele, president of TBA and vice president of Bamberger Broadcasting Service; *Budget*—Douglas Day, Buchanan & Co. ad agency; *Displays*—Richard Hooper, RCA-Victor; *Engineering*—F. J. Bingley, chief tele engineer, Philco Products.

Also, *Panel Meetings*—Philip G. Caldwell, General Electric Company; *Program and Banquet*—George Shupert, Television Productions, Inc.; *Registration*—D. K. DeNeuf, Raytheon Manufacturing Company; *Television Programs*—Noran E. Kersta, manager, NBC Television Department; *Publicity and Promotion*—Will Baltin, TBA secretary-treasurer.

Courses in Television

Tyros can now pick and choose television courses. In addition to THE TELEVISER summer session which opened on May 13, a lecture series is being offered by the College of Music of Cincinnati and Radio Station WLW at Cincinnati, Ohio. Course begins June 17 to July 27; Richard Hubbell and Kyra Hubbell, instructors.

A regular four year radio-television course has been added to Temple University's curriculum in cooperation with Philadelphia's radio station WFIL.

Equipment Wise

"Pulsed Light" movie projector, new G. E. development, features precise electronic timing of illumination and camera tube scanning of movie film frames. It uses a mercury capillary lamp whose light pulses are timed and controlled by tele station's synchronizing pulse generator which times the "sweeps" of the camera tube that views the film frames. The "on-off" light pulsing action of the mercury lamp eliminates the mechanical shutter used in conventional movie projectors. New "pulse light" projector will be made for 16 and 35 mm. film.

Mallory-Ware Inductuner, a new tuning mechanism for television receivers, will become standard equipment in all new DuMont telesets. The device, without switching, will cover the entire frequency range from 44 to 216 megacycles. It is pre-adjusted and calibrated in assembly, assuring simplification of tuning and minimum drift in station selection.

"Intra-video" system, the Telicon Corp. of New York's solution for television reception in multi-dwelling apartment houses, involves the erection on the roof, and the installation of a "christmas tree" antennas and distribution system.

An antenna is provided for each station in the area (seven for New York City) and is made directional to eliminate "ghosts." Boosters and coaxial cable, "networked" to apartments, carry the signal to any desired number of outlets. Estimated installation cost for a fifty-family house: \$1,500.

"Microwave Tower" Center

NEWARK: A new 300-foot tower, to be known as "Microwave Tower," is under construction at Nutley, N. J. site of the Federal Telecommunication Laboratories. It will be headquarters for experiments in television, FM, Pulse Time Modulation (PTM), police radio networks, aerial navigation and radar.

Tele in Britain

NEW YORK: British Broadcasting Corporation, headed by Maurice Gorham, resumes its Alexandra Palace television service on June 7, with prewar standards (405 lines) and prewar equipment. British tele has been off the air since Sept. 1, 1939.

At the same time, continued research and development will be carried on for higher picture standards with black-and-white and color. In the meantime, London will be given television service.

Film Companies' Tele Activities

• Television comics via color films were screened for the press and industry by Telecomics, Inc., New York. Treatment was original—and natural.

• General Film Productions, Inc. has available for the television industry, its first short based on *The Answer Man*, radio program. Company plans to produce entertainment shorts, educational and news topic featurettes in 16 mm.

• RKO Television will use the RKO-Pathé new 106th Street and Park Avenue building, New York City, to shoot films for television. Two films of a Telereel serial titled, *Ten Years Ago This Week*, edited from old movie clips, were shown at a recent American Television Society meeting.

• Kenny Delmar, radio's "Senator Claghorn," heads up his own company, called Delmar Productions to package shows for television, radio, and commercially sponsored 16 mm. films.

• Lafayette Television & Motion Pictures Studios, Inc., which purchased and is reconverting the B.P.O.E. Brooklyn clubhouse for motion pictures and television films, announced that its studios will be available for rental by ad agencies desiring to make their own television and industrial films.

• William Still, head of the Jamaica Radio-Television Mfg. Co., has been appointed electronics consulting engineer to Lafayette Television & Motion Pictures. He is installing the radio, television and sound equipment in the Brooklyn studios.

• Jack Pegler, Eastern representative for Jerry Fairbanks, Inc., Hollywood producer, with offices at 18 East 48th Street, New York City, will concentrate on 16 mm. film for advertising and television. Fairbanks was recently commissioned by NBC to make film shorts for its tele station.

• A commercial motion picture "Package Plan"—a service for ad agencies—is being offered by newly-formed Hampton Howard, Inc., of New York City. Company will plan, produce and distribute sponsored films of all types for screen and television.

SCHENECTADY: Theater television, using the Rauland television projector, designed to function with a special television receiver to flash televised pick-ups on a 11' x 15' screen, was demonstrated in April by General Electric at Schenectady, New York.

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"THE TELEVISER"

Journal of the Television Industry

11 WEST 42nd STREET
NEW YORK 18, N. Y.

The Washington Wire

By FRED HENCK

IT'S apt to be a long time before the FCC sets standards for color television, despite repeated reports to the contrary. Although the Radio Technical Planning Board and the Radio Manufacturers' Association Engineering Committee, headed by Philco Engineering Vice President David B. Smith, called their second meeting on color standards in May, the Commission in general holds the view that color is a long way off. This position apparently is heightened by the FCC view that the major segment of the industry isn't in favor of color at this time, primarily because of patent rights, investments in monochrome, and insistence on an all-electronic color system.

Thus the color standards probably won't be around in the coming months to clarify the "where do we go from here?" situation in tel. It's no news that Washington circles are every bit as bewildered about the immediate future of the industry as everyone else.

Parallel Systems

The FCC can be pretty well relied upon not to take active sides in the color-monochrome battle, at least until it's well established that one or the other "is in the public interest." There's no doubt that the Commissioners viewing color demonstrations have been greatly impressed. But they've been greatly impressed, too, by black-and-white in operation and by the opening of the DuMont New York-Washington "network."

Insofar as it is technically possible, the Commission probably will foster parallel development. There's considerable feeling that for a long time to come, like AM and FM, color and black-and-white can both fill a need that will take a tremendous amount of filling.

CPA Ruling and Television

The tele industry right now is as buffeted by unexpected industrial problems as every other business, with the added difficulty that it doesn't have established prewar standards and practices to which it can turn. It is shooting unhappy glances at the Civilian Production Administration for placing all stations, television, FM

and AM, into the \$1,000 commercial and service establishment category under the construction limitation order. Or maybe it's just glaring at the OPA for the components and parts shortages harassing the receiver manufacturers.

Meanwhile, CPA is indicating that the construction limitations won't be as sweeping as they originally appeared. It's too early, at this writing, to forecast whether the flood of appeals to the agency to raise the limit on all classes of stations to the \$15,000 bracket will be granted. The chances are they won't. But, as CPA is busily pointing out, the limits were deliberately set low, not to outlaw construction, but to push all sizable building projects through the mills of its district offices. Station construction may not move as freely as it would have if the order hadn't been issued, but it won't be delayed substantially, at least in most areas.

Filing Applications

Definite FCC realization of the problems inherent in filing television station applications in these unsettled days was indicated in the relaxation of engineering requirements announced by the Commission in mid-April. Although the FCC permitted filing of commercial applications with either new or old engineering standards, it pointed out that a high percentage of applications come in incomplete in other respects. It won't make conditional grants when applications are incomplete—as it did in FM—and applicants were told they'd better bring their cases up to date within 30 days of the time of Commission processing.

FCC's Men of Rank

One of the healthier signs in the Government, appointments being what they generally are these days, is the bank of merit appointees on the FCC. When former General Counsel Rosel H. Hyde was moved up to Commissioner status, it meant that three of the top six men at the FCC are graduates of the ranks of employees. Acting Chairman Charles R. Denny, Jr., was General Counsel before Mr. Hyde, and E. K. Jett used to be Chief Engineer.

TELEVISER

I: OPERATION AND MANAGEMENT



Television covers the U.N. Security Council sessions, Hunter College, N.Y.C., for overflow newspapermen. RCA-Victor installation pipes coverage to the viewing press room.

EXCLUSIVE

Tele Applicants & Withdrawals — Results of The Televiser's Survey

A GREAT to-do is being made in television circles over the withdrawal of applications for "downstairs" television. These withdrawals began snowballing in March after FCC hearings on the Washington applications and, at the same time, CBS began drum-beating for color.

At the Washington hearings, it was brought out that the operating costs alone of a television station would amount up to \$500,000 to a possible \$1,000,000 (NBC's top figure) per year, with an initial station investment of an equivalent sum. This operating cost, a loss for the first few years, represents added capital investment an applicant must be prepared to make.

At this writing, there has been a total of 38 withdrawals for one reason or another, out of a total of 152 applications filed with the FCC for "downstairs" commercial tele stations. This sounds like an alarming "death knell" to lower band television. Is it? The real question is: what caused those withdrawals? Cost of television or the complication of color?

By JUDY DUPUY
Part I

In order to get a picture which reflected current thinking on commercial television, THE TELEVISER made a survey of lower band applicants.

Survey Results

Replies were received from companies representing 78 station applications or 52 per cent of the total applications filed. (This does not include color advocate CBS, which is not a lower band applicant but which operates a commercial black-and-white station, WCBW, in New York City.) The survey shows that 52.6 per cent or half of the applications represent companies who believe in commercial black-and-white television on present broadcasting standards; 15.3 per cent represent companies who are "watching developments"; 16.6 per cent represent companies all out for color television.

Only one company (its "downstairs" application still on file), stated it favors "further delay of a year or two if that will bring color

and at the same time eliminate enormous waste of replacing transmitters and receivers."

The Times-Mirror Company of California, an applicant for a "downstairs" Los Angeles station and already granted a construction permit (CP) for an UHF experimental station at Pasadena, sums up the thinking of the majority of potential television station owners:

"We believe that the present development of black-and-white television is sufficient to insure public acceptance providing the program material is sufficiently good to hold such attention. We believe, however, that with the advent of color television, if and when this is perfected, greater public attention will be directed to the 'upstairs' channels."

Representative of manufacturers, Farnsworth Television & Radio Corporation of Fort Wayne, Indiana, which holds an experimental lower band tele license, is an applicant for a commercial station and has been granted a CP for an UHF station for both color and B & W experimental work, has this to say:

"We expect to have black-and-white television broadcasting service in operation in Fort Wayne sometime during 1946. At the same time, Farnsworth will continue to devote important research and engineering activities to the development of practical electronic color television. Our company plans to proceed promptly with its program of providing the public with black-and-white television receivers and to build transmitters as soon as component parts for manufacturing become available."

Some Tele Application Facts

Before examining further results of the survey, let us be briefed on the television application facts.

The FCC allocation of frequencies in June and October of 1945, for possible U. S. television stations in the 44 to 216 mc. assigned bands, designated channels available to the first 140 metropolitan districts of the country. Provision in accordance with communication regulations, was made for each of these areas to be served by 1 to 7 tele stations—areas representing top sales markets with populations ranging from Pueblo's (Colo.) 60,000 to New York City's 11,690,520. This represents a possible total of 359 metropolitan television stations and 17 community stations (for the smaller districts) to serve the country's major cities. Other video stations to serve additional communities would be assigned upon application for television service.

How many applications were filed for commercial television stations? Total applications filed—even when hands weren't being called—were 152 for tele commercial stations for 56 cities. These included market areas of 100,000 population but most of applicants requested licenses for stations in top cities across the country.

There was no "color" wolf cry then to scare tele station operators. Why then so few applications? Could it have been video costs, which demand Hollywood budgets, diverted radio money into the comparative nickle-and-dime FM (frequency modulation) operation and even to AM (standard) broadcasting?

The withdrawal of the 38 applications leaves 113 field applications for "downstairs" tele stations for 50 cities.

Since October 8, 1945, when normal licensing of stations was resumed, total conditional grants for new FM stations reached 387 on April 12 of this year. Here are the comparative FCC boxscores on FM, AM and television:

FM

(As of April 12, 1946)

- 52 stations on the air
- 8 CPs issued
- 375 applications conditionally granted
- 316 applications for new stations pending (no hearings set)
- 118 applications designated for hearing

It is predicted that over 500 FM grants will be issued by October 8, 1946

AM

(As of April 12, 1946)

- 949 stations on the air (as of January 1, 1946)
- 152 CPs issued since October 8, 1945
- 109 grants since January 1, 1946
- 333 applications for new stations pending (no hearing set)
- 320 applications designated for hearing

Television—44 to 216 mc.

(As of April 18, 1946)

- 6 commercial "downstairs" stations on the air
- 4 experimental "downstairs" stations on the air
- 1 commercial CP granted (prior to the war) and not acted upon

(Total "downstairs" commercial stations in operation—11)

Applications

- 4 proposed grants announced
- 1 application denied
- 54 set for hearing
- 55 applications pending (no hearings set)
- 38 applications withdrawn (by 32 organizations)

(Total applications for commercial station—152; filed by 121 companies)

Television—UHF

(As of April 18, 1946)

- 1 experimental station on the air (CBS—New York licensed for both color and black-and-white experimentation)
- 8 experimental CPs granted (1 for color; 7 for both color and black-and-white)
- 7 experimental applications pending (6 for color; 1 for color and B & W)

(Total "upstairs" applications—16, filed by 11 companies)

A cursory examination of the comparative boxscores shows that FM and AM are receiving the radio play. Further, the FCC records show that a majority of the FM applications are filed by AM interests.

Color Interests

It is interesting to note that the 152 "downstairs" tele applications were filed by 121 companies desiring to get into

television; and that the 16 "upstairs" applications represent 11 organizations (including CBS, Zenith and Cowles). Of these 11 organizations: two are now operating commercial black-and-white tele stations (CBS and Philco); two hold licenses for experimental "downstairs" stations (Zenith and Farnsworth); and four have applications pending for "downstairs" commercial video station (Sherron Electronics Co., Raytheon Mfg. Co., Farnsworth, and Times-Mirror Co.). Only Cowles and the CBS UHF stations (five applications pending) will be devoted exclusively to color research and development. All the other UHF applicants (including Zenith according to its CP) plan both black-and-white high definition and color experimental work, except Purdue University which will concentrate on black-and-white.

Withdrawals

Based on FCC records and *The Televiser* survey, a study of the 31 organizations which withdrew 38 applications for "downstairs" television, reveals that:

- 5 companies have applications on file for other "downstairs" stations
- 15 companies have dropped television entirely—stating they do not intend to file for UHF stations at this time
- 5* plan to apply for UHF stations
- 4 intend to apply for UHF stations at some future date but in the meantime they are "watchfully waiting"
- 2 are uncertain about filing for UHF tele

The 38 station application withdrawals represent 25 per cent of the total (152) filed with the FCC.

