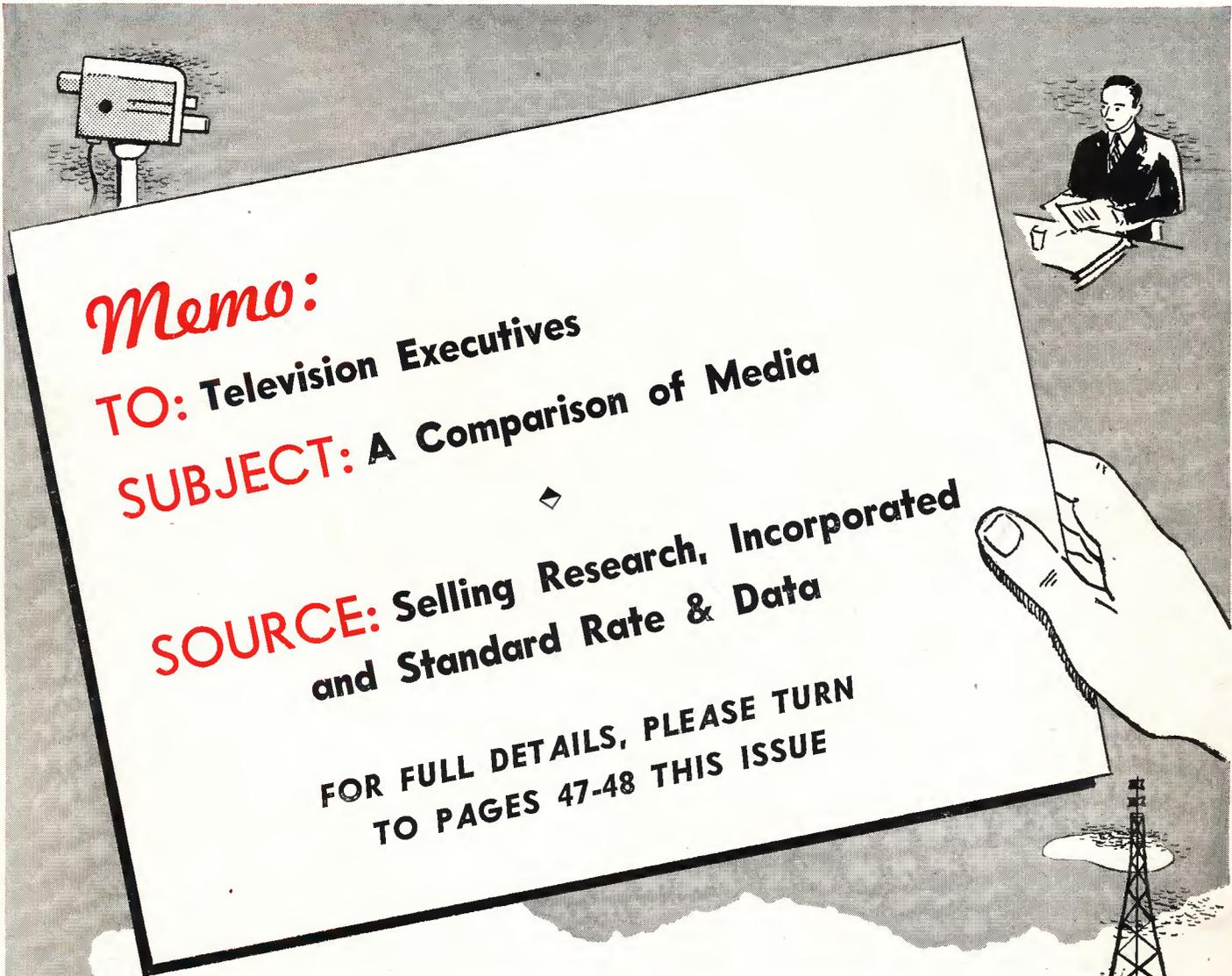


Televiser

AUGUST 20th to SEPT. 15, 1948 **35¢**
MONTHLY
JOURNAL OF TELEVISION

A FACTUAL REPORT!



Memo:

TO: Television Executives

SUBJECT: A Comparison of Media

SOURCE: Selling Research, Incorporated
and Standard Rate & Data

FOR FULL DETAILS, PLEASE TURN
TO PAGES 47-48 THIS ISSUE

**CIRCULATION DATA • ADVERTISERS
COMPARED • EDITORIAL COVERAGE**

IN THIS Information-Packed TV Surveys
ISSUE: By Dr. Geo. Gallup, Lennen & Mitchell,
..... and Hofstra College • Pages 24 to 29

USE
TRAILER MAGIC...

*to
 Announce Your*

**TV
 SHOWS**

With **16mm or 35mm FILM!**

Live Show or Film . . . your program is worth shouting about...**IN ADVANCE!**... Do it with N. S. S. Special Advance Trailers . . . 16 mm. or 35 mm. film advertising . . . prepared at amazing **LOW COST** by the company that has been doing a Showmanlike job of pre-selling Motion Pictures on theatre screens for almost **30 years!**
4 Well-Equipped LABORATORIES!
31 Conveniently-Located BRANCHES!



- COMING VIDEO ATTRACTIONS
- COMMERCIALS
- TIME SPOTS
- WEATHER SPOTS
- STATION BREAKS
- TITLES

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ATLANTA.....	167 Walton St., N. W.
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DENVER.....	2136 Champa St.
DES MOINES.....	1003 High St.
DETROIT.....	2943 Cass Ave.
INDIANAPOLIS.....	328 No. Illinois St.
KANSAS CITY.....	1800 Baltimore
LOS ANGELES.....	2018 So. Vermont Ave.
MEMPHIS.....	500 So. 2nd St.
MILWAUKEE.....	812 No. 11th St.
MINNEAPOLIS.....	1105 Currie Ave.
NEW HAVEN.....	82 State St.
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NEW YORK.....	630 9th Ave.
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ST. LOUIS.....	3318 Olive St.
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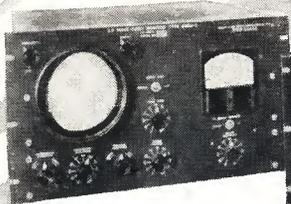
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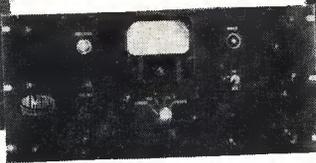
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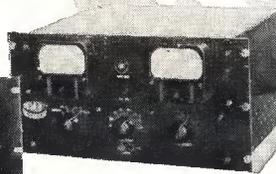
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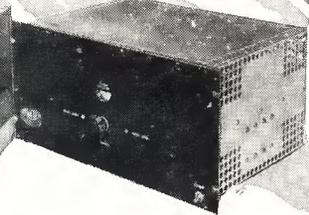
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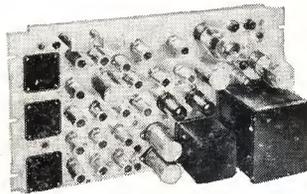
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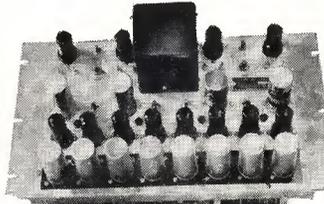
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MODULATION MONITOR
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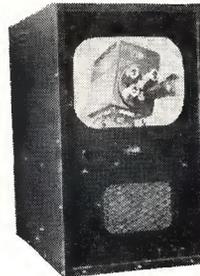
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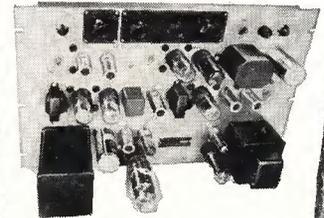
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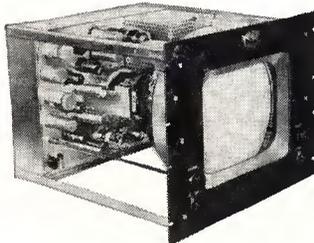
PICTURE DISTRIBUTION AMPLIFIER
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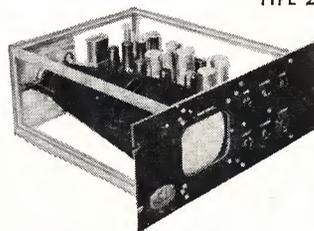
20-INCH PICTURE MONITOR
TYPE 2116



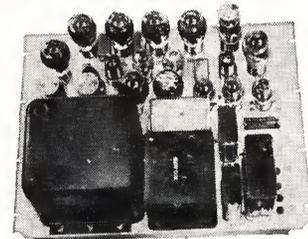
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TYPE 5056-A



12-INCH PICTURE MONITOR
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5-INCH WAVEFORM MONITOR
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TYPE 5019-A

Televasting is now strictly "professional." And in the grand tradition of the theatre, "The Show Must Go On!", regardless.