Analysis of Survey

An analysis of *The Televiser* survey returns, representing 78 of the 152 "downstairs" tele applications, reveals:

- 52.6% represent companies who believe in commercial black-and-white television now, with continued intense experimentation for the development of ultimate UHF color;
- 15.3% represent companies watching tele developments;
- 2.6% represent companies who believe black-and-white tele is good BUT they have never seen color;

* The Yankee Network stated that it was in the process of making application for UHF stations in Boston, Providence, R. I., and Hartford, Conn. The Unity Corporation of Toledo, Ohio, also stated it was filing for "upstairs" stations in Erie and Toledo. And WGAR Broadcasting stated it was an applicant for "upstairs" tele in Detroit, Cleveland, Los Angeles. No record of these applications were on file with the FCC when this study was made.

- 1.3% represent companies who are completely confused about "downstairs" and "upstairs" tele situation;
- 16.6% represent companies who are all out for color television (figure does not include CBS);
- 1.3% represent companies who favor delay until color is developed;
- 1.3% represent companies who believe all television (both "downstairs" and "upstairs") is not ready for commercial broadcasting;
- 9.0% represent "no statement."

A further analysis of the applications included in the survey returns shows:

- 72.1% represent applications on file for "downstairs" tele stations;
- 26.9% represent applications withdrawn.

The 26.9 per cent figure which agrees with the 25 per cent total withdrawals, indicates that THE TELEVISER survey is representative of "downstairs" applicants, and, if at all, partial, then slightly in favor of "withdrawal" thinking.

What They Say . . .

The companies that are all-out for UHF color include: WCAU Broadcasting, Philadelphia (which has an application on file for a "downstairs" station)—"Believe that ultra high frequency color tele is far superior to the black-and-white television."

The Journal American, Milwaukee—"Color is it."

Zenith Radio, Chicago (which is now operating a lower band experimental tele station, W9XZV)—"All television should immediately go upstairs to provide for color."

Yankee Network—"There is nothing the matter with black-and-white, per se. It is our conviction that the 'upstairs' is the place for television which will ultimately permit better definition and color without the costly moving which would have to be born by the general public and industry."

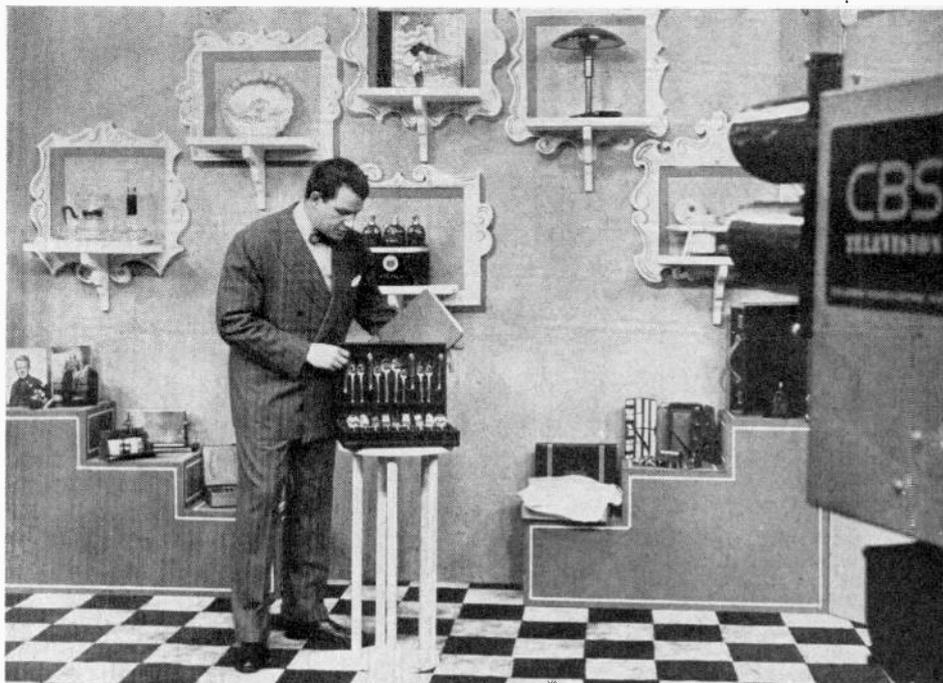
WJR—The Goodwill Station, Detroit—"We are of the opinion that color tele in the higher frequency band will become the standard tele broadcasting service. When it reaches a sufficient stage in development, we intend to enter color tele broadcasting."

WGAR Broadcasting, Cleveland—"We are convinced that the future of television lies in UHF color."

Unity Corporation, Toledo—"Color is superior and will sweep the nation."

The other advocates of color television requested not to be quoted.

GIFTS FOR ALL . . .



JOHN REED KING, television's top emcee, checks the prize-loot offered contestants on "It's A Gift," gag-stunt show on WCBW-CBS, Fridays at 8:15 p.m. Phone-in audience can win, too.

The survey indicates that 52.6 per cent or 80 applications are backed by companies ready to heavily bankroll their belief in the public's acceptance of present black-and-white television—and want to continue development of color television—which is predicted for five years hence. The applicants backing their belief include companies throughout the country in addition to The Times-Mirror, Farnsworth, NBC, the American Broadcasting Company (applications for four stations) and DuMont. Some of these companies are:

WWJ—The Detroit News (successful applicant which plans to file also for an UHF station)—"Although we feel that the ultimate in television will be color, we do not believe it is ready for public consumption. We believe that black-and-white should be promoted and not withheld in favor of color at this time."

Wm. H. Block, Indianapolis—"We believe black-and-white should proceed full speed with continued experimental work carried out in color."

Havens and Martin, Richmond, Va.—"Black-and-white is here and ready to go. While color has been demonstrated, it is not ready for the public and will not be until an all electronic systems is perfected. We are not interested in who owns which

patents and we refuse to allow ourselves to become confused."

Interstate Circuit, Dallas, Texas—"Convinced that present day television should be given to the public without delay."

Allen B. DuMont Laboratories—"We know that the present black-and-white system is practical and we can supply service to practically everyone within range of a station. We have an experimental license and station on 500 mc. and have been and are now experimenting with color."

Cost a Factor?

The recent withdrawal of three commercial television applications by one company indicates that costs and not color may be the reason for dropping of contemplated tele stations. This company told *The Televiser* exclusively: "It will take sufficiently long for color to be practical (possibly 5 years) that black-and-white in the lower bands will be used in most large cities."

NEXT ISSUE:

"Why Were Pending 'Downstairs' Television Applications Withdrawn?"



Lights Used at WCBW-CBS: 1 & 2) Century Projection Spots, 3) Kliegl Elliptical Floods, 4) Century 5000-Watt Spots. Salzman and Duarcs Not Shown.

CBS TRIES NEW LIGHTING

DESPITE the fact that lighting, so essential to the photographed picture, has been developed into a fine art by Hollywood, present-day television showmen seemingly neglect this phase of production. Television light, however, is not the arbitrarily neglected Orphan Annie of the electronic-picture business. Lighting waits upon the refinement of camera pick-up tubes before it claims video's full attention. Economically, it is not good sense to spend fortunes on studio light sources before the sensitiveness of new tubes is determined.

Ideal television light, according to CBS's Worthington (Tony) Miner, should be free of glare, have a low heat output, approximate daylight (6400° Kelvin*), have lightweight housing, be controllable remotely both in direction and brilliance, have long lamp life for easy maintenance, have high light output vs. current input, and throw at least 300 foot-candles per unit at eight feet.

Knowing that the pick-up tube is being improved, engineers and manufacturers hesitate to design lights specifically for

television—lights that may become obsolete overnight. However, in the mid-wife telecasting period (which may be long or short) until highly sensitive studio camera pick-up tubes requiring little light are in general use, present-day lighting demands continued exploration. The color response of available camera tubes is so far divergent from the color perception of the human eye that the color of lighting isn't as serious a factor as its foot-candle volume, heat, glare and power requirement.

Early camera tubes required tremendous quantities of light in order to reproduce a "seeable" picture. High foot-candle power had to be (and still has to be) piled on a scene, resulting in overall general lighting which practically precluded fine painting of video pictures. Television men compromised on any picture at all, without asking for modeling and high-lighting. As the pick-up tube with its accompanying circuits is developed into a more sensitive photographic instrument, more and more attention will be given to television studio light.

CBS-WCBW Lights

At present the spacious CBS-WCBW studio is equipped with overhead Mole-Richardson† automatic feed carbon Duarc lamps, one of the recent motion picture types of illumination introduced into that station, and with Kliegl† elliptical flood

incandescent lights especially designed for CBS by Carleton Winkler, lighting consultant. These are supplemented by lightweight Salzman† elliptical flood incandescent lamps, Century† theatrical projection spots, and other incandescent units for highlight. All these lights must be pre-set; they are not controllable remotely. In addition, floor-lighting units of various types are used.

The studio's spaciousness was sacrificed for well-illuminated playing areas, using a compact 3-stage clover-leaf layout—the two television cameras and their cables in this case being the stem.

Stage A, to the left of the cameras, and used generally for news shows and interviews, is equipped with two overhead troughs of lights (nine 750-watt lamp in each strip), two Salzman floods and one Century 5000-watt spot with Fresnel lens.

Stage B, the large stage at the top of the clover leaf and capable of handling three studio sets at one time for dramatic shows, audience participation shows, etc., is equipped at present with two Duarc lamps, eight Kliegl incandescent flood lights (expect to have 18), six 5000-watt spots with Fresnel lens, 16 Century projection spots, and nine Salzman incan-

† Name of manufacturer.

(Continued on Page 36)

* Kelvin—a temperature scale used in lighting to indicate the temperature of filaments in incandescent and arc lamps. The temperature of a heated light source indicates the color of the given visible light. Kelvin, however, does not apply to gaseous light, such as mercury vapor, where the ionization of a gas produces the visible light.

STORY OF DuMONT'S NEW WANAMAKER STUDIOS

AFTER months of postponement, DuMont opened its John Wanamaker department store studios, a showcase for black-and-white television, in New York City. Obviously, the auditorium studio, largest in existence, which is overlooked by balconies with a seating capacity of 400, has been designed for a dual purpose—so that visitors can observe actual production of a program and at the same time see and hear the show on strategically located monitors (viewing screens) as it is being sent forth on the air. The DuMont Wanamaker installation, which went on the air on April 15, solves the problem of selling television to the public through programs that go into the home, and through showcasing facilities in operation.

Two-Station Owned Network

The inaugural broadcast linked DuMont's WABD, New York, and its Washington station, W3XWT, in a two-way hook-up via AT&T's newly installed coaxial cable. This two-station hook-up is the first leg of DuMont's planned five-station network which includes proposed stations in Cleveland, Pittsburgh and Cincinnati, serving a potential audience of approximately twenty million persons. DuMont was one of four successful applicants recently granted a license by the

FCC for a Washington, D. C., commercial station. Its W3XWT (opened officially, Feb. 12, 1946) is located in the Harrington Hotel in the heart of the Capital.

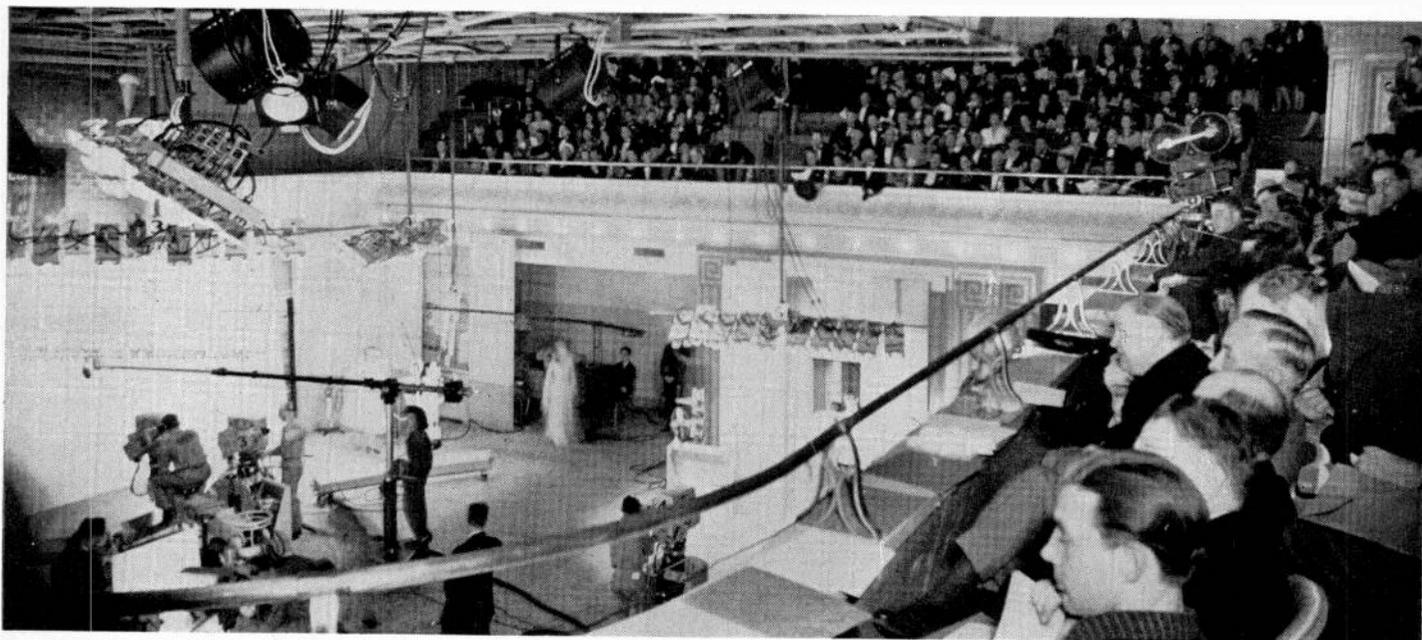
DuMont started experimental television broadcasting operations in a bandbox size studio atop its 515 Madison Avenue headquarters in New York City in the fall of 1941, closing down for a short time after Pearl Harbor and returning to the air in June of 1942, long before other live-talent studios thought of re-opening (they were all closed for the duration). Adopting an unprecedented policy, the station threw open its studio facilities to agency and independent production men so they could get first-hand knowledge of visual-radio production. Complex and imaginative shows taxed the two-camera bandbox. With its commercial license, WABD-DuMont expanded to a second and larger studio in 1944 where it continued operations until December, 1945, when it shut down for frequency change-over to its new Channel 5. The larger Madison Avenue studio will be maintained and interlocked with the new Wanamaker studios, which upon completion will give four-studio fully flexible facilities for New York origination of television shows.