To that end, Du Mont provides, in addition to the basic studio and transmitting equipment, those final touches for smoothest television programming—waveform checking and monitoring,

off-the-air reception, sync stretching, picture monitoring, remote sync phasing, low-voltage power supply, and many other functions, in the form of accessory equipment.

Shown above are just a few of the many Du Mont aids to attaining "The First with the Finest in Television."

Write for descriptive literature.

ALLEN B. DU MONT LABORATORIES, INC.

DU MONT

First with the Finest in Television

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

Aug. 20,
1948

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No. 8

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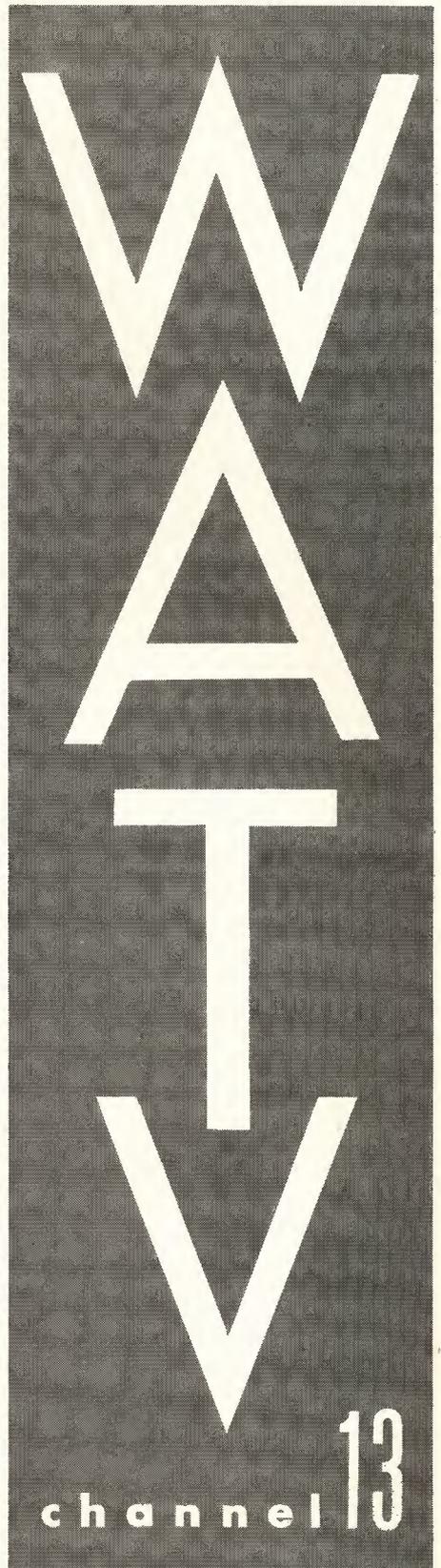
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TELEVISION CENTER-NEWARK

TELEVISION *at a Glance*

SEVEN UP: WJZ-TV, ABC's key N. Y. outlet, which occupies Channel 7, is located at 7 West 66th Street, and whose telephone number is TRafalger 3-7000, and went on the air at 7 P.M. on August 10th, and for luck had the boys drink 7-Up.

TELEVISION TALK: H. L. Menken, famed collector of American words has been writing to television people requesting the latest television terms for his supplement to "The American Language."

WEDDING BELLS: Congratulations and best wishes to Helen Rhodes, production supervisor at WRGB, who married Dr. Ira D. LeFevre of Schenectady on July 24th.

A LOT OF SETS: By 1952, close to 14,000,000 tele sets will be in use, according to George Moskovics, manager of CBS-TV Sales Department.

3 TIMES AM: In homes with AM and TV receivers, TV gets three times more use than AM sets, according to a Pulse survey published in BILLBOARD.

HIGH RATERS: Texaco Star Theatres received 40.5, the highest Hooper Telerating for a sponsored program during July; the Democratic Convention's Telerating was 46.4.

AD CONVENTION ADDS TV: The annual meeting of the Association of National Advertisers will devote a half-day to a discussion of television when it convenes October 25 at the Waldorf-Astoria, with Charles J. Durban, ass't ad manager of U. S. Rubber, as TV meeting chairman.

GALLUP SURVEYS TV: A comprehensive study of the video field has been made by George Gallup's Audience Research, Inc. "In compiling the statistics," states a preface, "we found many contradictory reports. For one month alone we consulted five sources to determine the number of operating stations and obtained four different answers. As for CP's and Applications, all five gave different answers." A summary of the report is published elsewhere in this issue.

TBA REPORT: The initial report of the Committee on Television Operations, Standards and Personnel, a 70-page volume, is being distributed to TBA members. The study includes engineering and program personnel requirements, charts and sketches indicating functions of personnel, and a glossary of official terms.

TV PROFIT: Has video increased tavern profits? According to Bell Television Inc. profit increases from 10 to 60% were reported by a majority of N. Y. C. tavern owners questioned in a recent survey.

CABIN CRUISER TV: Last month from Chicago came a report of television in a taxi. This month we learned of television in cabin cruiser on Lake Michigan, which reported perfect reception 10 miles from the Windy City. What next?

BARNSTORMERS: Monroe Country Fair, Bloomington, Ind., will be barnstormed by RCA's roving TV group, which has televised surgical operations for medical organizations, Pope Pius XII, merchandise in department stores, and bullfights in Mexico.

DID YOU KNOW? WFIL-TV sent out a total of 10,902,500 individual pictures during the 100 hours and 57 minutes it was on the air during the three conventions . . . Bob Emery receives 300 letters per day?

MOO DEPT.: The U. S. Dept. of Agriculture will inaugurate an indefinite series of tele-programs this Fall, possibly over the NBC eastern net at first.

NOSEDROP: While movies, Broadway, and night clubs are experiencing a nosedive in business, TV (and big brother radio) is reaching new heights each month.

THIS MONTH'S BOX-SCORE

(As of August 15, 1948)

Stations-on-Air	32
(Including KTSL & KDYL-TV)	
Cities with TV Service.....	20
Construction Permits	87
Applications	293

FORECASTS: 850,000 receivers in 1948, 1,600,000 receivers in 1949, is forecast by Frank M. Folsom, Exec. Vice Pres., Radio Corporation of America . . .

SCHOOL AUDIENCE: America's 30,000,000 school children are viewed as greatest potential daytime audience for commercially sponsored school programs, according to William H. Knowles of RCA.

OPERATION TV: New operating wing at John Hopkins will include television facilities.

NEW JOBS: The intelligent use of television could provide 600,000 new jobs this year, according to Eugene S. Thomas, sales manager of Bamberger Broadcasting System.

ASTONISHMENT? "We ran a survey during the week of June 7th", wrote WPTZ, "and to our astonishment the television news tape rated higher than some of the local and live network programs which we carry".

VOICE OF AMERICA: Announcers at the State Department's "Voice of America" now watch a 15-inch viewer whenever special events of international importance are covered by video and describe the events as they take place.

SAVE MONEY WITH TV: Homes equipped with video use less electricity than compar-

able non-video homes, according to a Motorola engineer, who attributes the phenomenon to the fact that fewer lights are turned on than otherwise while the TV family is gathered around the set.

NEW STOCK ISSUE: DuMont Labs have filed a request with SEC for 150,000 share issue, to be sold at \$20 per share, to finance expanded factory facilities.

TV DEGREE: A college education by television is foreseen in an article in the summer issue of "Film Forum Review", published by Teachers College, Columbia University.

LONG DISTANCE VIDEO: WCBS-TV, New York reported received in Little Rock, Ark.—1,100 miles from Manhattan.

SO. AFRICAN SCHOOLS: Within ten years schools in South Africa will be using television as an educational medium, according to Dr. J. J. Grobelaar, director of school broadcasting.

RECKLESS STATEMENT: John B. Milliken, president of International Television Corporation, predicts that within ten years television "may even put the motion picture industry out of business". Far from true, we say.

SPANISH TV: Madrid opera, ballet, boxing, wrestling and bull fighting was televised by RCA in a Spanish demonstration of the magic of American electrons.

LUCID ARTICLES: A very lucid explanation of the workings of television may be found in the July issue of International Projectionist. Title? "Television—How It Works."

NEW TV MAGAZINE: A new monthly consumer magazine called "Modern Television & Radio" will hit the stands in November, published by Dell.

AWARD: G. Emerson Markham, manager of WRGB, received the Reuben Brigham annual award for "outstanding service to the nation's agriculture" in recognition of his pioneering farm television shows.