Over a half-million dollars has been spent converting the John Wanamaker auditorium into a three-studio center, com-

plete with auxiliary facilities for commercial television, according to Leonard F. Cramer, executive vice president of Allen B. DuMont Laboratories, Inc. The main features include the four-camera Studio A with viewing balcony, a three-camera studio and a two-camera studio (each with its own control room), a master control room, and a film projection room.

Even during the "shakedown" period, getting the "bugs" out of operations,—the station went on the air without prior closed circuit rehearsals of equipment—advertising agencies are availing themselves of studio experience.

Every convenience has been planned for public viewing of the main DuMont John Wanamaker studio. In addition to the balcony which is on three sides of the 50 ft. high main studio, the control room is glass enclosed and a special ramp provided so that visitors can watch directors and engineers at work. A Hollywood touch is given by identifying, on the backs of chair, the working personnel. Customers of the department store have easy access to the balcony to watch studio rehearsals and to inspect equipment. Thousands, therefore, will be given their first contact and first glimpse of television in action, will see what goes on behind the scenes. *(Turn page for picture story.)*



WHAT DuMONT'S NEW FACILITIES ARE LIKE— SOME FACTS & FIGURES

THE DuMont Wanamaker studios, designed to anticipate long-range television programming needs, offers what is probably the most flexible studio arrangement of any station in New York City. Facilities include three live-talent studios and their control rooms, and a film-projection room equipped with 16mm. and 35mm. film projectors and other projection equipment. Programs, when facilities installations are completed, can be switched or dissolved from one studio to another in any manner desired. Complex shows, therefore, can originate in one or more studios. This includes feeds from refurbished Studio D at 515 Madison Avenue, DuMont headquarters.

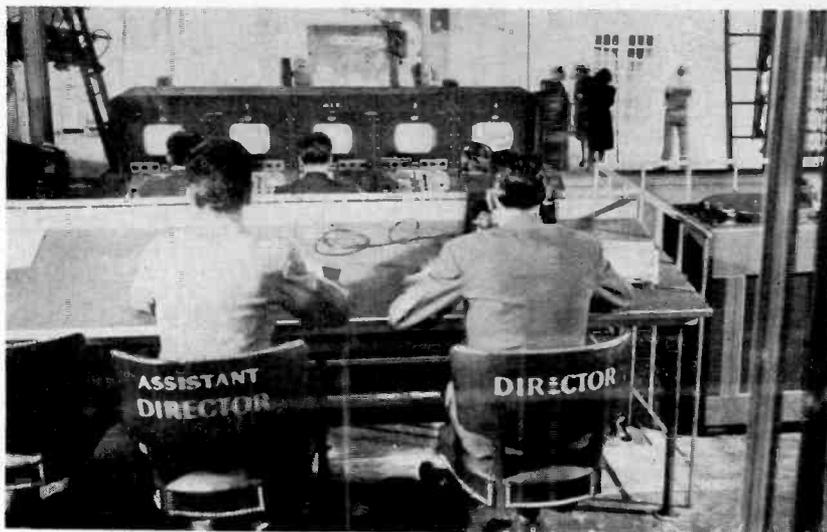
Studio A, largest of the three Wanamaker studios, now in operation, is equipped with four cameras and two microphone booms so that multiple scenes can be handled during a show. Studio B, about half the floor area of Studio A, will have three cameras and two microphone booms. Studio C, smallest of the three, will have two cameras and one microphone boom. In Studio D, uptown, a new three-camera installation is being made. Associated dressing rooms and lounge rooms for both performers and personnel, adequate prop and scenery storage, and air-conditioning (not installed at the opening) add up to a well equipped commercial television station.

The DuMont cameras are equipped with electronic view finders. Three of the cameras in Studio A are mounted on chariot pedestals, propelled by the cameraman. The fourth camera is mounted on an eight-foot crane as a DuMont designed camera-dolly, propelled by a dolly man. Cameras can be dollied rapidly from one location to another during a show.

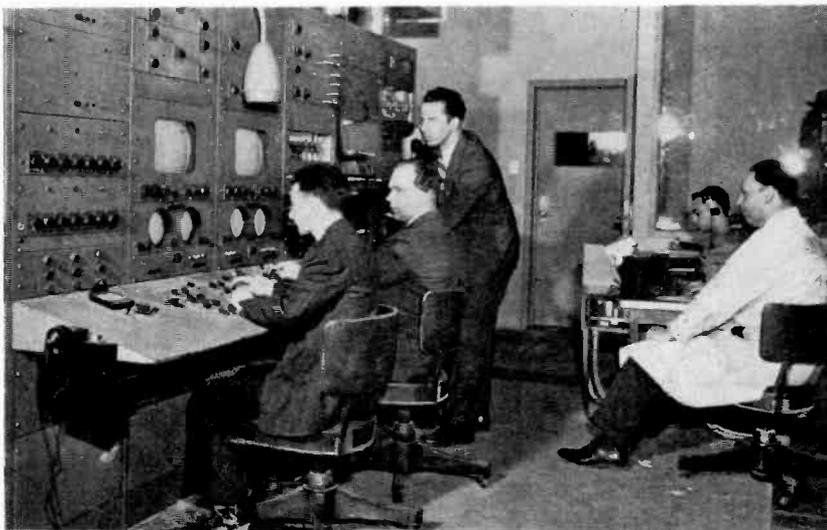
Studio Audiences

Provisions are made for studio audiences. Studio A, which occupies the 50' x 60' floor space of the former Wanamaker Auditorium, having a 50' ceiling, is overlooked by balconies on three sides. Comfortable opera chairs provide a seating capacity for 400. The balcony arrangement gives visitors a clear view of studio activity. They may watch a show in rehearsal, or being televised, and at the same time see the picture on the air on any of the six 20" viewing monitors located on the high light grid which is suspended from the studio ceiling.

Lighting for Studio A is provided by a dreamed-up arrangement of five T-arm banks of reflector



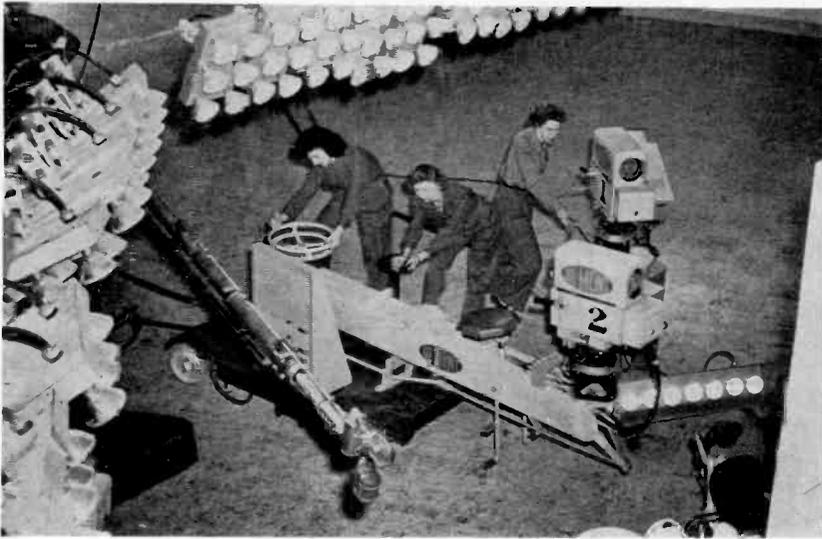
Looking over the director's shoulder at camera monitors and studio beyond.



The Master control in action. Program coordinator and audio man on right.



House was packed for DuMont's opening night. Audience is intent on show.



Floor crew inspect the crane dolly camera. Pedestal camera at rear right.



Emcee Walter Abel (center) and guests lined up for "Let's Have Fun," quiz charade.

Photos by Lerry Cobcell



It all started in a dentist's chair, ending in a mad fantasy, "Experience."

birdseye lamps, supplemented by four (2 KW and 5 KW) incandescent spot lights and by mobile floor lights of birdseye banks and mobile footlight troughs of DuMont design. The T-arm banks, suspended by pipes from the light grid (overhead iron network) are adjustable by cable from the catwalk above the studio floor. The units can be remotely rotated to face in any direction for the illumination of any set. However, if multiple stage sets are used, the T-arm light banks determine the playing areas.

There are six incandescent lamps in a bank and eight banks on each T-arm, a total of approximately 70,000 watts of general lighting to a playing area. The five T-arm banks, spot lights and other illumination represent a total of more than 100,000 watts.

Heat

In order to lessen the heat factor, the birdseye lamps and spot lights will be equipped with a special heat-dissipating glass plate, designed by the American Optical Company. The transparent saucer-shaped plates or discs are clamped in front of the lamps or spot, preventing the radiation of heat with, it is claimed, virtually little loss of light. DuMont is the first tele station to install this light feature.

There are twelve footlight troughs, each containing seven 150-watt birdseye lamps. The troughs, about three feet long, pivot on a base six inches off the floor so that the light can be focused upward. The troughs, however, must be moved about manually and they seem to clutter up the floor, hampering camera movement.

Glass Enclosed Control Room

Studio A control room is glass enclosed to command an unobstructed view of the studio and also to give visitors on the ramp outside and at the rear of the control room a view of directors and engineers at work.

The five-monitor control console gives a preview picture held by each of the four studio cameras, and the center (on-the-air or line) monitor shows the picture being transmitted at any second.

During the show the control room is manned by:

- ¶ Two video control engineers (shading engineers) responsible for picture quality;
- ¶ An audio engineer, responsible for all sound levels, recorded music, and sound effects (two turntables are provided);
- ¶ A video operator or production assistant, responsible for camera switches on instructions from the program director;
- ¶ A program director and his assistants, responsible for putting on the show.

The director's desk is about six feet behind, and
(Continued on Page 26)

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**THESE PROGRAMS FEATURED
ON DuMONT'S OPENING WEEK**

IN this interim period of commercial television, advertising agencies and prospective tele station operators are taking advantage of the low facilities time costs at WABD-DuMont (THE TELEVISER, March-April) to gain programming know-how and production experience in the station's new John Wanamaker studios, New York City.

Agencies, however, no longer want only the experience of playing around with equipment and learning what happens when this or that control gets pushed. They want audience results—even the limited prewar set-owner audience, supplemented by the lucky few who have been able to purchase new television receivers. The American Broadcasting Company, tele station applicant, for instance, which uses the DuMont facilities as a training and proving ground, wanted to know: "In the station and receiver change-over period to new channels, is there anyone watching television?" As a test, Paul Mowrey, ABC television headman, put on John Reed King and his *King's Music Shop*, a phone-in audience participation quiz, on the second night of DuMont's re-opening. Result: The DuMont ten-line switchboard was jammed with calls every second of the half-hour program.

Shows on DuMont

Shows that are being regularly scheduled for telecasting include: *Here's How* by the William Esty agency for Super Suds; *Magic Carpet*, a Bud Gamble production, by Anderson, Davis and Platte for Alexander Smith Carpet Co.; *Let's Have Fun* by Duane Jones agency for Mueller's Macaroni; variety series for Ben Pulitzer ties; a twice-weekly series of programs by the American Broadcasting Company, presently being *King's Record Shop* and *Famous Jury Trials*; a film series by the U. S. Rubber Company; and an interview-personality series, *Look Who's Here*.

Program Profiles

The formats of each show offer an interesting study of production tech-

niques. Several of them include film sequences with live studio pick-up, the most ambitious being William Esty's *Here's How*. Comparative program profiles point up pertinent production details:

"Here's How"

Style: Skit and film sequences

Time: 30 mins.

Schedule: Tues., 8-8:30 p.m.; Weekly, for 13 weeks

Agency: William Esty

Sponsor: Colgate-Palmolive-Peet for Super Suds

Sets: 8 to 12 per show.

Program consists of approximately 8 to 9 "here's how" skits per program (each lasting about one to two minutes); and about one-third film (skits and commercial). Comedy theme sets the stage for the Super Suds "here's how" on 16 mm. silent film with studio announcer.

Agency is experimenting with 16 mm. silent film to learn how to produce film shows at reasonable cost. Film sequences are integrated between live studio portions to allow for stage set-up for the next skit.

Production schedule includes:

Mon. & Tues.—prepare script for following week's show and shoot film.

Fri. (6-8 p.m.)—line rehearsal and walk through;

(8-10 p.m.)—stage rehearsal.

Mon. (9-11:30 a.m.)—dress rehearsal without cameras.

Tues. (5-8 p.m.)—technical rehearsal with cameras before show goes on the air.

Agency will make a survey of receiver-owners, later in the series, by mail, telephone and visit.

"The Magic Carpet"

Style: Live studio introduction to travelogue film

Time: 30 mins.

Schedule: Wed., 8-8:30 p.m. every other week

Sponsor: Alexander Smith Carpet Co.

Agency: Anderson, Davis and Platte

Production: Bud Gamble

One of the oldest video shows on the air, uses children to climb aboard

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the "magic carpet" as studio introduction to film travelogues (silent). Narration backing film is done by children watching film on a studio receiver-monitor.

Show incorporates fantasy effects for dissolve transition. Children kneeling on a carpet, in the studio are dissolved through clouds to the children riding the carpet (on film), then faded into the travelogue.

Fantasy effects are shot and processed on 16 mm. silent film.

Travelogues are edited for television and running continuity written for the children who inject their childish joy of visits to foreign land into the program.

Show closes with a live commercial for Alexander Smith Carpet Co., an interior decorator demonstrating and explaining room arrangements.

"Let's Have Fun"

Style: Charades-Variety quiz

Time: 30 mins.

Schedule: Series of three telecasts, once a month

Agency: Duane Jones

Sponsor: Mueller's Macaroni

Producer: Tom Hutchinson

Entertainers are presented in specialty spots, each spot incorporating clues to a question. Panel of guests get first try at guessing answers, with audience be given a chance also. Emcee acts as quizmaster-host tying the show together and keeping it moving. (*Opening show reviewed in this issue.*)

"King's Record Shop"

Style: Audience Phone-in participation, with John Reed King, emcee

Time: 29' 30" (half-hour)

Schedule: Tues., 9 to 9:30 p.m.; series of four shows

Production: American Broadcasting Company

Producer-director: Harvey Marlowe

Set: Record music shop

Gag-stunts and music quiz combined into a visual show, with quizmaster John Reed King setting the pace and keeping it going.

Home audience is asked to phone in answers to music questions: name of band, singer, etc. Each wrong guess adds another dollar to the prize. Studio audience gets money for stunts.

Program is more or less ad-lib, with camera rehearsals limited to basis business. Quiz has been on the air over WRGB.

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"Famous Jury Trials"

Style: Whodunit-courtroom drama
Time: 29' 30" (half-hour)
Schedule: Thurs., 8 to 8:30 p.m.; series of four telecasts
Production: American Broadcasting Company
Producer-director: Harvey Marlowe
Sets: Three

Series is a video adaptation of the radio program. Ingenious moving of actors add pace and suspense to the visual show. Performer in the witness chair describing an incriminating incident, actually re-enacts the scene, moving swiftly from one set to the other, the transition being covered by a fade-out, and fade-in of the new locale. (*Opening program reviewed in this issue.*)

"Look Who's Here"

Style: Personality-interviews with people who do things
Time: 30 mins.
Schedule: Fri., 8 to 8:30 weekly
Mistress of Ceremonies: Geraldine Frazier
Production: DuMont's Louis Sposa
Agency: Kaples Agency idea

A new interview series with a theme—interviews with personalities who can sing or dance or demonstrate hobbies and trophies.

"Easter Parade"

Style: Newsreel coverage of New York City and Atlantic City Easter parades
Time: 15 mins.
Production: American Broadcasting Company
Supervision: Harvey Marlowe

ABC is specializing in 16 mm. silent film coverage of special events, with recorded continuity. Easter Parade, a one-shot, is an example of its film coverage. Several thousand feet of film is shot and edited. ABC's trick is in giving continuity to newsreels—building a film story around the event—not just reporting shots.

* * *

DuMont is encountering tough sledding in adhering to its program policy of not building its own shows but depending upon agencies and independent producers or film for camera material. The chances are that the station will have to set up a program staff for sustaining shows to fill its present schedule of five hours of broadcasting per week—that is if it wants to hold its viewing audience, especially with both NBC and CBS back on the air and both concentrating on top television entertainment.

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DuMONT FACTS & FIGURES

(Continued from page 21)

slightly above, the monitor console. The production assistant who makes the camera switches on instruction from the director, works at the monitor console.

An interphone headset system provides communication between the studio control room and the studio crew. Instructions go to all crew members at the same time, requiring complete alertness so that each crew member responds instantly to directions affecting his operations.

The production assistant or video operator has direct communication to a program coordinator stationed in the master control room. For film to be integrated in a show, the production assistant transmits film cues to the program coordinator, who in turn transmits the instructions orally to the master video engineer who makes the switch at the master control board.

Direct communication for engineers is provided from the studio control room to the master control room. In fact, all control rooms are interconnected so that any engineer can cut in on the communications line at will.

The master control room, located behind solid walls on an upper floor, is the "clearing house" for the entire station operation. It is here that studio pick-ups

can be mixed and controlled. Video and audio signals from the three Wanamaker studios and the film projection room are fed into master control where, after final monitoring, the signals are transmitted over a matched telephone line to the WABD transmitter at 515 Madison Avenue, a distance of approximately two and a half miles.

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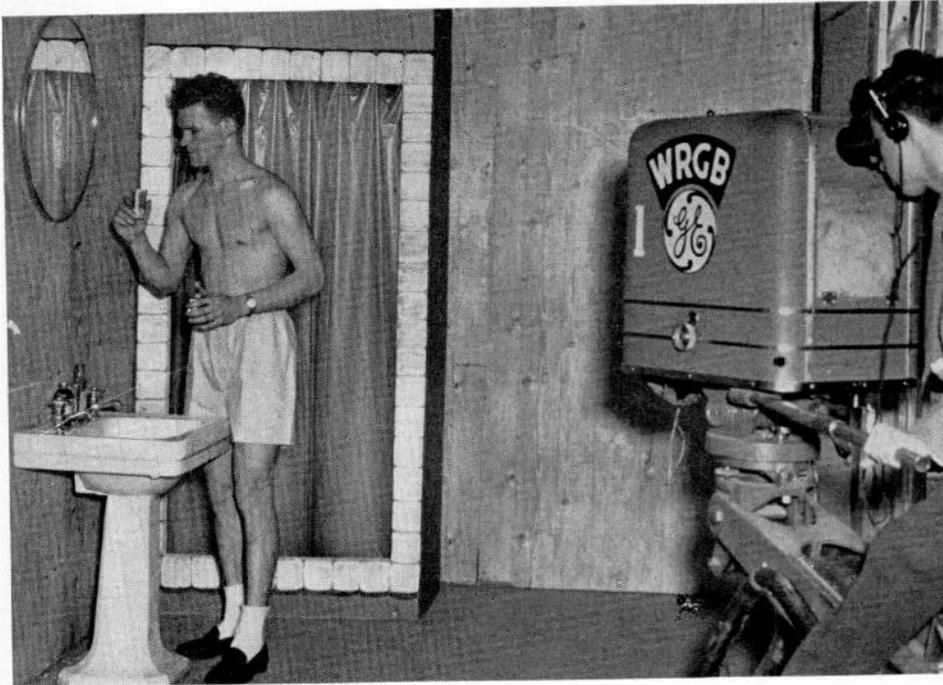
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2: PROGRAMMING AND PRODUCTION



The antiseptic mouth wash gets the GI into the bathroom to show off the Textron shower curtains on WOR's "The Woman's World."

WOR GOES TO WRGB TO TRAIN PERSONNEL

A TRAINING program for television personnel has been instituted by WOR-Bamberger, licensee of a Washington, D. C., video station and an applicant for a New York City video station. The WOR staff started a series of 26 weekly shows on April 5, being televised over the facilities of WRGB-GE at Schenectady, N. Y.

The training program, according to Norman S. Livingston, WOR's Program Director, has a triple purpose:

1. To train a nuclear group of video producers, teaching them television by actual production experience;
2. To establish a backlog or blue print of information on each type of show produced;
3. To establish a complete library of all valid information on television, including all trade publications.

Eight program staff members and a group of engineers have been selected for the training course. Each program will be staged by a production unit composed of a WOR producer, an assistant director, and an engineer. Each neophyte producer will be given eight weeks of actual participation in the production of

teleshows. On two shows he will act as assistant director and for two more shows he will be the producer.

The WOR producer is given two weeks to line up a show. The job includes building the show, casting it, rehearsing it, and camera-planning the production. In addition, he costumes the cast and plans the stage sets (actual constructions being done at WRGB). All preliminary production work on the show is wrapped up in New York, prior to taking the company to Schenectady.

At the dress rehearsal, the WRGB director who will put the show on the air, sits in to become familiar with the WOR producer's production details. At camera rehearsal, the WRGB director takes over, consulting with the WOR man until both are satisfied with camera details. At broadcast time, the WRGB director puts the show on the air.

Program Blueprint

A complete log or blueprint of each show will be kept, including master script, floor plans, lighting, camera angles, props and photographs. The log will include costs based on a time study of man-hours,

sets and performers.

- Programs to be tested will be half-hour shows for the most part, including:
- It's Up to Youth*, visual version of WOR's radio program, dramatized teen-age problem and panel discussion show;
 - Woman's World*, public service program;
 - Sports*, interviews, playlets, film, etc.
 - Weekend News Review*, reports, interviews, film, etc.;
 - Food Facts*, talk and demonstration (public service);
 - Let's Go Shopping*, talk and displays (public service);
 - Ad-Lib Playhouse*, impromptu dramatized situations;
 - Theatre of Youth*, child performers;
 - Pageant Playground*, a variety show for *Pageant Magazine*;
 - Stairway to the Stars*, talent program.

Participating Sponsors

Over 80 per cent of the programs will be sponsored, although neither WOR nor WRGB will receive any money. The sponsor will pay special costs only, such as specific performers, special sets, special film, etc. Other costs will be absorbed by WOR. Sponsors participating include:

Textron (J. Walter Thompson ad agency), Longines-Wittnauer Watches (Arthur Rosenberg agency), Peter Paul candy (Platt-Forbes), Sears Roebuck and Tintex (Charles M. Storm), *Pageant Magazine* (direct), *Movieland Magazine* (direct), Vitalis (Young and Rubicam).

The commercials will be produced by the agencies or, if desired, by the WOR staff. They will be designed to answer for WOR these questions:

1. What are the items a sponsor should sell by television?
2. What should be the length of a television commercial?

Raymond E. Nelson of the Charles M. Storm agency plans to produce the commercials for its clients, Sears Roebuck and Tintex, "to test out the station policy of an ad agency preparing, directing and rehearsing a show or commercial and then turning it over to a station director to put on the air."

POINTERS FOR THE TELE SCRIPT WRITER

By TED BEEBE

Script Editor, WRGB, Schenectady, N. Y.

WITH active television production limited at the present time to nine stations and these operating pretty much on an experimental basis, the golden era of television script writing has not yet arrived and may not for some time. There is scant remuneration, comparatively speaking, in television writing today. Those who wish to try their hand at it must do so with economic abandon, in the name of the great god, Experience.

Television writing requires a format all its own. It differs quite radically from script writing for radio, motion pictures or the theatre. Many of the restrictions imposed are physical and they may alter considerably in days to come as technical facilities improve—but they are very important now.

If at all possible, the writer should pay a visit to a studio and learn what it's all about. The average tele staff member is willing to discuss the various problems and anxious to promote a better understanding of the medium. Practically every individual working in television today is there because he or she loves the business and finds it the most exciting, fascinating pursuit in the world. Talking about it is a privilege—not a bore.

The writer should not indicate camera moves and shots on scripts unless he happens to be very familiar with the medium. This is a production matter and should be left to the discretion and experience of the director. It is all right to suggest specific shots involving desired effects as in the case of close-ups but do not attempt detailed technical instructions.

Script Format

All stage business and action, sound effects, and musical cues should be indicated on the script. Divide the scripted page into two equal parts. Confine the dialogue (sound) to the right hand side (this format may differ in various studios); note stage directions and scenes on the left-hand side. Draw a floor plan of the sets required to scale and plot action accordingly.

Abrupt changes in which certain characters are expected to appear suddenly in

other settings and other costumes or where quick renovation of a set is required, must be strictly avoided. Television is not like the movies. In television you are watching what happens, where it happens, when it happens. Immediacy is the governing factor. Electronic pictures can't be taken from day to day and then spliced together like film into a completed show. Therefore, a sufficient time break must be devised to cover any change, whether it be shifting of an actor's lo-

Writer's Market Today

WRGB-GE—\$1 per minute production time for original material. Fifteen-minute script—\$15; thirty-minute script—\$30.

WCBW-CBS—Writers report receiving \$15 to \$25 for original material.

WNBT-NBC—Writers report \$25 up per script. WNBT is at present urging playwrights to submit full-length three-act, unproduced Broadway plays for its "Broadway Preview" series. Unofficial figure—\$250 per play televised and \$150 per repeat performance.

WABD-DuMont—Does not buy scripts. WBKB-Balaban & Katz—Writers report \$15 up for original material.

WPTZ-Philco—has just re-opened its live-talent studio. Its script fee policy is reported to be similar to CBS's. Commercial programs produced by advertising agencies bring script-writing fees high as \$150.

cale position, alteration of costume or rearrangement of set. These time breaks should consist of something more than a mere fade-out and fade-in; they may be covered by a visible narrator or by a more original device.

Film sequences should not be included in a script unless film is better suited to the purpose desired and can be readily obtained. Such sequences should be confined to newsreel material or stock shots, or shots that are simple in conception and which can be taken easily by a television studio staff. No sound should be required on such film.

Still photos may often be used to good effect if they constitute settings requiring no action, such as the New York skyline or a landscape. Also, special camera ef-

fects are possible to obtain, as in the use of a super-imposure of shots (dissolves) to produce the illusion of a ghost. In any event check techniques with the studio before incorporating them into a script.

Stage Sets

The average writer's conception of small stage sets is probably just the opposite in television. For example, a kitchen containing a sink, refrigerator, stove and table, closely grouped, can be covered in one long shot. It would be quite impractical, on the other hand, to show in one locale-setting camera shot a court-room scene including the judge's bench, the witness stand, the jury box, tables for counsel, various entrances and a view of the spectators.

The following dimensions give an idea of tele stage set limitations:

Large Set—16' back wall; 12' side walls

Small Set— 8' back wall; 5' side walls

Characters and furniture involved in the action of a program should fit into this specified space in order to have a workable floor plan.

Most teleshows should be limited to a maximum of three sets. There may be four sets or more if two or more of them are only 8 feet in width. If action takes place in large sets, then the program should be staged in two sets at most when back walls are 12 feet or over and side walls are 10 feet or over.

Exterior scenes, staged in the studio, should be avoided unless they are stylized or done on film. Studio exteriors are not very convincing.

Casts should be kept small. More than three people on a set at any one time hinders camera movement. Additional characters are permissible if transient (appearing for only a short time).

Concentrate the dialogue and grouping. It is not practical, for example, to have a person on one side of a room ask a question and have it answered by a person on the other side of the room. It results in useless picture cuts and often impairs the viewer's sense of orientation.

As already suggested, many of these restrictions may be eliminated or modified as time goes on. Studios at present are not equipped to handle Hollywood epics and have to rely on something more than musical bridges and seques for changes in setting and time.

Teleshows Types

The type of material found most acceptable at WRGB is the audience par-

ticipation show. This appears to be an ideal vehicle for television, especially when it involves plenty of action. New ideas along this line are always welcome.

There is a definite market for dramatic scripts—mystery, romance and comedy. These may be anywhere from ten minutes to one half-hour. Three-act plays are not generally encouraged; not because of lack of audience appeal but because they require too much rehearsal time.

Short subjects are highly desirable—novelty music spots, variety acts presented in an original manner, and programs of a specialized type. WRGB recently commissioned a writer to do a script on the development of men's and women's hats. This offers many possibilities for visual entertainment with comedy angles and supplies interesting information as well. This illustration should suggest additional lines to follow.

Writer's Responsibility

Finally, there is the ethical side of television writing—writing for the most personal form of entertainment yet devised. Children, young people, parents and grandparents all look and listen at the same time. What they see and hear will profoundly affect the thought, taste and character of every member of the family. It is imperative, therefore, that nothing should enter programming which will offend the sensibilities, impair the morals, or antagonize the minds of this diversified audience.

This responsibility rests first and foremost on the writer. He conceives the ideas, the situations and the dialogue which can make or break a production. He should be ever critical of his efforts, avoiding personal prejudices, unjust discriminations or controversial subjects not in the public interest.

Television, for the next few years will be on trial, technically and artistically. It must be given the best we have; we must create the utmost amount of good will. The writer will be the key man in this campaign. His work must be of a high order, reflecting good judgment and sound principles. Television programming based on this thinking will inevitably lead to the earliest acceptance of our medium as a vital and constructive force in the entertainment world.

VIDEO'S VETERANS

This is the second in a get-acquainted series of Who's Who in working television studios, including producers, scenic artists, writers, etc.

Thomas Hutchinson

DEAN of television producers, wiry high-strung Tom Hutchinson has contributed to and shaped the techniques and pattern



Tom Hutchinson

of live studio production as it is today. In experimental television since 1936, he brought to visual broadcasting's first halting picture attempts a background of theater, radio and motion pictures. Now as a freelance producer, Tom will work with agencies—at present—with the Duane Jones ad agency.