NEW GOLD: The "Original Amateur Hour" outstanding sustaining feature over the DuMont web now has a sponsor—the makers of Old Gold cigarettes. Program will be aired AM & TV.

STEPPED-UP SCHEDULES: DuMont will feed four hours of programs daily to its outlets on south-bound co-ax, doubling previous schedule . . . WLWT widened previously sparse programming with live musical programs and simulcasts from WLW . . . NBC will enlarge its dramatic programming this fall with debut of Actors Equity productions in October.

CBS EXPANSION: 80 CBS video affiliates by 1951 anticipated by H. V. Akerburg, veepee.

DOCUMENTARY: "The Marshall Plan: A First Report", to be produced by ABC this fall. Films now being shot in Europe by Julien Bryan.

HONORED: "'Court of Current Issues' is best program of its type," reports Institute of Adult Education, Columbia. (See analysis of program in this issue.)



Great drama comes to television in NBC telecasts of Theatre Guild presentations.

How wide is "Broadway"?

To all the world "Broadway" means the theatre. So when NBC, in October, 1947, introduced regular telecasts of Theatre Guild productions, an expansion of "Broadway" began—and some day it will be nation-wide.

Today, if you live in a television area almost anywhere from Boston to Richmond, the new "Broadway" of television runs past your door. Now you can see great plays, pro-

fessionally performed by noted actors. That's news, exciting news, to lovers of the theatre.

Celebrated artists run through lines and action before keen-eyed RCA Image Orthicon television cameras. At *your* end of the picture, on an RCA Victor home television receiver, action is sharp, clear, detailed . . . and voices flawless.

That television can make so im-

portant a contribution to American entertainment is in good part the result of pioneering and research at RCA Laboratories. Such research enters every instrument bearing the name RCA or RCA Victor.

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



RADIO CORPORATION of AMERICA

television SCANNINGS

by

Irwin A. Shane

DO YOU AGREE WITH THESE POINTS OF VIEW? . . .

● AN ENIGMA FACES THE TELEVISION industry. Which shall it be: NAB or TBA? With the growth of television, "stand-offish" NAB has finally taken cognizance of video's existence . . . and is considering an enlarged television committee to look into the problems of its members who are television broadcasters (and AMers as well). Should NAB engage in TBA's province, a duplication of time, work and expense would ensue. It is our suggestion that TBA remain intact, but offer to work with NAB on mutually interested problems, with TBA possibly becoming the television branch of NAB—without losing its own identity.

* * *

● IT'S ABOUT TIME THAT THE tele trade organizations interested themselves in matters which aren't strictly technical or legislative. For example: the talent unions are about to fix scales for video performers, which will effect stations everywhere in the future. Are the tele trade organizations concerned with the matter? Are they sending representatives to sit in on discussions and help guide the thinking of the responsible union officials? If the facts of television had been pointed out to Petrillo several years ago, not by the networks which he held in distrust but by TBA, it is quite possible that he would never have banned music when he did—only to come to some very

basic, "reasonable" conclusions two years later.

* * *

● IN THE FILM FIELD, for example, nothing was done by any so-called tele trade organizations toward solving the very basic problems of contracts and clearance, and a multitude of other film problems.

* * *

● ANOTHER CASE IN POINT WAS the recent intervention of the Association of Better Business Bureaus, calling upon the television industry to outlaw questionable practices on the part of retailers. Anything which is likely to destroy public confidence in television must be taken in tow by TBA or other duly constituted trade bodies. To quote Radio & Television Weekly: "There is no denying the fact that too much license has been taken by some television manufacturers . . . on both their advertising and merchandising activities, and this has created an unfavorable impression with the public at large . . ."

* * *

● WE UNDERSTAND THAT MANY TV stations have been operating with less than full authorized power. If economy has been the reason, we feel that such economy has been false at best. If full power will permit better and stronger signals, greater coverage, and help eliminate "ghosts" in larger cities—then all stations should be required to operate with their full authorized strength.

● MEMBERS OF THE TELEVISION committee, headed by Jack Poppele, President of TBA, deserves a pat on the back for the excellent work it did in setting up the plans for the televising of the national conventions. Although some mistakes were made, they were surprisingly few, considering the magnitude of the task that confronted the Committee. Again, Gentlemen, our salute to you!

* * *

● FOR THE FIRST TIME IN TELEVISION'S development, programs are beginning to take concrete shape, occupying definite slots each week and arousing comments in the daily press. According to a recent Gallup report, television is becoming a common topic among commuters and other folk. This is all to the good. It was talk like this in the early days of radio, talk about Amos 'n Andy for example, that sent radio sales soaring and sent avid listeners to the sets.

* * *

● T E L E V I S E R HAILS THIS month's newest television stations, WSPD-TV, Toledo, and WJZ-TV, New York. WSPD-TV, which went on the air July 21st, survived a tornado and heavy spring rains, all of which impeded the construction of its tower. Postponements didn't dishearten the eager staff, however. Good luck, WSPD-TV . . . And best wishes to New York's sixth video station, WJZ-TV, the proud flagship station of the American Broadcasting Company.

WHAT THE SCREEN GUILD SHOW IS TO RADIO... THE N.V.A. SHOW WILL BE TO TELEVISION!

Founded in 1914 by
Rev. John Fisher Smith,
with the approval of His Eminence
John Cardinal Farley

**CATHOLIC ACTORS
GUILD
of America**

HOTEL ASTOR
New York 19, N. Y.
Circle 5-1116

GEORGE BUCK
Executive Secretary

"The N.V.A. is to be congratulated on the proposed program of presenting television programs with a view of using the proceeds for the poor and indigent of the theatrical profession."
GEORGE BUCK
Executive Secretary

AMERICAN FEDERATION OF RADIO ARTISTS
(BRANCH OF ASSOCIATED ACTORS AND ARTISTS OF AMERICA)
AFFILIATED WITH THE AMERICAN FEDERATION OF LABOR
2 WEST 45TH STREET • NEW YORK 19, N. Y.
TELEPHONE VANDERBILT 5-1414

"We are deeply sympathetic to the aims of your organization and hope that you will be successful in your efforts to produce this program for this worthy cause."
GEORGE HELLER
National Executive Sec.

Theatre Authority, Inc.
343 FIFTH AVENUE NEW YORK 17
Murray Hill 2-4215

Chief: MAX HALEMYN
34 West Broadway
New York 19, N.Y.
Circle 9-991

Field Office: FRED WALKER
120 East 79th Street
New York 17, N.Y.
Murray Hill 2-1277

Executive Secretary: ALAN CORRELLI

"And here's sincerely hoping that the program goes through because I know added benefits will not only accrue to the performers but to the Club itself."
ALLAN CORRELLI
National Executive Sec.

AGVA
American Guild of Variety Artists
1477 BROADWAY
NEW YORK 19, N. Y.
Circle 4-7106

"We also take this opportunity of sending you and your colleagues our best wishes and hope that this enterprise will meet with tremendous success."
DAVE FOX
Assistant National Director

"WE TAKE FROM OUR OWN TO SERVE HUMANITY"

The Jewish Theatrical Guild of America, Inc.
(FELICIAN HARRIS—FOUNDER)
15 64 BROADWAY
NEW YORK 19, N. Y.
Phone: Murray 9-0498
Suite 216

"I wish you all the luck in the world in this undertaking and hope you will be consummated most happily."
DAVE FERGUSON
Executive Secretary

Negro Actors Guild of America, Inc.

1578 BROADWAY

EDWARD A. ROANE
Administrative Secretary

"You certainly have the blessing of the N.A.G.A. and we want especially to be as helpful as we can in any way."
MABLE A. ROANE
Administrative Secretary

NATIONAL VARIETY ARTISTS, Inc.

Present

THE VAUDEVILLE TELE-THEATRE

"A NIGHT AT THE PALACE"

for
INFORMATION
CALL
Circle 5-7417
18-19

The Episcopal Actors Guild of America, Inc.
"The Little Church around the Corner"
Headquarters
2 E. 42nd St., New York City
Telephone Murray Hill 6-2927

"On behalf of the officers of the council of The E.A.G.A. I wish to express our very real appreciation for the generous gesture made by N.V.A. in the matter of making the E.A.G.A. a recipient of 10% of the net profits of its contemplated television program."
VINTON FREEDLY
President

EDWARD CORRSI
Industrial Commissioner

STATE OF NEW YORK
DEPARTMENT OF LABOR
ALBANY
NEW YORK OFFICE, NO. 80 CENTRE STREET

"Your organization has been doing an outstanding job for the past 32 years in caring for the medically indigent and unemployed members of your profession. Your program deserves the full support of the entire community."
EDWARD CORRSI
Industrial Commissioner

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APPLIED FOR

LETTERS

(Note: Mr. Robert Collyer, formerly with Universal and Paramount Pictures, and now an independent television producer, adds to his letter which appeared in the July issue.)

SIRS:

Too many people today are bandying the cliché: "Television now is just like old-time movies." Is it?

In the early days of comedy short production, there was a definite similarity with 1948 TV production methods. Every Monday morning, in those days, the picture people would get together: the producer, director, actors, and cameraman—the entire company. It should be noted that no "writer" is mentioned. Well, the Monday morning gathering kicked ideas around for an hour or so. In the end, they hit on a story line, and they were ready to make a film.

By the end of the same week, the comedy was in the can and ready for exhibition.

Many TV shows, today, are the result of the same extemporaneous collaboration. There, the similarity between old movies and 1948 TV ends. Here are the differences.

1. *Lights*: For many years after Edison first turned his Black Maria to follow the sun, *el sol* was the only lighting used in motion pictures. As a kid, my curiosity was often aroused by a phenomenon that occurred during scenes laid in high-society dining-rooms. The edges of the tablecloth invariably fluttered! Nobody explained to me that all "interiors" were shot under the open sky. TV actors today would be grateful for that old-time breeze!

Except for sports and special events, TV avoids natural light. A good picture signal still demands an extremely high artificial light-level washing over every square inch of the set.

2. *Camera*: Early motion picture cameras were stationary. Only one was used, and the characters of the drama were photographed full length. Editing was largely confined to cutting-in subtitles to the silent film. When a cameraman first made a close-up, he was bitterly attacked by certain zealous observers for "dismembering God's creatures!"

TV, of course, has fifty years of motion picture development to guide it (although some television people ignore the boon). Rarely is a single television camera used for an entire production; and always the camera moves, lenses are changed, and the production sparkles with a variety of long-shots, medium-shots, and closeups. (When I say "sparkles", I am not necessarily referring to action on the studio stage.)

3. *Action and Costs*: Early movies could be made by any group of people who had talent, faith, coffee—and money; a camera, and a few dollars to pay for rawstock and processing. Lots of people ran shoestrings into millions with the growth of motion pictures.

The same type of talent can get together for television production today. But before their show can go on the air, someone else has got to build a TV transmitter that costs him a small fortune. The shoestring is going to get into television only as a quickie commercial—at \$100 per minute, and up!

4. *The Audience*: My first regular movie-going will probably be more familiar to the majority of adult Americans. It wasn't so long ago, either.

Every Saturday night, some guy rented the auditorium in the firehouse, or the hall above the garage on Merrick Road, and set up a projector. I doubt that he paid \$20 for this privilege. As the audience, we hung on every improbable escapade by Pearl White and Ruth Roland; we fell in love with Constance Talmadge or Francis Bushman, and we all admired Dick Barthlemess in "Way Down East".

Today, in television, we thrill to actors whose names will one day be as famous as the movie old-timers.

What I'm getting at is that TV is moving so fast that there is no sense in granting the validity to clichés about it. Television is too dynamic a medium to be confined by feeble gags.

The higher criticism would suggest that we scold when an individual production is unworthy; that we suggest improvements; that we applaud when superior work is done—but always that we like television, and hope it will be good entertainment.

ROBERT COLLYER,
Independent Television Producer,
Baldwin Harbor, L. I., N. Y.

SIRS:

May I compliment you on your magazine, "Televiser"? I find it a most interesting and a needed clearing house for television news for a rapidly expanding media . . .

Would you please add my name to the list of subscribers so that I may have "Televiser" coming across my desk regularly?

DONALD S. KELLETT
WFIL-Television
Philadelphia, Pa.

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TELEVISER'S
Big Fall and Winter
Issues

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

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

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

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EVENING CLASSES

PRODUCTION COURSES:

- 1. Introduction to Television.....**
Introductory course to acquaint beginner with an over-all view of the video medium.
Mon., 6-8 p.m. Roger Bowman. \$25
- 2. Basic Production.....**
Basic elements of program production: script, casting, gray scale, staging, make-up, etc.
Mon., 8-10 p.m. Peter Strand. \$25
- 3. Program Workshop (Adv. Production)**
Discussion and laboratory work covering all program types: drama, variety, dance, remotes, etc.
Tues., 6-8 p.m. Cledge Roberts. \$25
- 4. Films for Television.....**
Use and production of film in television; program material and commercials demonstrated.
Tues., 8-10 p.m. John Flory. \$25
- 5. Writing for Television.....**
Preparation of original material; adapting material for video. REQUIRED: Courses 1 & 2.
Wed., 6-8 p.m. Dr. John Reich. \$25
- 6. Television Directing.....**
Problems and techniques in directing television programs with emphasis on lab work.
Wed., 8-10 p.m. Cledge Roberts. \$25
- 7. Studio Aspects of Production: Basic**
Production from studio viewpoint; cameras, lenses, lights, control equipment, film and remotes.
Thurs., 6-8 p.m. Rudy Bretz. \$25
- 8. Advertising Techniques.....**
Commercial aspects of television: preparation and production of television commercials.
Thurs., 8-10 p.m. Cledge Roberts. \$25
- 9. Production Forum.....**
Each class addressed by television's foremost writers, producers, directors, ad executives.
Fri., 6-8 p.m. Peter Strand. \$25
- 10. Programming for Women *.....**
Producing and developing all types of women's shows: fashion, variety, homemaker's service, etc.
Fri., 8-10 p.m., Zina Provendie.

STUDIO COURSES:

(Hours and Instructors to be Announced)

- 11. Camera Operation*.....**
Types of cameras, shots, lenses, anatomy of camera and possible points of trouble, etc.
- 12. Control Board Operation*.....**
Anatomy of control board, technical direction, camera switching, achieving special effects.
- 13. Studio Trouble Shooting*.....**
Anatomy of studio, trouble with lights, sound, cameras, switching, film, transmission, etc.
- 14. Studio Design**
Basic studio requirements, equipment, floor plans, preparation of drawings, blue prints, etc.
- 15. Station Operation & Managem't**
Legal problems, networking operations, training personnel, programming, sponsors, etc.
- 16. Special Effects**
Optical, studio and electronic effects; building effects devices, use of films, etc.
- 17. Advanced Studio Aspects of Production**
(Planned as advance work to current course: "Studio Aspects of Production")
- 18. Scenic Design**
Use in television, interpreting script through set design, gray scale consideration, etc.
- 19. Remote Pickups*.....**
Use in programming, equipment requirements, indoor, outdoor shooting, all types of pickups, etc.
- 20. Advanced Film Course*.....**
Planning studio film lab, developing methods, use of Zoomar Lens, shooting news film, etc.

*Submitted For State Approval

WORKSHOP of N. Y.

NEW YORK 18, N. Y.

Fall Term

NOV. 19th



N. Y. State Approved
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DAY CLASSES—"Apprenticeship Training"

THE TELEVISION WORKSHOP conducts a full schedule of day classes and supplementary evening classes for a select group of "production apprentices" who wish to qualify themselves as production assistants, and for those applicants with sufficient background to qualify later as directors and producers. Many from this group are now with television stations

throughout the country. Classes are held daily from 1-3 P.M., with laboratory work and rehearsals from 3-5 P.M. Free placement guidance service. Courses are as follows:

Introduction to Television.....	Sept. 13-24
Basic Television	Sept. 27-Oct. 6
Production Techniques	Oct. 11-22
Acting for Television	Oct. 25-Nov. 5
Techniques of Directing	Nov. 8-19

INSTRUCTORS



ROGER BOWMAN, veteran newscaster, commentator, emcee at NBC-TV, teaches **Introduction to Television**. **BACKGROUND:** Was producer-commentator, ABC-TV, producer-writer for CBS-TV of documentary shows. Received special citation for prize winning television news documentary, "A Roosevelt Memorial". Writer-commentator for numerous films.



RUDY BRETZ, Operations Mgr., WPIX, teaches **Technical Aspects of Production**. **BACKGROUND:** Joined CBS-Television in 1939, directed 600 programs. Has worked in every engineering and creative production job, including those of cameraman (3000 hrs.), control-board engineer, artist and special effects man. Was in charge of training new cameramen for CBS. Invented "Bretzicon" animator.



JOHN FLORY, documentary film producer, teaches **Films for Television**. **BACKGROUND:** President of Flory Films, Inc. Has produced films for Good Housekeeping, U. S. Dept. of Agr., Squibb, Shell Oil, American Airlines, others. Previously on production staff of Paramount Pictures. Production Manager on "The City", well-known documentary. Lectured at NYU, U. of So. Cal., S.M.P.E., etc.