As television Program Manager for NBC's studio in New York (1937-1942), Hutchinson was responsible for 15 hours of telecasting a week when the live studio closed in 1942. Long before the much-talked of *Boys from Boise* (Storm Agency, Ray Nelson, producer), NBC was regularly scheduling original musical comedies lasting one-and-a-half to two hours, and telescoping Broadway plays to hour-length camera production.

From NBC, Hutchinson went to Ruthrauff & Ryan ad agency and then to RKO Television Corp., where he supervised and produced Macy's point-to-point selling series, top WABD-Dumont five-minute merchandising spot.

While at NBC, Tom started the first television classes on programming at New York University—out of which came the American Television Society.

Hutchinson has wrapped up his television experience between the covers of *Here Is Television*, his forthcoming book (Hastings House).

"Anyone who has any talent, production-wise," says Tom Hutchinson, "can produce a teleshow if given enough time and money. The test is to do a good show with little time and money."

Helen Rhodes

TELEVISION'S youngest video veteran, now a station executive, is the answer to what happens to the industry's eager beavers.



Helen Rhodes

Attractive, able Helen Rhodes started in 1942 as an announcer (television has been partial to pretty girls) and as "an extra hand" around the WRGB studio, the General Electric station in Schenectady, New York. She participated in practically every program as actress, mistress of ceremonies, or singer, or in the production of the show as floor manager or technician handling lights. She took her turn in the motion picture projection room and haunted the control room on every occasion. Within six months, Helen was producing variety shows on her own. Since then she has been responsible for many of the station's top commercial programs.

Miss Rhodes now officiates as Acting Supervisor of Production, responsible for the coordination of WRGB's telecasting activities.

Her previous show business experience consisted of college theatricals (Univ. of Michigan) and singing with a dance band on week-ends.

Carrying the banner for the regional tele station, Helen makes frequent speaker appearances at trade, school and club meetings, soap-boxing television's place in the community, its opportunities for public service, and its selling force for local and national sponsors.

In the new field of television, young Helen Rhodes, member of Gamma Phi Beta Sorority and the national honorary women's speech society, Zeta Phi Eta, already rates as a successful career girl.

A Tele Trade Reporter Goes to Town . . .

Riding Private Cars, From Cat's Whiskers to Cathode Tubes

ONCE upon a time there was a trade paper reporter whose duties called for the covering of all things new in the scientific world. One day his phone rang and a voice said, "You are invited to attend the first demonstration of the latest type radio set. It's a one tube vacuum tube affair. It's revolutionary! The day of the crystal detector is over! No more will cats lose their whiskers in the interest of science! Go to Penn Station and ride with us in our private car, have lunch, refreshments—this day will make history."

The reporter went and was terribly impressed. Coming home however in the same private car, many doubts were expressed. "Can it get Pittsburgh—it'll burn out in no time—the slightest shock will break the tube. New ones cost \$6.00 each—the batteries won't last a week." He printed all these opinions. But it worked—and the public bought in huge quantities, and thought not of obsolescence.

A few years later while again at his desk his phone rang, and a voice said, "You are invited to attend the first demonstration of a revolutionary new kind of radio set. It works simply by plugging it into the nearest light socket, no more sloppy batteries, no more chargers, no more costly B batteries. Go to Penn Station and ride with us in our private car, have lunch, refreshments—this day will make history."

It Worked

The reporter went and was terribly impressed. Coming home however, in the same private car, many doubts were expressed. "It's frightening, one short circuit and you will burn down your whole house—it will use a huge amount of electricity—they will never get rid of the hum—put the plug in wrong and you will burn out all the tubes—it will put the storage battery people out of business." He printed all these opinions, but it worked, the houses didn't burn down, and the storage battery people didn't go out of business (some made radio sets) and the people loved it and bought in huge quantities, and thought not of obsolescence.

A few years later while again at his desk his phone rang, and a voice said, "You are invited to attend a demonstration of a revolutionary new development, the talking motion picture. It's fantastic, You'll be able to hear your favorite movie actress sigh huge sighs, chuckle large chuckles and laugh loud laughs. Go to Penn Station and ride with us in our private car, have lunch, refreshments—this day will make history."

The reporter went and was terribly impressed. Coming home however, in the same private car, many doubts were expressed. "It will never catch on—it will be a short-lived novelty—people go to the movies to enjoy quiet and the artistry of pantomime—it will double the cost of pictures and the public will never pay more than they are paying now—no theater owner can possibly afford to pay \$25,000 for such a novelty—no projection booth is big enough to accommodate such a huge thing." He printed all these opinions, but the public was fascinated. They stormed the movies. Those who didn't have equipment died a thousand deaths until they could get it, and they thought not of obsolescence.

And Then

A few years later while again at his desk, now worn and badly battered, his phone rang a feeble ring. It had rung so many times these past few years announcing everything from Hitler's coming to Hirohito's going, it was nearly worn out. A voice said, "You are invited to attend the first demonstration of our new and improved post-war television receivers. Don't fail to attend this unveiling of the newest art of mass communication. Go to Penn station and ride with us in our private car, have lunch, refreshments—this day WILL make history!"

The reporter with a great effort hoisted himself out of his chair, stretched his stiffening limbs and struggled into his coat, for you see he was no longer a young cub, although all that had transpired so far *was* in the span of a single generation. He went to the station and entering the old familiar private car joined his also aging colleagues. They

smiled knowingly at him and he at them, and in order to pass away the time they neatly refolded their unusually large wads of yellow copy paper.

The reporter was terribly impressed with the demonstration. Coming home however, in the same private car, many doubts were expressed. "NO, it can't work—they'll never get it off the ground—it will cost a fortune to install a transmitter—there will not be networks for years and years—it will cost three to five times as much per hour as broadcast time—who will produce twenty-eight hours of shows a week—it will be all on film—there won't be any film—who will make all that film—the picture was bright all right and very sharp and my eyes didn't hurt when I watched it but is it ready—better hold it up until we know something about the 10,000,000 megacycle band—it will be obsolete in a year—no, not for five years—the public will never buy black-and-white sets in quantities—so

(Continued on Page 37)

Soon Available! Trained Television Technicians and Engineers

Your problem of finding capable, trained personnel to operate and maintain your Television installation is being solved here at Capitol Radio Engineering Institute.

CREI is now training technical personnel on modern high fidelity equipment in all phases of specialized Broadcast and Television Engineering, following a basic background in Practical Radio-Electronics Engineering.

These men will be qualified, upon graduation, to meet your demands. It is suggested that you write to us about your technical personnel requirements at once.

All inquiries should be personally directed to:

Mr. E. H. Rietzke, President

**CAPITOL RADIO
ENGINEERING INSTITUTE**

Dept. T-3

16th Street at Park Road, N. W.
Washington 10, D. C.



Mayor O'Dwyer: "I take pardonable pride . . ."

DuMont's Opening Night

Style: Talk; Comedians; Drama; (Reviewed in three parts)

Origination: New York and Washington via AT&T two-way coaxial cable
WABD, New York; W3XWT, Washington; rebroadcast by WPTZ-Philco, Philadelphia, April 15, 8 to 10:00 p.m.

The usual dedication speeches, with notables reading their talks, were the opening feature of the DuMont-Wanamaker studio's long-awaited premiere. Forehead-views, however, even of senators, are not videogenic and speech-reading is not good television.

The New York speakers' participation was transmitted to Washington via AT&T's new coaxial cable. WPTZ received the DuMont signal off the air through Philco's relay station at Mt. Rose, N. J. Philadelphia reported clear picture reception.

Picture definition and contrast, as observed in New York, were good—when the lighting was satisfactory.

Speech-maker Grover A. Whalen fluffed as master of ceremonies, stumbling through his overlong talk, evidently reading it for the first time. Star of the occasion was Allen B. DuMont who spoke directly to the viewing audience, having partially memorized his brief talk.

Included on the program were New York's Mayor O'Dwyer, New Jersey's Governor Edge and UNSC's Dr. Quo Tai-chi, speaking from New York; and Senators Mead, Hawkes and McMahon from Washington.

Production Details

Speakers were held, for the most part, in medium close-up by one camera which never changed position.

Public officials won't be able to get away with speech reading when they really want to appeal to constituents.

Any attempt to give Shriner and Storch some scenery and background would have paid off in entertainment. Comedians need a visual assist.

Sound levels varied like a stock market chart.

The DuMont Wanamaker studio opening was not auspicious television.

MAY-JUNE, 1946

II

"Experience"

Style: Dramatic fantasy; 30 mins

Writer-Producer: George Lowther

Director: Louis Sposa

Sets: Bob Bright

WNBT-DuMont, N. Y.; April 15, 8:30 p.m.

"What thrash are dreams made of," may be the apt quote for this dental gas victim's erotic wanderings, making babies out of minutes. There was no continuity. In fact, there wasn't a show—just some sophomoric writing.

The cast gave credible performances with the material they had, especially John Graham as the victim, Abby Lewis, the nurse, and Lawrence Deacon, the dentist.

Production Details

Lighting, or rather lack of lighting, marred many shots. In a long shot of the dentist's office, the light was good. In a close-up shot, shooting from another angle, the faces of the performers were in shadow.

The clock set had possibilities that were not developed. The live baby minute couldn't even be seen in the camera shot.



"Breath in through your nose, breath out . . ."

Four sets were used: the dentist's office, an enlarged human face with a massive nose; a dance area, and a huge half-clock.

Camera coverage, breaking in new studio equipment, was adequate.

III

"Let's Have Fun"

Style: Charades-variety quiz; 30 mins

Master of Ceremonies: Walter Abel

Producer: Walter Ware, Duane Jones ad agency

Director: Tom Hutchinson

Sponsor: Mueller's Macaroni

Sets: Bob Bright

WNBT-DuMont, N. Y.; April 15, 9:30 p.m.

A good charades quiz idea, the show didn't come off as tele entertainment, principally for want of a master of ceremonies to keep the action rolling. Walter Abel, all credit to him as a movie star, was no Fadiman.

The complex show, with a dozen charade spots, using four sets and a cast of 25, was an ambitious undertaking to break in a four-

camera studio, with new equipment and new personnel—and with only a total of six hours of studio rehearsal.

Proverbs and titles of books, songs and operas were hidden in specialty acts or dramatic skits. A guest panel of experts and the studio audience attempted to decipher the clues.

Artists who participated in the charades included: Nancy Newton, dancer; Arthur Blake, impersonator; Art Gentry and Audrey Marsh, singers; and The Holidays, mixed quartet; as well as The Goldwyn Girls and professional actors in the dramatic skits.

Mueller's Macaroni commercial, staged in a kitchen set, was one of the best spots in the show. Credit can be given to Flora Campbell's realistic housewife performance.

Production Details

Questions hidden in the charades weren't planted, consequently both viewers and studio audience half the time didn't know what was going on.

When the answers were guessed, Abel made no attempt to repeat the answers so that the audience and viewers would be kept interested.

Sets were spread all round the studio, consequently when a camera failed because of mechanical trouble, the scene was left uncovered until another camera could be dollyed half-way across the studio.

In one instance, the producer failed to have a camera ready to take the action on cue, resulting again in a blank screen with a voice love scene going out on the air.

Camera coverage of the panel of guests was unsatisfactory. The person speaking was often missed.

Seating arrangement—guests and emcee in a line—made for poor picture composition as well as inadequate coverage.

Prize, a supply of Mueller's macaroni products, sounded like a ten-cent single box.

Too many Mueller's Macaroni mentions were made.

Audio coverage was bad. Most of the time, viewers couldn't hear what was being said, especially by the panel of guests.



"She weighs 122 lbs.! She receives the equivalent weight in gold." This was part 2 of a three-part charade-proverb: "Worth her weight in gold."

"Famous Jury Trials"

Starring: Elissa Landi
Style: 30 min. courtroom "whodunit" drama
Producer: Harvey Marlowe of American Broadcasting Company
Sets: Bob Bright
WABD-DuMont, N. Y.; April 18, 8 p.m.

An indication of what television can do and how it can be professional entertainment was demonstrated when *The State vs. Dolly Steele*, an episode of radio's *Famous Jury Trials*, was scanned by video cameras under the direction of ABC's Harvey Marlowe.

Marlowe accented his "whodunit" drama with visual effects—scales of Justice, a hand firing a gun, nervous hands tearing a handkerchief. He wasn't afraid to move his cameras and to move his people.

One of the answers, of course, is that he had performers: Elissa Landi as Dolly Steele, Sidney Blackmer as defense attorney, Zachary Charles as Lou Diamond, Dennis James as prosecuting attorney.

Shortcomings of the production could be traced to the video adaptation of the radio script. Too much of the plot was carried by an off-camera narrator.

Production Details

☐ Opening visual effect of the scales of Justice, setting the mood of the play, was handled nicely as background for dissolves of title and credits. Also aptly used as visual transition between scenes.

☐ The brief prologue staging the "whodunit" before the show started was not as effective as it might have been. Viewers saw Miss Landi pick up her cue to go into action.

☐ Cutting from the courtroom to scenes of previous events was handled smoothly and effectively. Performers had to be quick, getting from the witness chair to a barroom set, in another instance to a corridor set, and again to the Steele living room set.

☐ Cameras concentrated too seldom on Dolly Steele (Elissa Landi). By failing to introduce her in close-up, viewer sympathy was lost.

☐ The prosecuting attorney (Dennis James) had, in show business parlance, the most sides (biggest part). He took full advantage and gave a credible performance.

☐ Occasionally, Marlowe was slow in cutting cameras to performers as references or script called for. The cut to Dolly Steele in the courtroom was seconds late—by then the attorney was making other points.

☐ Equipment-wise, cuts between camera shots acted like slow fades—like clicking-off a light switch and seeing the light dim out. Cuts should be instantaneous so viewers aren't conscious of picture change.

☐ Handling of sound pickup pointed a problem. The boom operator kept the microphone split between performers—without thought seemingly to voice levels. Consequently, one performer could be heard—the other only dimly.

☐ Pace and action of the show was sustained almost to the very end—the end having an anti-climatic "narrator" finish.

"It's Up to Youth"

Problem: "Alcohol and Adolescence"
Style: Dramatic-Discussion, 30 mins.
Director-writer: Keith Thompson (WOR)
Producer: Larry Algeo (WRGB)
Sets: Charles McGarrahan
WRGB-GE, Schenectady, N.Y., April 5.

Taking its socially significant radio show, *It's Up to Youth*, and giving it a visual format, WOR opened its 26-week WRGB series with good video fare that might have been dead but wasn't in spite of production faults.

Principal production fault was lighting. At times it was impossible to see the action, and model lighting was forgotten.