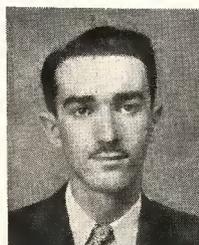
ZINA PROVENDIE, Ass't. Executive Director, teaches **Television Programming for Women**, is assistant instructor in **Television Directing and Production Techniques**, and director of the Television Workshop Touring Companies. **BACKGROUND:** Television Workshop productions in New York, Schenectady and Philadelphia; appeared in Broadway productions and on CBS, NBC, ABC and WOR. Winner of Carnegie Award for Acting Excellence.



JOHN REICH, Ph.D., teaches **Acting for Television, Writing for Television**. **BACKGROUND:** Former dramatic director, CBS-TV; producer-director and professor of drama, Ithaca College and Smith College; was assistant director, Austrian State National Theatre, Vienna; director, Salzburg International Festivals. Was instructor, Max Reinhardt's International Theatre.

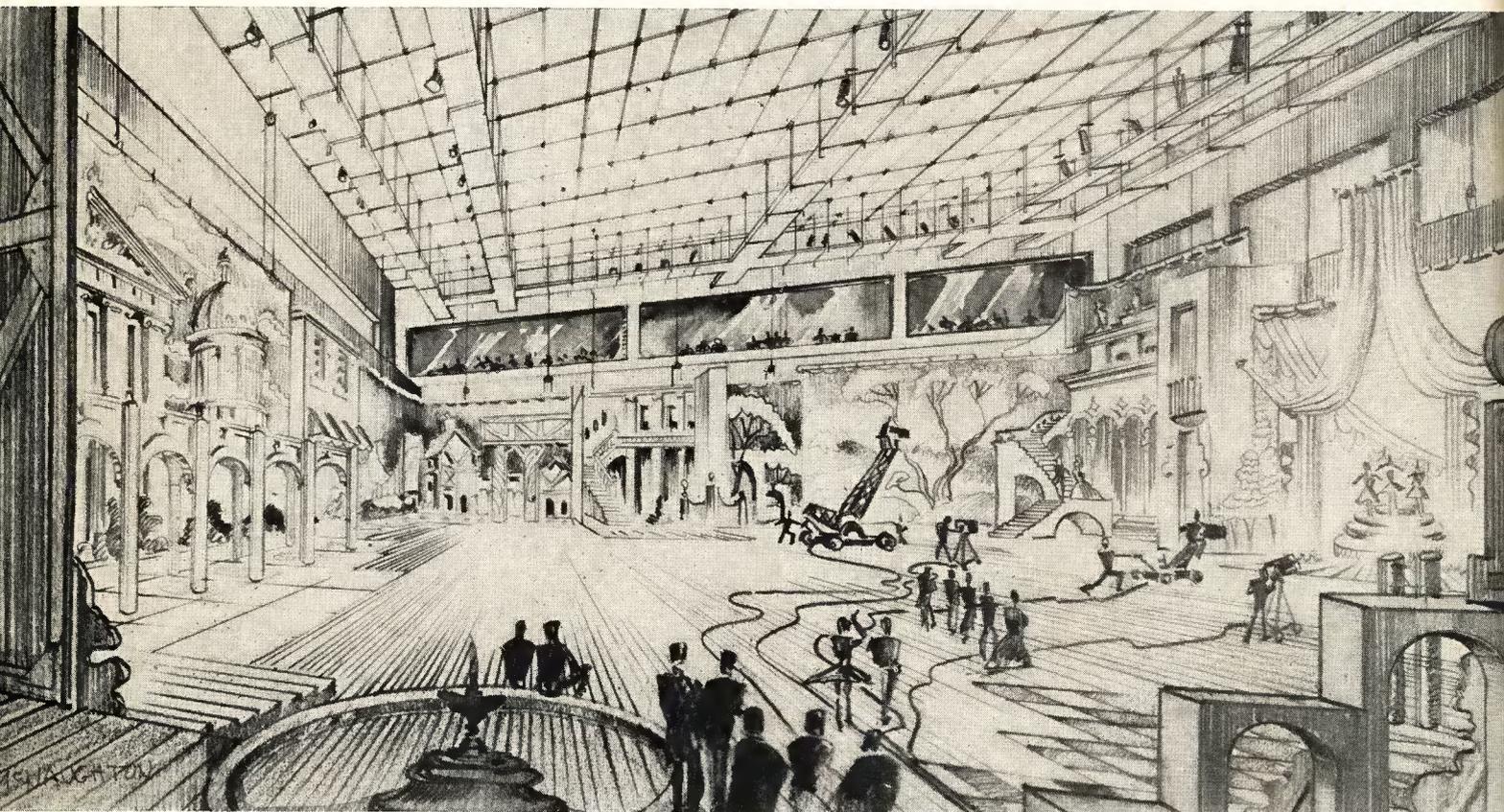


CLEDGE ROBERTS, Director, Prog. Dep't, WPIX, teaches **Television Directing, Production techniques, Advertising Techniques**. **BACKGROUND:** Joined CBS, 1945, as director of all types of programs—remotes, sports, musicals, dramatic, etc. Formerly Broadway director and manager-producer of own company. Produced film shorts for Warner Bros., and commercial film shorts for Warner Bros., commercial films for Jam Handy, Wilding, Caravel, others.



PETER STRAND, Television Workshop Producer-Writer, teaches **Basic Television**, heads the Workshop's Friday evening **Production Forum**. **BACKGROUND:** Former staff producer WNEW. Scripted 150 network shows. Freelance scripter for Television Stations WABD, WCBS-TV, WNBT, WRGB and WPTZ. Has written, adapted, and directed numerous Television productions on WABD, WRGB, WPTZ.

STATION NEWS



Artist's conception of huge main studio, 100 x 200 ft., in WJZ-TV—American Broadcasting Co.'s new Television Center. Feb. is expected completion date.

WJZ-TV, New York, Goes On The Air —Largest Studios Under Way

WITH a half-million dollars in commercial commitments from advertisers, WJZ-TV, the American Broadcasting Company's flagship station in New York, bowed in August 10 amidst all the pomp, ceremonies and festivities that the network was able to bestow upon its key outlet.

Until ABC's mammoth new studios are completed, WJZ-TV will function from atop the Hotel Pierre, at Fifth Avenue and 61st Street, adjacent New York's Central Park, with temporary origination studios at 157 East 69th Street.

Even before WJZ-TV made its formal TV debut, work was already progressing on its new home in Central Park West, where a former riding academy is undergoing transformation into what is claimed will be America's largest and most

modern television studios. Occupying an entire city block between 66th and 67th Streets off Central Park West, the thoroughly renovated structure will provide two million cubic feet of usable studio and office space when it is completed in February.

The principal studio will measure 200 feet in length and 100 feet in width, with a 45-foot ceiling.

Translucent Panels

Sound-proof translucent panels will divide off the mammoth, half-acre studio into smaller sections. When not in use, the panels will be dropped by motor controls into slots below the floor.

Up on a specially-constructed balcony will be located what is said to be one of the country's most elaborately equipped

control rooms, looking out over a 95-foot plate glass window. Adjacent to the control room will be clients' booths, equipped with large screen receivers.

To cover the large studio area adequately, WJZ-TV's producers will have available for their use a total of 16 image orthicon cameras.

Duplicate controls have been provided in event any of the equipment "conks" out.

Facilities are being provided to distribute the pictures to public viewing rooms, lobbies, clients' rooms, and offices of the executives to permit the viewing of programs, rehearsals and auditions.

With WJZ-TV on the air, the American Broadcasting Company's TV network now boasts 14 stations, five of them owned by ABC.

Plan Your Studio From Start To Keep Cost Down...

By JAMES McNAUGHTON
American Broadcasting Co.

TELEVISION production costs may be divided into two categories — program and production. The program side relates directly to scripts, writers, directors, and all hired talent such as actors, dancers, and musicians, with whom we are not directly concerned in this discussion.

The production side, that important physical entity which takes television out of the radio category, pushes television into an entertainment level with the theaters and motion pictures.

The two prime factors governing the high costs of previously listed visual phases of production are: (1) Physical layout or plan of the studio; (2) Pre-planning ability of the studio or agency staff. Both factors directly relate to the cost factor—time.

TIME, with professional labor that one *must* have in television production, is the sly devil's agent which adds dollar upon dollar to the cost of producing a television show. How can a well-planned studio layout save time? Let's plan an ideally equipped studio in our minds in relation to time.

The Ideal

First we have the main sound stage, large enough to hold 20 to 30 sets for one or more productions, with plenty of room left for camera movement and breathing space for the studio personnel. Then in addition, one or two small studios along side to be used in alternation. In direct connection to the studio a large storage room for oncoming scenery and props. Next in line, a large paint room equipped with two or three large drop frames in which highly paid scene painters can work swiftly without the encumbrances of bad light, crowded quarters, and lack of equipment. Next to this, a completely equipped carpenter shop for the speedy building of all the required scenery and props—and, last of all, a design room with all the necessary supplies on hand for design work, titling, animation and model making, and room for conferences with directors and producers.

In other words, we have set up a production assembly line for the designing, building, painting, storage and set-up of scenery and props. This modern system of assembly line has been proven a great time-saver in the manufacture of automobiles. This direct physical line-up can also be a time saver in the *handling* of scenery and props. Handling is done by highly paid professional labor (stage hands), in whose case the time cost is the chief factor.

On-Premise Construction Favored

Stage hands' time is an expensive item, which brings up a point in favor of building all scenery and some props on the premises, instead of in outside shops. A 6 ft.

wide, 10 ft. high flat can be built in your own carpenter shop for approximately \$20, and in an outside shop which builds for Broadway shows the cost will be \$75. Trucking from the outside shop to the studio for that one flat would cost as much as \$20. This same argument holds good in the painting of scenery. Here are some more arguments in favor of ample storage space for scenery and props.

An economical designer will see to it that all his scenery is designed to be re-used by re-painting or by using what is called "unit" sets. These are scenes designed to be set up in as many as 20 different ways for many different productions. This will be made possible only if the physical lay-out has been designed to provide ample storage space for hundreds of broken down sets and drops ready to be re-used on a word from the designer. A storage room for props (furniture, drapes, lamps, pictures) is an absolute "must". An initial capital expenditure on the part of the studio for hundreds of different sofas, drapes, trees, bushes, lamps and wall pictures will save the immense costs of renting these articles for each separate show. As a matter of fact, a studio owner could secure considerable revenue from the rental of these properties to agencies requiring them for productions.

Standardized Colors Needed

In this ideal studio set-up the scenery should be built with the lightness of stage scenery. Scene painters should have a previously worked out color scale with paint always on hand which has been mixed according to scale numbers and the designer designates his colors by these numbers. The standardization of colors should be a necessity in any case because of the various sensitivities of the television tubes. All this saves time and costs in scene painting.

Scenery *must* be designed with the visual effect in mind, not the actuality. This saves costly extra sets, in-shot corners, and added scene painting.

Lighting

The lighting in our studio can be planned as a time saver. A *must* is a convenient, well located switchboard with a perfect wall plugging system so that the distances travelled by costly labor from each actual set to the outlet is short.

A direct liaison between the program and production departments would do all the scheduling of shows in direct relation to the time element of the labor crews—that is, camera men, stage hands and scene painters.

Rehearsal time should be juggled to suit the program requirements and making use of every minute of labor time.

A perfect production layout is a money saver and a money maker when good facilities are part of the "come on" which a station can offer to advertisers.

The second factor in time or cost saving is *pre-planning*. Assembly line manufacturing should also be the direct essence of planning and rehearsing a television production. Because of the expense of running the technical equipment and the highly paid electronic staff, studio rehearsal time is very costly. "Thrown together" shows are slowly but surely killing television as an entertainment medium. We must plan with thoroughness and genius to keep the show from falling apart during the final studio rehearsal. This falling apart costs time and money in all directions of studio labor.

When a producer or director has an idea or a script for a television show he should first contact his production man or art director. The art director should know how to plan the production to save costs scenically and yet to get the maximum visual effect. After a day of work with the director on the script in deciding the movement of the actors in relation to camera angles for each sequence, the art director should build a rough model of the scenery on a scale plan of the studio. Every part of the show can be well planned on this model. When all the direction problems and camera moves are solved, the show moves in to a rehearsal hall with the plan of the scenery painted on the floor.

Rehearsals

The previously worked out camera moves are rehearsed with the actors and the camera men who, by the way, should rehearse just the same as the actors. Any methods to make all camera moves clear and to the point can be used at this time; such as drawings, notes, photos. The actors must know at all times what camera is on them and how it will follow them and what technical tricks, such as dissolving or fading, are being employed. A mystified actor can lose much costly time in final rehearsals.

After a week or so of this rehearsal hall work we move camera men and cast into the studio on the final set. All previously worked camera positions have been marked and numbered on the floor of the studio, as are also the tracks for the dolly cameras.

The final studio rehearsal should be a review of previous knowledge and should, with pre-planning, work like clock work. Time and money again are saved.

These points should prove conclusively that it's practically impossible to reduce costs in a badly designed television studio. The time for reducing costs is before the studio is built and before a show is rehearsed. The knowledge and ability of an expertly trained staff, well versed in all visual techniques, will save time of production costs. A wasted effort because of ignorance costs more money in television than in any other entertainment industry because of the completely close relation of all the various elements of television producing.

How Picture "Stills" Can Make Good Television

By DAVID A. WILKIE

David A. Wilkie, formerly of the NBC television production staff, is currently a candidate for the doctorate in the fine arts at the University of Wisconsin. In this article he outlines his views on the important question: "Does television need to turn to film every time it wants animation?" By means of a system called micro-scanning, some interesting video effects may be achieved with stills.

Micro-television technique eliminates use of tapestry-size backgrounds; scans inexpensive 8 by 10-inch photos

The advertiser who thinks of the video demonstration of what he has to sell only in terms of the photography of human action and photography of his products and processes misses the enormous potential offered to him by the animation of graphic images. This is a rather fancy way of saying, "Live cartoons, paintings, and diagrams will be hot stuff on telepix." The pictorial arts, in the traditional sense of painting and drawing, are means whereby the salient features of things can be shown in such a way as to strike the eye with greater force than can be achieved by displaying the things themselves or photographs of them. Magazine and billboard ads, more times than not, are painted representations, with text. Photographs, when used, are used as artistic representations, carefully arranged like painted pictures to prove a point visually. On television there will be countless opportunities for using the graphic image, plus text, plus sound — without recourse to three dimensional subjects. No one denies this fact.

Scanning Methods

But, are advertisers, and also producers in general, aware of the basic psychology involved? Modern art has taught how a single graphic symbol is worth a thousand photographs — just as one photograph is worth a thousand words. Pictorial representations are short cuts of communication to mind and heart. The potent symbol tells — and sells. On television one must hunt just as hard for the pointed symbol as one hunts on radio for the pointed phrase.

Live television can resort only to scanning methods to make moving pictures from stills. What must be made in hours on film cannot be made in seconds on television. Five hundred and twenty-five lines a second are not sixteen frames a second. But, what can be done with stills on television? Must the producer, every time he wants an animation, run to the nearest film service or set up an animation department of his own? In live television a number of images can be super-imposed upon one another; and surprising effects can be gained by combining movements of one or more of the cameras involved — in and out, up and down, and back and forth over the "still" they are scanning.

To make clear the usefulness of animating "stills" by camera action alone, let us look at a few examples.

Suppose a television drama, *The Pazzi Conspiracy*, or *Death in Florence*, is about to be enacted. A text unrolls on the screen:

Lorenzo the Magnificent and his brother Giuliano of the House of Medici were the first citizens of Florence at the time of the city's greatest wealth and power. The City of the Red Lily was graced with the finest palaces, churches, and state buildings known in this age of great art. Brunelleschi's domed cathedral towered over the city, and the spire of the Palace of the Signory soared over the Public Square. The citizens, dressed in rich costumes, were proud, independent, and rich . . . etc.

Ordinarily if such a sequence were presented on film, the camera would have to make a trip to Renaissance Florence, visit the places mentioned, and shoot crowds of people moving through the streets. The text then would be photographed by an animation camera and superimposed on the scene. But this is a costly film strip, requiring shots from models and stage sets or a trip to Florence itself — where, unfortunately, the aristocratic citizens are now long dead. Perhaps no such shot on film is available for rent to television. Or, if it is, does television want to afford to rent it? It certainly does not want to go to the expense of making it on location for a mere twenty seconds

of running. Why not then, use a painting of old Florence, select the desired parts, and scan them slowly as the introduction to the play unfolds? As the cathedral, the public square, and the worthy burghers of Florence move across the screen, the text rolls down over them by means of superimposition. Print and picture form a harmonious whole.