The juke joint-drinking problem introduced two normal jive kids (a 16-year-old and her 20-year-old boyfriend), in a normal home with dad taking a drink before a party. The kids sampling dad's scotch, going to the juke joint and a stormy home-coming added up to trouble. The resulting situation was turned over to a guest panel of Schenectady high school teen-agers for suggested solution.

The high school kids were real—not namby pamby or smart alecky. They came up with some smart answers. One 16-year-old boy pointed out that part of the girl's problem was her going with an older boy, adding that "all the girls my age are running around with sailors."

Production Details

☐ The performers, the boy and girl especially, appeared tense. Only in the juke-joint dance were they real kids.

☐ Camera work on the whole was good except for a lack of close-ups. Viewers never did see the kids in real close-up.

☐ Seating arrangement of the moderator (WOR's Bill Slater) and the high school jury lacked flexibility of camera coverage. Slater was at one end of a long, narrow table with the kids lined up behind the table. Cameras could obtain only head on close-ups or long shot coverage, shooting down the table to Slater.

☐ Three stage sets were used—living room, juke joint, and a front yard-house entrance. The sets were good.

☐ Lighting as a major problem was again demonstrated by this production.



"We has such a swell evening, dancing . . ."

"Spot the Slide"

Style: Phone-in Quiz; 20 mins.
Featuring: Jerry Coxle & Betty Jackson
Producer: Larry Algeo
Set: Charles McGarrahan
WRGB-GE, Schenectady, N.Y., Apr. 5.

With development of Jerry Coxle as a quiz-ee, and some assist by his partner, Betty Jackson, *Spot the Slide* would become a top phone-in participation quiz. On night caught, the show proved good entertainment.

Slides are made of people, pets and objects—a 1905 Buick, St. Basil's Church in Moscow, a Norwegian Elkhound, President James Buchanan. When the slides are flashed on the air, object is to have people phone in and identify person, place, or thing—collecting dollar value for correct answer.

Between every couple of questions, Coxle inserted a song (synchronized to a recording). Interest at these points in the show among the group (25) of which this reviewer was a member, dropped to practically zero, viewers discussing the slides seen. Complete attention was again caught when he returned to another slide question.

Production Details:

☐ The studio phone number was mumbled—and then only once.

☐ Answers to slides were sluffed off or lost in the telephone. This was particularly true of the Norwegian Elkhound, a toughie slide to get. Viewer actually phoned in for the answer.

☐ Coxle needs to establish a routine so he will know what to do next. Ditto his assistant.

☐ More close-ups of both Coxle and the girl, so viewers can see what they look like.

☐ Integrating of the slides was handled smoothly.

* * *

"U. N. Security Council"

Newsreel: ABC's film coverage at Hunter College, N.Y.C.

Commentator: Walter Kiernan

Production: Supervision of Harvey Marlowe

Telecasts: WPTZ-Philco, Phila., Mar. 27;
WABD-DuMont, N.Y., Mar. 29; WRGB-GE, Schenectady, April 1

Observed: Mar. 29; 15-mins.

A freshness and folksy format marked the American Broadcasting Company's film coverage of the United Nations Security Council's opening day. Setting the scene at Hunter College gymnasium, interim home of the U.N.S.C., the film picked up the eager waiting crowd, the outdoor check room, the "frisking" of "unofficial" visitors, and showed the Council members delivering speeches and in off-guard moments.

Production Details

☐ Not enough close-ups of delegates.

☐ On occasion, the pictures were out of focus—or focused behind the speaker.

☐ Occasionally Kiernan's commentary lagged behind the action. Dubbed in sound, even when cut on a record as is ACB's practice, should synchronize with picture action.

☐ On the whole, the 16mm. coverage of remote events as developed by ABC bids fare to set the pattern for tele-newsreels.

3: ADVERTISING AND MERCHANDISING



Showing merchandise in close-up and in use points up details and gives dramatic impact.

A New Approach to Television For the Average Store

By IRWIN A. SHANE*

IT IS generally agreed that television will have a profound influence on retailing, and conversely, retailing will have a profound influence on television. When television arrives, whether in six months or two years, retailers should play a very important part in television.

Today, there is a total of ten television broadcasting stations in operation. Three of them are in New York City, two in Chicago, two in Los Angeles, and one each in Washington, D. C., Philadelphia, and Schenectady, N. Y. In other words, television stations already cover areas that include 37% of the country's population.

Because of the problems that block the immediate construction of commercial television stations—problems such as the high cost of studio equipment, problems of programming, etc.—fewer than 50 cities out of 140 metropolitan areas are represented by applications before the FCC for station licenses.

* From Address Before the Southern Display Association Convention, Houston, Texas, April 23, 1946.

By all indications, intra-store television will probably come into existence long before commercial tele stations are operating generally around the country. The chances are 3 to 1, and better, that many a leading department store in cities of over 150,000 will have television long before the store's town has a television station on the air. Think what that will mean to a store to be the first in its community to have television.

Compare \$25,000 to \$40,000, the cost for an intra-store television system, to \$350,000 to \$500,000, the cost for a broadcast tele station!

Use of Intra-Store Tele

Intra-store television is television that's confined to the four walls of a store. It originates in the store, over the store's cameras, and is carried to screens located throughout the store by means of coaxial cable. Because the television pictures are not broadcast through the air, no FCC license is required.

What are the retail uses of intra-store television? They are many, but principally:

1. To increase the traffic of low-traffic departments by dramatically merchandising, by means of television, slow moving products.

2. To step up the flow of traffic by directing it to specific departments, especially on peak days, by frequent visual announcements.

3. To slow down traffic on non-peak days, by announcements of special tele features to take place at certain times of the day.

4. To flash hot merchandise items a few minutes after they are received by the store—instead of waiting days for art work, copy, plates and final newspaper insertion. This means quicker turnover of merchandise.

5. To appreciably increase the average sales check by encouraging tie-in sales. A woman, comfortably seated, buying a pair of shoes for example, may likely see hosiery, attractive spring hats, scarfs, gloves, blouses or house-dresses, flash on a television screen nearby, to subtly remind her, or engender a desire in her, for these additional items.

6. Through intra-store television, a store can enjoy vastly increased store traffic by locating screens in store windows and by flashing an interesting array of merchandise for people to see and want.

Use of Broadcast Television

Department stores have not been asleep to television's vast advertising and merchandising possibilities. They've been in the forefront of television's progress right from the start. In 1939 and 1940, demonstration television units were already touring department stores from coast to coast. In Chicago, stores like Marshall Field and The Fair are already on the air over WBKB with programs one or more times a week. Macy's in New York City presented a weekly television program for twenty weeks last year. McCreery's, also in New York, used television and so has the John G. Meyers Co. of Albany. Gim-

bel's of Philadelphia, starting May 15, will sponsor a regular half-hour program on WPTZ, Philadelphia. In New York, the John Wanamaker store now houses the downtown studios of Station WABD-DuMont. They are the largest television studios in the world, occupying half a million cubic feet of space.

Intra-Tele Demonstrations

Department store television is a very important factor in all television thinking and planning for the future. Because television will be an important medium for department stores, and because retail display men will play a most important part in the retail television picture, it is proper to analyze and discuss objectively what's been done so far in intra-store television, to analyze what was done by my two good friends, Gimbel's of Philadelphia and B. Gertz of Jamaica, Long Island.

That the intra-store television demonstrations, from the technical and programming points of view, did not come off too well was to have been expected. THE TELEVISER made a careful investigation of the two experiments. We came to the following conclusions:

☐ If television is going to work properly in a department store, there must be careful planning, with enough time allowed for proper installation and testing of equipment. Hastily improvised arrangements only bring heartaches to all concerned, and disappointment to a long expectant public.

☐ Cameras and control equipment should be designed especially for department store use. Until such equipment is designed, it's best that a moratorium on further intra-store television be called—lest these demonstrations boomerang.

☐ Stores should strive for utmost simplicity in their programming. Elaborate programs, involving many actors and scenes, are in the beginning beyond the capabilities and budgets of the average store. Stores should learn television step by step and not try to become Ziegfelds overnight.

☐ Stores should use professional talent only. Volunteer performers, unless well trained and experienced, will show up very badly on a television screen.

☐ Before the public is admitted, stores should dress rehearse both equipment and programs after store hours, for several days or a week to iron out the "bugs"—not after thousands of persons from every-

where have assembled to see the magic of television—only to see blank screens, voiceless faces with moving lips, distorted pictures, poor camera work, heavy shadows resulting from poor lighting, etc. These defects should be corrected during closed technical and dress rehearsals.

☐ Department stores should not oversell television. Disappointment and frustration will follow if the intra-store television does not come up to expectations.

☐ Stores must provide adequate budgets and competent personnel.

☐ Programs of 10 minutes duration are much too long.

☐ Television receivers should not be confined solely to viewing rooms.

Some Recommendations

After the first flush of novelty wears off, it seems to us, people won't stop to hunt for a viewing room to watch merchandise and spot entertainment flash on a television screen. Most of them won't even remember that the little "outhouses" even exist.

The most effective way, we believe, of utilizing television in a department store is to have screens where customers involuntarily and subconsciously see the moving images of merchandise or services, as the customers make their way from department to department and from floor to floor.

Screens should be out in the open. They should, if necessary, be suspended from the ceilings, or mounted on ledges or pedestals at all strategic points where they will not physically impede traffic, or where their presence will not cause congestion. Television screens may be located even on the first and second floors, or the third and fourth floors if they're heavy traffic floors, if there is a means of having the screens turned on or off by remote control, as traffic conditions require.

20-Second Selling Spots

If television is to be utilized to direct the flow of traffic, to increase tie-in sales, to perform its destined merchandising function, television screens—I repeat—must be located wherever there is traffic.

I can already hear the vociferous objections of store managers who want nothing to distract a customer. However, if the message is brief—of not more than 20 seconds duration—an important sales message can be put across swiftly without interfering with the normal thought proc-

esses of a woman hell-bent on buying a girdle or a pair of nylons.

A store's intra-store tele system should be used first and foremost for the visual presentation of merchandise and store services. Visual announcements, however, should not be longer than 20 to 30 seconds on peak traffic days, and 60 seconds on moderate traffic days and hours, for the following reasons:

1. Announcements of such brief duration will not tie up traffic, not even on the first few floors; nor will they distract a person in the immediate act of making a purchase.

2. If shown in close-up, most pieces of merchandise will register well and make an impression on a customer's mind, bringing about the desired results.

3. Brief announcements serve effectively as reminder advertising, the primary function of intra-store television.

4. A visual commercial of 60 seconds duration, because of the visual animated quality, is equivalent easily to a spoken announcement of five minutes. Psychological tests have demonstrated that the memory retention value of television is 10 times greater than any other media.

5. Such brief visual announcements are

Television Theater Studio

WAYCOTT PRODUCTIONS

**Theatrical Productions
Applicable for
Television**

Steinway Bldg. (616)
113 W. 57th St.
New York City

easy and inexpensive to prepare. No elaborate staging is necessary. No expensive talent is required.

6. More commercial announcements are possible in a given telecasting period; more departments and more merchandise can be featured.

Suggested Selling

A brief commercial would work as follows: A customer in the store hears a quiet chime, such as NBC uses. She looks up at the nearest screen and sees faded-in, in close-up, an attractive model, on whose head sits a perky little spring bonnet. As the model slowly turns her head to show the customer all sides of the lovely Dache creation, a dulcet voice quietly says: "Newest Easter bonnets in our millinery department, 3rd floor south." At the end of the commercial, the model slyly winks, is slowly faded out as an advertising card is faded in until the next piece of merchandise is presented 15 minutes later. In the meantime, the model slips out of her hat and is ready for the next 20 or 60-second commercial, whether it be shoes, nylon stockings, handbags, blouses, gloves, or lingerie.

If ten or twenty-minute programs, as proposed by some stores, are used, very large production staffs will be required. Each ten-minute segment would require approximately three hours of rehearsing, based on the currently accepted rehearsal ratio of 16 to 1. In other words, if a store televised a ten-minute program every half hour, 16 programs per day, four days of rehearsals for each day's programs would be necessary. That, obviously, is impractical. To repeat the programs all week would be poor business showmanship.

In view of the above, and for other practical reasons, we suggest that department stores plan swiftly paced, crisp commercials of not more than 60 seconds duration. The cost of production will be less than what most stores now budget for interior displays at Christmas time.

CLASSIFIED ADVERTISEMENTS

CHANGE WANTED . . . From publicity dept. of N. Y. advertising agency . . . to agency with plans to develop a television dept. Varied background. Trained with ABC's Marlowe, Dumont's Jamieson and Televiser's Shane and Dupuy. Can earn my salary on publicity and copy until television pays off. Box BGS, Televiser.

IDEA WOMAN: Seeks job as television fashion commentator with Agency or Station. Attractive. Plenty of ideas. Box EC, Televiser.

WHO'S WHO IN AMERICAN TELEVISION STATIONS

Listed below are the working staffs of operating commercial television stations including the tele departments of American Broadcasting Company and WOR-Bamberger. Part I was published in THE TELEVISER, March-April issue.

ABC-Television Dept.

(Temporarily uses WABD-DuMont and WRGB-GE facilities)

33 W. 42nd St., N.Y. 18, N.Y. (WI 7-1737)

Manager: Paul B. Mowrey
Manager of Operations: Richard B. Rawls
Executive Producer: Harvey Marlowe
Director: (Miss) Bobby Henry
Lighting Consultant: Cheney Johnston
Writer: Charles Speer
Writer-Director: Richard Goggin
Press: Bert Schwartz
Salesmen: Jack Brook, Ken Farnsworth

WOR-Bamberger*

(Temporarily uses WRGB-GE facilities)

1440 Broadway, N. Y., N. Y. (PE 6-8600)

V. P. & Chief Eng'r: J. R. Poppele
Program Director: Norman S. Livingston
Directors: Roger Bower, Ed Brainard, Dave Driscoll, Dan Ehrenreich, Gene King, Jock MacGregor, Tom Moore, Keith Thompson
Production Supervisor: Bob Emery
Ass't Chief Engineer: Charles Singer
Acoustical Engineer: Edward J. Content
Television Engineer: Joseph Waldschmidt

WABD-DuMont

515 Madison Ave., N.Y. 22 (PL 3-9800)

Program Operations Mgr.: Louis A. Sposa
Assistant: Richard Lockard
Program Coordinator: Edwin Woodruff
Art Director: Robert Bright
Scenic Artist: William Finley, Rudolph Lucek
Production Assistant: John B. Murphy
Studio Manager: Frank Bunetta
Studio Ass'ts: Florence Monroe, Irene Petroff, Barry Shear, Ina May Tomadelli, Eulia Turner
Guest Relations: Lari Wolfe

WBKB-Balaban & Katz

190 North State St., Chicago 1, Ill. (FRA 5025)

Directors: Pauline Bobrov, Helen Carson, Lorraine Larson, Gladys Lundberg, Loretto Pagels, Beulah Zachary
Booking: A. Warren Jones
Operations: David M. Crandell
Personnel: Margaret Durnal

* Radio staff participating in television production.