A newscaster is telling the story of a dramatic airplane flight from Melbourne, Australia, to New York City. A map appears on the screen; the camera dollies in on Melbourne, then pans to the Gilbert Islands, to Hawaii, to Alaska, to Chicago, and to New York; it dollies out; over the whole a heavy line, tracing the flight, fades in by superimposition. No film has been needed. The same technique can be used in reading charts and graphs. Market reports can be unrolled at appropriate points on diagrams designed to show trends in trading. Working directions for the use of machines or household appliances and tools can be studied in the same way, with superimposed arrows or key phrases. Sports returns can be looked at as a whole for comparison, or one by one — all by the skillful scanning of hand lettered or printed cards.

Films vs. Stills

In cultural and educational programs the use of animated stills is unlimited. In fine arts programs about paintings, drawings, or prints, scanning them for study is absolutely necessary. Chemical formulas, methods, and apparatus can be shown — atom structure and electric forces in physics; stratigraphy in geology; cell structure in botany and zoology; and anatomy in medicine. In the humanities, charts of governmental structure can be shown in political science — chronologies and geneologies in history, vocabularies in language studies, and hosts of other graphic and symbolical representations in all fields of learning as taught by modern visual methods.

Every illustrative device that has been named so far can, of course, be done on film. But, to stress the point, does television need to turn to film every time

it wants an animation? Certainly, all persons connected with television have thought about this question. But how far have they gotten towards a solution? Single dramatic performances, news, sports and market reports, and various kinds of ads and even educational programs are *one-night-stands*; they are things of the moment. Further, with news and sports, speed of editing is of the utmost importance.

Why then pass the information needed through the slow and expensive click-click of animation cameras, the dark room, and onto film strips that will be used only once? Flexibility and last minute freedom to change an animation are just as important in television as are the same conditions of freedom in handling radio script. Nothing need be said about the saving of money, when instantaneous methods can be substituted for the unnecessary delay, expense, and complication of film recording.

What handicaps is television now up against in shooting animations directly from two dimensional stills? They are twofold: (1) the panoramic nature of the studio camera, with its attendant problem of parallax in the view finder; and (2) the resulting necessity of using *life size* pictures, charts, or diagrams in expensive blow-up form. In order to scan a map in a studio today, it *must* be the size of a tapestry. Texts are unwound on windlass-like devices that belong to the horse-and-buggy days of television. To be sure, slides are used and 8 by 10 inch titles on easels in the studio, but they are static. When blow-ups are used, they begin by lacking definition and end up as vague fields over which the camera man meanders according to a little pre-arranged advice and a lot of personal whim.

Micro-television Camera

The answer to the problem lies in a micro-television camera, capable of carefully exploring and discovering parts of stills put in front of it. The scanning must be controlled by an operator *who shoots from a cue image, not from the image transmitted*. This is most important: the view finder and the transmitting camera are hooked in parallel and in constant automatic focus. The view finder looks at a diagram of the still being shot, and from this diagram the operator learns

where he is going — the exact speed and direction of his movement. In the old days one used to fly an airplane by looking over the side of the cockpit; today one makes absolutely sure of what one is doing by means of gauges and meters

Problems

For control the electronic view finder, though no doubt feasible as opposed to the parallax view finder, is not satisfactory. While a camera man can be readily expected to shoot skillfully the figure of Jennie Jones swooning into the arms of Sam Smith, he *cannot* be expected to so accurately shoot a line from Zanzibar to Zulu land on a map of East Africa. Two different kinds of geography are involved: intuitive artistic judgment is enough in handling the first; the second requires some special training. And there will be many situations infinitely more complicated than this one involving simply the map of Africa.

The key to the success of micro-scanning lies in the control of the mechanics of the operation. It is, of course, obviously impossible to describe here a special television camera for this kind of work which to date has taken some thirty-five pages of disclosure and claims as reported to the patent office.

Micro-Scanning

The point to be made is that potentially the industry can make greater use of stills in live broadcast, *if* from the production point of view it considers the enormous possibilities of animating them, and *if* from the technical point of view it realizes the necessity of using special machinery and methods to achieve this end. The scanning device used must as sure, by whatever means to achieve it, accurate yet flexible movement. This cannot be accomplished by cumbersome studio cameras. The dimensions of the various kinds of available stills will perforce be small: book plates; maps, charts, and diagrams; drawings, prints, and paintings; photographs and transparencies; or quickly made hand lettered cards, and printed titles and texts.

Live micro-scanning of stills, using all the resources of light control and superimposition, will save the industry endless hours of film production, numberless headaches from last minute pressure, and countless dollars of expendable celluloid

SAFEGUARD TV FILM

Television film is subject to damage from innumerable causes. Film blemishes and flaws are intensified in the concentrated television image, bring discordant noises from the sound track and hinder smooth, steady projection. No producer can afford to have his production marred by avoidable film defects. No station and no sponsor can afford to have film damage or imperfect projection distract their audience. PEERLESS FILM TREATMENT has proven its unique value in safeguarding film for 14 years.

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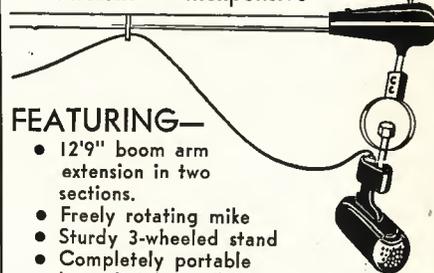
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PROGRAM SUMMARIES

AMERICA'S TOWN MEETING (Public Interest). Sustaining: ABC-TV network. Televised: Tuesdays, 8:30 to 9:30 P.M. Format: Presenting nation's top speakers in discussions of problems affecting our national life. Telecast simultaneously with AM. Special Aspects: Arrangements now under way so that programs may be filmed, processed immediately after each telecast, and rushed by plane to ABC's affiliates not yet served by coaxial cable or radio relay systems.

QUIZZING THE NEWS (Newscast-Musical Quiz). Sustaining: ABC-TV. Televised: Thursdays, 9 to 9:30 P.M. Format: Panel of guest experts appear on program which combines educational values of a newscast and entertainment advantages of lively question and answer game, attempting to answer questions on the news contributed by members of video audience. Allen Prescott, veteran radio entertainer is emcee; Richard Goggin is director.

PLACES, PLEASE! (Musical-Dance Variety). Sustaining: CBS-TV. Televised: Mondays, Wednesdays and Fridays, 7:45 to 8 P.M. Format: "Backstage" series gives bit players and chorines in Broadway hits and night club shows opportunity to demonstrate hidden talents. Program is set in backstage atmosphere, with piano player accompanying artists thru numbers, dancers limbering up in the background, and other informalities of a rehearsal session. Directed by: Ralph Levy.

AT LIBERTY CLUB (Musical Variety). Sponsor: U.S. Rubber. Agency: Fletcher D. Richards. Televised: Thursdays, 8 to 8:15 P.M. Format: Setting for quarter hour of music and comedy is mythical bistro where "at liberty" youngsters talk and act show business. Directed by: Roger Muir. Written by: Sy Frolick. NBC video network.

UNCLE WIP (Children's Program). Sponsor: Gimbels', Phila., and Peirce-Phelps, Inc., distributors of Admiral television. Agency: Robert J. Enders. Televised: Mondays and Wednesdays, 6 to 6:15 P.M. Format: Program presents Uncle Wip, songs, and youngsters as entertainers, and is telecast simultaneously with radio program. WCAU-TV, Philadelphia.

REEL AND RIFLE (Sports). Sustaining: WPIX, New York. Televised: Thursdays, 8 P.M. Format: Sporting program conducted by Stan Smith with Rodman Tilt of "Sports Afield" and Harold Canepi of N. Y. State Conservation Dept.

LITS HAVE FUN (Audience Participation). Sponsor: Lit Brothers Department Store, Phila. Televised: Thursdays, 10 to 10:15 A.M. Format: Audience participation program emceed by Hugh Ferguson, aided by songstress Carol Reed and Dave Stephens, organist. Show originates in the department

store's restaurant with prizes for series of competitions and gags supplied by store. WCAU-TV, Phila.

INFORMATION BUREAU (Public Service). Televised: Fridays, 7:40 P.M. Format: Four college profs, chosen for charm of their manner as well as for their erudition, provide visualized answers to questions sent in by televiewers. Not a quiz program; answers given careful research before airing. Directed by: Edward Stasheff.

PIXIE PLAYTIME (Children's Program). Sustaining: Saturdays, 4:05 P.M. Format: Serialized program features Frank Paris and his marionettes: Peter W. Pixie, Princess Pixylla, Willie, the tender-hearted Dragon and a host of other characters, all of whom are hexed by the magic spell of Queen Stephana. Directed by: Ed Stasheff.