WCBW-CBS

15 Vanderbilt Ave., N.Y. 17, N.Y. (MU 6-6340)

Directors: Paul Belanger, Bob Bendick, Frances Buss, Ben Feiner, Jr., Leo Hurwitz, Cledge Roberts
Ass't Directors: Jerry Faust, Lucille Hudiburg, Fred Rickey
Script Editor: Lela Swift
Film Editor and Cutter: Rudy Bretz
Film Ass'ts: John Sewall, Mortina Wilbur
Art Director: James McNaughton
Artists: Tom Naegele, George Olden
Painter: Lester Vermilyea
Ass't Casting Director: Florence Green
News Director: Leo Hurwitz
News Editor: Henry Cassirer
Animation: Chester Berger, Dorothy Claras

WNBT-NBC

RCA Building, N.Y. 20, N.Y. (CI 7-8300)

Directors: Paul Alley, Peter Barker, Fred Coe, Ernest Colling, Burke Crotty, Herbert Graf, Edward Sobol.
Program Ass'ts: Howard Cordery, Beulah Jarvis, Ronald Oxford, Garry Simpson, Ira Skutch
Dir. of Special Features: J. Harrison Hartley
Mgr. of Prog. Prod. Facilities: N. Ray Kelly
Staging Co-ordinator: Robert Brunton
Art Director: Robert Wade
Ass't Art Director: Elwell
Titleist: Jack Rose
Make-up: Richard Smith
Dir. of Scripts & Lit. Rights: Owen Davis, Jr.
Ass't Dir. of Scripts: Stockton Helffrich

WPTZ-Philco

Tioga & C Streets, Philadelphia 34, Pa. (NEB 5100)

Producer-director: Ernest Walling
Film: Al Mann
Art Director: William Craig Smith
Ass't Artist: Howard Fisher

WRGB-GE

60 Washington Ave., Schenectady 5, N.Y. (SCH 4-2211)

Production Staff: Larry R. Algeo, C. Jones, Edith W. Kelly, John Seagle, M. H. Spinelli, Robert B. Stone
Script Editor: Ted Beebe
Art Staff: J. D. Fisk, Charles B. McGarrahan
Floor Services: E. A. Dawes, O. P. Kidder, C. P. King

LIGHTING AT WCBW—CBS

(Continued from Page 18)

descent flood lights.

Stage C, to the right of the cameras and large enough to accommodate dance programs and special features, has eight overhead Duarcs, four Salzman incandescent floods, and four 5000-watt spotlights (Solar† and Century).

Experience with Lights

Before the CBS station went on the air in 1939, preliminary tests were made with incandescent Birdseye lamps (500 or 1000-watt units with reflectors contained in the lamps themselves). Banks of from four to sixteen lamps were tried in permanent positions and in housings that could be remotely controlled. Their extreme heat and inefficiency made them unsatisfactory for general illumination, and the impossibility of focusing the lights eliminated them for local lighting.

When the station went on the air in 1939, a parabolic grouping of 21 banks of fluorescent lamps, each bank producing 480 watts, was used for the main general lighting. These proved far more satisfactory than the Birdseye because of their coolness, the low cost of lamp replacement and their close approximation of daylight (6400° Kelvin).

The station's lighting engineers, however, were not entirely satisfied with fluorescent general illumination. The lamps were excessively bulky depriving them of mobility. Furthermore, their light output was not great in proportion to their size so that the entire stage had to be covered by lights suspended close to the playing area, thus hampering the use of long, locale-setting shots. Also, the inability to focus the fluorescent lamps resulted in mono-directional, flat lighting, depriving subjects of definition obtained from model-lighting.

Primarily because of this last fluorescent lamp impediment, seven 5000-watt Century theatrical incandescent spotlights were employed with the fluorescent banks during 1941 and 1942. These Century lights, used as floor lamps, seriously hampered the freedom of camera movement. During a telecast, most of the spots were pre-set in position and one was generally used for a follow lamp, to aid in delineating principal characters or key subjects.

While the incandescent Century floor spots were necessary adjuncts to the fluo-

rescent bank, they were not entirely satisfactory as television illumination because: (1) difficulty in handling as a result of weight and bulk, (2) the hard shadows they created, revealing the light sources and disturbing the illusion of reality, (3) the hard edges to the beam, (4) the creation of heat and glare, which increased actors' discomfort, and (5) the high replacement costs for lamps.

Following a demonstration of early water-cooled mercury vapor lamps by General Electric, the CBS station pioneered these G-E lights. Three ceiling units were installed at the WCBW studio before the present GE-WRGB studios at Schenectady were constructed. As lights designed for television, they were found to be suitable for the medium on many counts: (1) Their color minimized distortion of the color values of the subject when translated into black-and-white, (2) their water-cooling caused them to generate but a small amount of heat, (3) their capillary replacements (lamps) were very low in cost per unit as compared to replacement cost for incandescent lamps.

However, early mercury-vapor lamps, possibly because of their comparatively short development time, were found to have flaws as television lights: the size and cumbersomeness of the units, the need for water-cooling, and the importance of protecting the studio against breakage of the water jacket. Also, when these lamps were used as floor lights, the trailing hose necessary for water-cooling cluttered up the floor of the studio.

Satisfactory Studio Lights

Compact, lightweight Salzman incandescent flood lamps were tried at WCBW and found usable for television. These units weigh 12½ pounds a piece, are easy to set up on the floor or from a catwalk and can be used in quantities for carefully-planned pre-set, well-modelled illumination. Their lamp replacement cost, however, is high; they generate a great deal of heat, and their Kelvin reading is low. Despite these deficiencies, WCBW still uses them in its telecasts. The wide flood of light emanating from them and the fact that the lights are well built and easy to handle are very much in their favor.

One of the most satisfactory types of illumination is the self-feeding carbon arc lamp, the Mole-Richardson Duarc lamp. They can be struck (turned on) silently and remotely, their 6400° Kelvin lighting is like daylight, and they make excellent floodlights. (So far they have not been used as spotlights.) These are comparatively cool and they are good for approximately an hour and 45 minutes before they have to be re-carboned.

The new arc lamps overcome many of the flaws of the past: the need for an operator per light unit, noise of striking, the necessity for striking them at the carbon arcs, and the short life of the arcs before dressing was necessary. This type of lighting has been in use at CBS for many months now and it seems to have many possibilities for a fairly permanent berth in television. Yet the Mole-Richardson arc lamp, too, will require considerable improvement before its role in television illumination is secure. Its maintenance must be simplified and its life extended from the present hour and 45 minutes to eight hours, to eliminate the present "break" in rehearsals to re-carbon. The heavy weight of the lamp must be decreased and its maintenance charge reduced substantially.

The newest types of illumination introduced at WCBW is the specially-designed Kliegl elliptical flood incandescent lights. This light has its 2000-watt lamp optically centered and delivers 350 foot-candles in an eight-foot throw. To reduce heat, a draft chimney, above the lamp, forms part of the elliptical housing.

Two factors, according to Tony Miner, will make research in present-day television lighting obsolete in the very near future. One is the development of an orthicon-type studio camera tube of great enough sensitivity so that the present light requirement of between 500 and 1250 foot-candles throughout the studio will be obviated, lessening the impediment to television resulting from flat, over-all lighting.

The second factor is the prospect of color television which will require its own special type of lighting and which will employ color for picture modeling.

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A Tele Trade Reporter Goes to Town . . .

(Continued from Page 30)

there won't be any advertisers to buy time, how then can it support itself—who is going to put up all the money and wait for years before any comes back —???"

Weary and tired the reporter returned to his office, sat down at his desk and prepared to write his article. For a long while he sat frozen in thought, the words just wouldn't come. Then a great light dawned. He dashed off a lead—"TELEVISION IS HERE, IT HAS TURNED THE CORNER, IN FACT KNOCKED THE CORNER CLEAN OFF." On and on he wrote far into the night, right up to deadline, and what he wrote was so enthusiastic that within one week's time thousands of people wired or sent in their orders for television sets, without asking who made them or how much they would cost. All they were interested in was delivery—at once, now, this week, today—not five years from today, and they thought not of obsolescence.

Moral:

After so many trips in a private car, after so many lunches, after so much refreshments, after so many rides home surrounded by doubts and ifs and buts—it's about time to let the public make up its own mind, based on what the men who bred and raised the baby have to say about it rather than upon the advice of those who have never had any children.

RALPH B. AUSTRIAN,

*Member *Televiser's Editorial Advisory Board*

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TELE COMMERCIALS . . .



AL FOSTER, William Esty agency, times the filming of the miniature Broadway bubbles sign (top of picture, back) for Super Suds commercial and "Here's How television series.

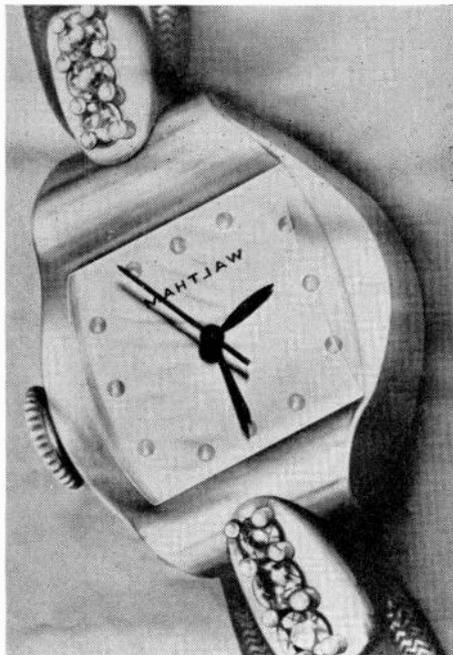


STAGE SET and commercial used for Mueller's Macaroni on WABD-DuMont (Duane Jones agency). "There's your one-dish meal," housewife advises bride inspecting the package.

IN THE NEXT ISSUE:

- Picture Composition for Cameraman and Producer, by *Edna Gamble*
- What's Involved in UHF Technical Standards?, by *Judy Dupuy*
- Commercial Techniques in Television, by *Ardian B. Rodner, Commonwealth Edison Co., of Chicago.*
- Studio Lights for Improved Tele Pictures.
- And Many Other Vital Features.

Television Time Signals ... Styled by Waltham



This is what the special watch looks like which is used with a Balopticon projector for live time signals. (See picture below, right column.) . . .

TELEVISION time signals, a station-break commercial here to stay, can be purely utilitarian—telling junior to the second and minute that it's 8 p.m., bedtime—or they can sell style and beauty plus time in 20-second situation plots. The latter is what Waltham Watch people are doing in their filmed time spots being telecast over WNBT-NBC and WABD-DuMont in New York and WPTZ-Philco in Philadelphia.

The Waltham time signal, a combination of sound film (showing plot situation and giving commercial credit) and open-end live time (showing the watch face with sweep second hand), is shooting at the 20-second objective. To date, its best has taken 22 seconds; its longest and first time signal efforts took one minute.

Waltham, through its advertising agency, N. W. Ayer, New York, became interested in television for publicity value, sponsoring ABC's VE Day program telecast over WABD-DuMont. The restrained commercials consisted of brief studio close-ups of a Waltham watch, with an announcer giving the correct time.

Regular one-minute time signals were then used on WNBT—one minute being the shortest unit of time a sponsor can

buy on that station. Two 45-second dramatic situations were chosen—*Boy Meets Girl* and an *Air Travel—Air Mail Abstract*—and photographed on silent film. An announcer read the copy backing the film, action then being dissolved to the studio-model face of a ladies Waltham wrist watch for the 15-second live time. One liberty was taken with the watch—the adding of a sweep second hand so that the correct time to the second could be shown. *No live announcement of the time is ever made in these time signals—viewers seeing the correct minute and second for themselves.*

These two 45-minute silent films were later cut as nearly as possible to 10 seconds and sound was added. Also the studio live time was cut from 15 to 10 seconds, giving an approximate 20 to 24-second time signal. This was done for the following reasons:

1. Surveys revealed that the viewing audience seeing the 45-second spots for the first time received them enthusiastically. Upon repeated telecasts, however, the audience remembered they had seen them before and rather resented not seeing something different;

2. When WCBW-CBS decided to make service spots available for sponsorship, the station required that they be limited to 20 seconds, similar to radio station breaks;

3. In order to be assured that copy would always synchronize with picture actions, the client decided to record it on sound track.

Live Time

N. W. Ayer's Don McClure, in charge of television, shoots the time signals on 35 mm. sound film; edits the action to an approximate 10 to 15 seconds. Sound is dubbed in on the sound track—synchronized sound for the film action *and for the open-end live time*. Live time may be shown by several methods, two of them being: (1) A large-faced clock, featuring the watch design to be sold, is set up in the studio and shot straight on with a studio camera; (2) a reversed enlarged photograph of the watch is fitted on special clock works constructed to run counterclockwise. Used with a Balopticon projector, the watch is reflected in proper

position for viewers. The Balopticon method permits the use of time signals when film features only are being telecast. Duplicate 16 mm. prints are made of the time signals and both 35 mm. and 16 mm. films are sent to each television studio for flexibility of projection equipment telecasting.

20-Second Time Signals

The condensed script versions of Waltham time signals No. 1 and No. 2 which were used in re-editing the 45-second film versions to an approximate 20 seconds, follow:

Boy Meets Girl

(Running time: 24 seconds)

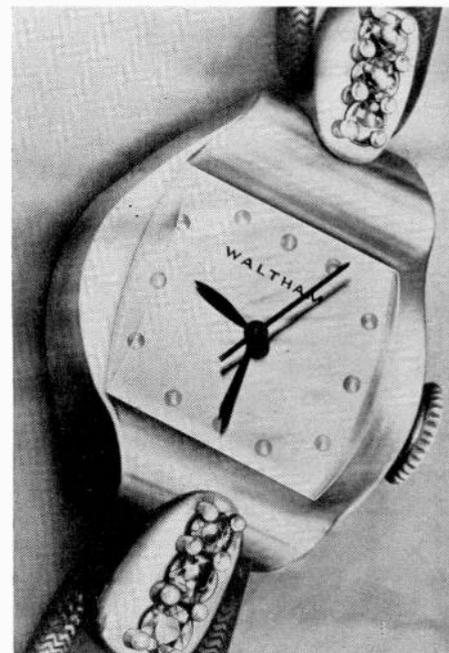
VISION	VOICE
YOUNG MAN WAITING ON CORNER; GIRL ENTERS SCENE	Is this guy burned up! His gal friend is late <i>again</i> . . . thirteen minutes this time. Sure, she didn't <i>know</i> it was so late. Well, here's goodbye . . .

CUT TO:
YOUNG MAN
AND WOMAN
ENTER SHOP

. . . to time troubles. He's buying her a Waltham. When it comes to precision timing, style, and durability—it's a Waltham every time.

CUT TO:
LIVE TIME
(BALOPTICON
PROJECTOR
SHOWING
WATCH WITH
SWEEP SECOND
HAND)

And here for your convenience is the correct time to the second—(Pause)—by Waltham.



The reversed watch comes out like this on home television receivers—in proper perspective for viewers to see the correct time to the second.



"When seconds are precious and accuracy is a must . . . travel time is Waltham time!"

Air Travel—Air Mail Abstract

(Running time: 20 seconds)

<p>VISION WOMAN SIGNS LETTER, LOOKS AT WATCH</p>	<p>VOICE In business, saving time often means saving money. So, to save time . . .</p>
--	--

<p>CUT TO: PLANE ON GROUND, WARMING UP</p>	<p>. . . many important business letters are sent by air mail. . . . You can depend on aviation to <i>save</i> time . . .</p>
--	---

<p>AVIATOR LOOKS AT WATCH</p>	<p>. . . and on Waltham to <i>keep</i> time. In all styles you can depend on Waltham . . .</p>
---------------------------------------	--

<p>CUT TO: LIVE TIME (BALOPTI- CON)</p>	<p>. . . for watches of precision, durability and dependability. And here, for your convenience, is the correct time to the second—(Pause)—by Waltham.</p>
---	--

To date, six Waltham Watch time signals have been filmed, the latest two being *A Travel Scene* (in a railroad station) and *A Scene in an Opera Box*. These two spot commercials further incorporate film techniques peculiar to television. For instance, in the *Boy Meets Girl* and the *Abstract* spots, distinct cuts from one scene to another were made in shooting the dramatic sequences. This gives a jumpy effect in so brief a sequence. In the latest two films, the camera never leaves the subjects. When the girl looks at the time, a dolly-in effect is used

with a film dissolve to a close-up of the watch. Then a studio dissolve is made into live time.

A Travel Scene

(Running time: 22 seconds)

<p>VISION GIRL AND REDCAP. REDCAP PICKS UP LUGGAGE</p>	<p>VOICE Travel time is Waltham time!</p>
--	---

<p>VIEW OF WELL- DRESSED GIRL LOOKING AT HER WATCH</p>	<p>When seconds are precious, and accuracy is a must . . . it's time for Waltham.</p>
--	---

<p>DOLLY IN AND DISSOLVE TO CLOSE-UP OF WATCH</p>	<p>For those who <i>value</i> their time, Waltham offers never-failing dependability matched with graceful styling and elegant beauty.</p>
---	--

BEGIN
DISSOLVE
TO:

<p>LIVE TIME (BALOPTI- CON)</p>	<p>And here, for your convenience, is the correct time to the second—(Pause)—by Waltham.</p>
---	--

Watch clients can use television effectively to sell not only precision and dependability of nationally known manufacturers, but to emphasize smartness and styling. Tests indicate that the 20-second film, depicting a brief incident in a new or familiar setting, can be repeated again and again without losing viewers' attention-interest.

What is the TELEVISION WORKSHOP?

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What Are Its SERVICES?

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Who Uses Its SERVICES?

Ans.: T. W. services are being used by General Electric Co.'s WRGB, DuMont's WABD; leading dept. stores; forward looking ad agencies and advertisers (complete list in ATS Yearbook); The Televiser.

What Are Its PLANS?

Ans.: 50 touring stock companies; a script exchange division; a training division; an expanded production division; an information exchange.

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» » » » VIEWS OF TELEVISION
BY THE EDITORS

Get the "Bugs" Out of Openings

MANY a television "opening" has ended in dismal failure—the result of "bugs" in programming and transmission.

Four openings readily come to our minds. Each was seriously marred, if not ruined, by technical or program "bugs".

In each of these instances the "bugs," that either seriously marred the performances or caused cancellation of the events, could have been eliminated if adequate precautions had been taken to check, test, and re-check every bit of equipment in advance to make certain that everything was in top working condition.

For the sake of television—as well as themselves—new initiators of a television station or an intra-store tele operation should make sure all the "bugs" are eliminated before the doors are flung open to the world—before irreparable harm is done to a new, fledgling industry.

NBC and CBS have a wise policy of operating on a closed circuit for many weeks, and sometimes months, before a picture is sent out over the public air waves.

Who can afford to do less?

* * *

Programming Standards Needed

AFTER watching some recent program attempts, we are more convinced than ever that one of the really big problems facing television is not the issue of color, not the question of higher or lower frequencies, but how telecasters expect to furnish the public with the kind of programs it will rightfully expect.

All recent examples of program offerings, including those produced by advertising agencies, demonstrated apparent lack of understanding of what is termed "entertainment", and how such entertainment should be televised. The newspaper critics who were present at a recent opening night ridiculed what they saw. The reviews in *The Billboard* and *Variety* have been invariably bad.

If this is the situation in New York, the show business center of the world with its vast plethora of talent, what may the citizens of Peoria, Illinois, expect?

Will such programming sell receivers in droves? Will such poor showmanship furnish serious competition to the radio, the local film house, or even the Sunday comics? Hardly.

Entertaining by television is an art, a difficult art, an expensive art. It's an art that can be learned only through considerable experimentation. It's an art that can achieve favorable recognition only by the setting of high professional

standards. A few stations have already done so. The others have been merely content to fill their air time—learning little and giving little to television.

We feel it's just as important for a station—if it is to retain its license—to produce satisfactory programming as it is necessary for them to produce a satisfactory signal. We therefore recommend:

1) A set of satisfactory program standards to be determined by the industry itself which shall be incumbent upon each station;

2) The setting up of local program boards to review programs;

3) Suspension from active broadcasting for three months any station that fails to meet program standards, during which time the station—operating on a closed circuit—can perfect its programming methods;

4) Revocation of a station's license if, after three months suspension, no consistent improvement in program quality is apparent.

We realize that this would be a drastic measure, but is there any alternative? With limited channels, those occupying them must be prepared to give the best possible entertainment and public service, or else they must forfeit their right to occupy the public's airwaves.

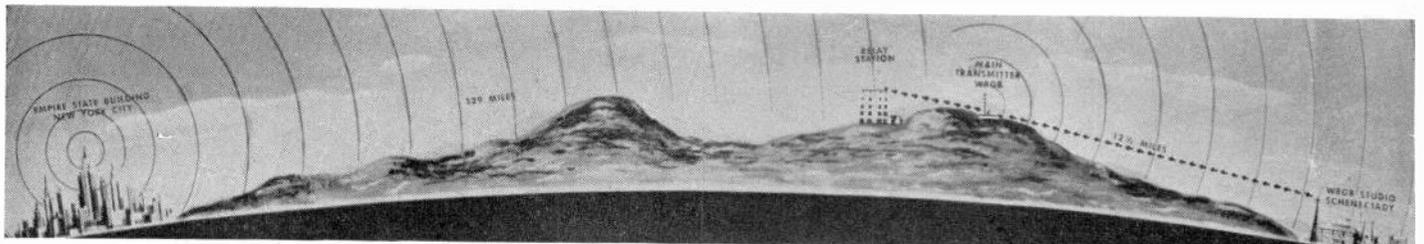
* * *

Let the Scientists Speak

COLOR drumbeating has obscured, as drumbeating frequently does, the clear voice of the scientist and engineer who are and have been working in every research and development laboratory for practical, not just feasible, "multichrome" television.

From RCA through Paramount, the whole industry agrees one hundred per cent that color television is desirable, that color will come. The field of difference between CBS and its proponents and the rest of the television world is that CBS advocates dropping present monochrome now and standardizing mechanical color while the other group advocates giving the public commercial monochrome now and concentrating on developing a future all-electronic color system. It is on this basis that the present "war of nerves" should be judged.

Research engineers and scientists are a peculiar species. They rarely have anything to say—until they have something to demonstrate. Perhaps, now is the time that these men working in laboratories should have a spokesman to clear the television picture for the industry.



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- Music for Television
- Use of Films in Programming
- From Radio to Television

2: WRITING FOR TELEVISION (Tuesdays, 7-9 p.m.)

- Problems in Television Writing
- The Script Writer's Tools
- Video Formats
- Blocking Out the Script
- Continuity Types
- Dramatic Continuity
- Informative Continuity
- News & Feature Continuity
- Commercial Continuity

3: STATION MANAGEMENT AND OPERATION (Wednesdays, 7-9 p.m.)

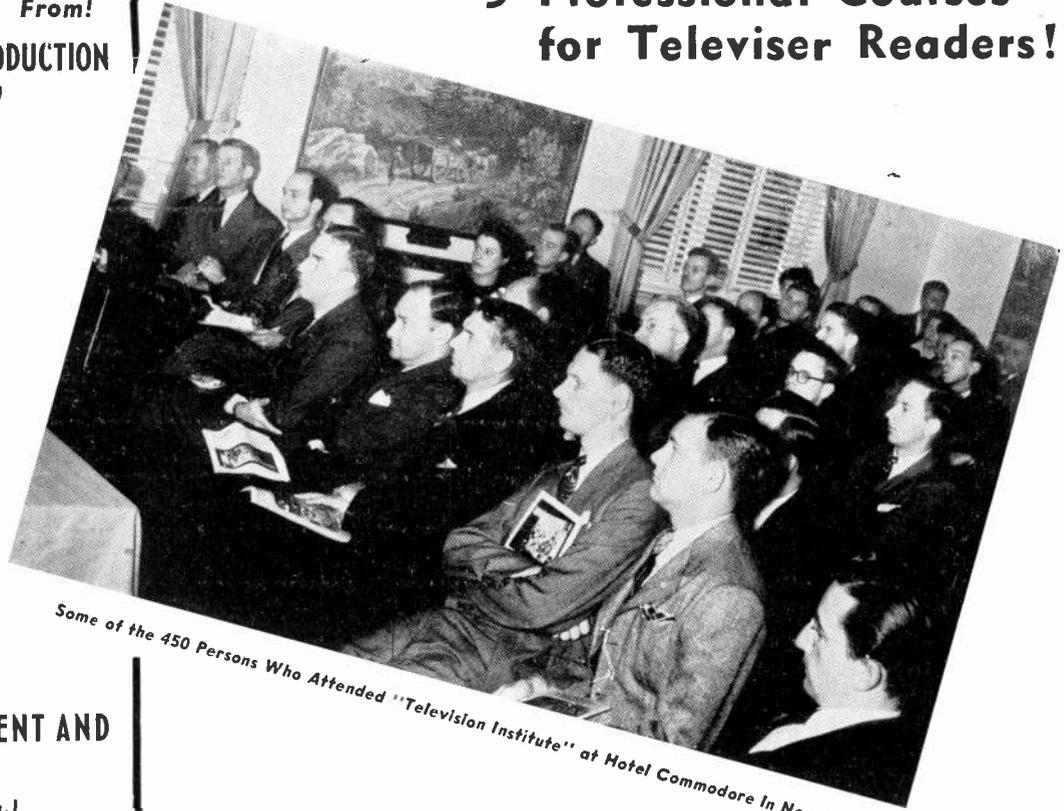
- Locating a Television Station
- Designing a Tele Station
- Operating Problems
- Programming
- Studio Personnel Training
- Studio Lighting
- Networks
- Black-White vs. Color
- Time Sales
- Remote Pickups

4: PROGRAM WORKSHOP (Thursdays, 7-9 p.m.)

- The Variety Show
- The Dramatic Program
- The Fashion Show
- The Educational Program
- The Sports Program
- The Travelogue
- The Newscast
- The Children's Program
- The Audience Participation Show
- The Special Events Program

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- Use of Film in Commercials
- Use of Gadgets and Props
- Use of Marionettes
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- The Hidden Commercial
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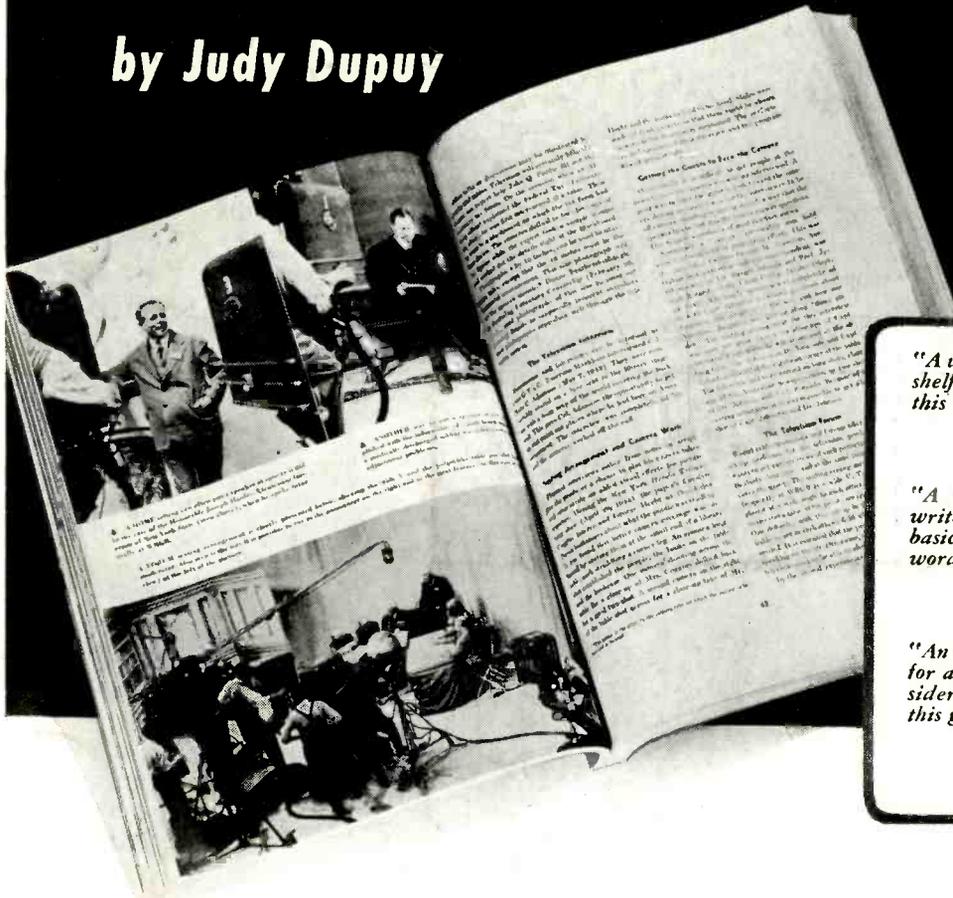
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tion WRGB, Schenectady. Every station executive and show producer should have this handbook on television programming and production.

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