MOVIELAND QUIZ (Participation Quiz). Sustaining: ABC-TV Network. Televised: Sundays, 8 P.M. Format: Program is designed to test viewers knowledge of movies and movie stars. With tele cameras dolly-ing up to specially constructed set depicting front of motion picture theatre, emcees Arthur Bryan and Patricia Bright direct projection of movie stills from well-known cinema attractions. Cash prizes are awarded to studio audience for identifying

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the stars in each picture; home viewers share weekly plunder by naming titles of pictures from which other stills were made. Each week jackpot starts with \$25, reaching larger proportions as questions remain unanswered. Program is a Lester Lewis production, directed by Ralph Warren.

CANINE KIDS (Children's Program). Sponsor: Trim Dog Food, Phila. Televised: Fridays, 7 to 7:15. Format: "Uncle Jim" Willard, local radio favorite, introduces the youngsters and their pets and has them tell human interest stories about their dogs. Willard also weaves in dog tales and hints on feeding and dog care. Program, in cooperation with local SPCA, is devoted to all breeds, mainly mixed, and their young masters. WCAU-TV, Philadelphia.

Program & Production Notes

DID YOU MISS? W. Somerset Maugham's "Theatre" telecast over NBC Net August 4th . . . Cab Calloway, king of jazz, on "Toast of the Town", CBS Net, August 1 . . . Canada Lee, famed star of Othello. Native Son, other hits, over WEWS last month . . . Contract Bridge Tournament televised by WGN-TV, Chicago, August 1 . . . Sam Wanamaker, who played opposite Ingrid Bergman in "Joan of Lorraine", in outstanding scenes from great plays over "NBC Playhouse", August 1 . . . "Walls of Glass", an original video play, over WWJ last month (7/24), last of three plays presented by University of Michigan Speech Department and directed on video by Tom Riley, WWJ-TV staff director . . . "Suds in Your Eyes" from the Grand Island Playhouse, summer stock theatre, lensed by WBEN-TV, Buffalo.

COMING UP: "Tots, Tweens 'n Teens", a program of fun and fashion for children, to bow in September 1, sponsored by Macy's . . . "Town Meeting of the Air" to be televised simultaneously, starting in October, over ABC TV and AM outlets . . . World Video, Inc., in association with Actors' Studio, Inc., intends to tele-record (film) a 52-week group of one-act play and short story adaptations . . . Dramatic shows will be the thing this fall, edging out other forms of tele entertainment, when

NBC, CBS, ABC, and WPIX televise dramatized versions of the works of Stephen Crane, O. Henry, James Barrie, Damon Runyon, Clifford Odets, Noel Coward, Mark Twain, Edgar Allan Poe, William Saroyan, and others.

BOWED IN: "Quizzing the News", a new type of video program that combines the usual newscast with a lively question and answer game, ABC Net, July 22 . . . The Detroit Symphony Orchestra has been added to the summer schedule of WWJ-TV

AVAILABLE: Gerard Pick Television Productions is offering "Debbie Dean", based on Bert Whitman's cartoon syndicated by the N. Y. Post Syndicate.

. . . Low cost, live programming being offered advertisers by new package outfit, Hile-Damroth, Inc.

PRAISE: "Key to the Missing" (DuMont Net, Sundays) offers intensely interesting human-interest sleuthing in tracing the missing . . . "Court of Current Issues" (DuMont Net, Mondays) also winning high praise for its sharply presented, authentic court atmosphere and well-chosen, well-argued issues . . . By wire recording and film, a leper honored by the U.S. War Dept. for her espionage against the Japs and recently admitted to the leprosarium at Carville, La., was brought to the television audience via "We, The People" (CBS Net, Tuesdays).

First Nation-Wide Tele-Film Exchange Created

ESTABLISHMENT OF FIRST national chain of film exchanges for video, located in key TV cities throughout the country, was announced this month by Regal Television Pictures Corporation (151 W. 46th St., N. Y. C.)

Regal has also set up distributors in cities where there are no stations at this time, but where they are expected in the near future. Several hundred Hollywood films of all kinds are said to be already in the hands of these exchanges. Promptness in delivery and a saving in air express charges are among the additional benefits claimed.

Included in the group of pictures are three hundred two-reel comedies with famous names, as well as forty-eight full-length features, with well known stars, formerly released by major distributors. The prints are new and said to be processed especially for television use.

Arrangements have been made with National Screen Service for distribution of trailers in each locality.

Television is finally coming of age.

FILM BUSINESS NOTES . . .

JERRY FAIRBANKS has augmented his Hollywood and New York footage facilities with plans to shoot video pictures at Charubusco Studios in Mexico City. First in the "south of the border" series will be a 26-program comedy featuring a Hollywood cast in principal roles with Mexican actors filling out the cast. Mexican studio technicians will be employed . . . The Alexander Korda films began their showing July 23 on WMAR-TV . . . Special techniques for photographing films for television are described in the July issue of the *American Cinematographer* in an article by Frederick Foster.

Bing Crosby may soon begin filming a series of special shows for television distribution, paralleling his transcribed radio shows . . . Sterling Films, Inc. (61 W. 56th St., N. Y. C.) has announced plans for films "tailored to meet the needs of television advertisers at lower budgets" . . . Television's challenging need for faster processing of film was answered last month with the announcement of a new

reversal processing machine capable of running 4000 feet of film per hour, instead of the previously accepted rate of 1500 feet per hour.

Friendly competition: members of the Chicago Television Council were treated to a comparison of film commercials made by Sarra at \$7500 each as against those made by Television Advertising Productions at \$500 and under . . . Theatre Audience Advertising, a New York outfit promoting film commercials among national advertisers and theatre circuits, is also pointing out tele applications to its ad clients.

Equipment of Burton Holmes Productions in Chicago, purchased by The Camera Mart (70 W. 45th St., N. Y. C.), will be offered for sale in September . . . Voyages, Inc. is new Hollywood production outfit, with eyes on video . . . International Tele-Film Co., N. Y., putting two new series in production, featuring "Information Please" whiz, John Kieran, in a 78 week series, and author Budd Schulberg in the second series.

Fred Amster Television Cartoons, Mt. Rainer, Md., completed a one-minute animated film commercial for Briggs Company Meat Products . . . **TELEVISER** will conduct its second annual "National Television Film Conference" in November, with the exact date and place to be announced in a forthcoming issue.

Newsreel Notes

NEWSREEL RECORD? 100 newsreels in 100 days of operation is the record of WGN-TV, Chicago Tribune outlet. Of 476 news assignments covered, 396 were usable on the air (the remainder being discarded as too late, weak or technically inferior). Of more than 50,000 feet of newsreel fed through the Houston developer, 33,000 feet were used on the air. P.S. 150,000 words of commentary accompanied the pix, according to WGN-TV statisticians

WASHINGTON REPORT is newest newsreel entry. Washington celebrities on current news events, and news "featurettes" are highlights of this newest of newsreels to be produced by Wm. B. Dole Enterprises . . . WSPD-TV is eleventh station to carry the Telenews—INS daily newsreel, sponsored locally by Chevrolet dealers of Toledo . . . **FIRE BEATS:** Maintaining an enviable record of many difficult newsreel beats, WMAR-TV last month again demonstrated its nose for newsreel news. While a roaring fire was still raging through four buildings in Baltimore's business district, WMAR-TV flashed 600 feet of newsreel depicting the fire while firemen were still fighting the blaze . . . WWJ-TV's newsreel cameramen were on the scene of a five alarm fire, which destroyed a huge manufacturing plant,

Stop-Motion Film Commercial



Scene from Rheingold film commercial utilizing "stop-motion", produced by Foote, Cone & Belding.

almost as soon as Detroit's firemen reached the blaze. Television set owners in neighborhood surrounding the fire were able to watch the pictures of the fire on their screens while through their windows they could see the firemen still fighting the blaze.

IN GENERAL: Tele-newsreels gave full coverage to the opening of the International Airport in New York. The jets flew past so fast that the newsreel cameramen had a difficult time keeping the planes in frame . . . The Olympic games were

well documented by the television reels . . . Newsreels receiving more and more sponsor attention as surveys show their growing popularity with all types of audiences . . . Pictorial documentation (newsreels) of daily news dispatches furnished by United Press is offered to TV stations by 20th Century-Fox in conjunction with UP in a new service announced last month. Service also calls for 20th Century-Fox offering each subscribing station a basic film library covering news events and personalities from Bismark to contemporary figures.

Important Points Covered in NTFC Proposed Film Contract Form

TELEVISION'S FIRST "UNIFORM exhibition contract," now in preparation by the legal staff of the recently organized National Television Film Council (NTFC), will soon be the subject of discussions among film distributors and the nation's television stations. At its third monthly meeting, to be held August 19th at Sardi's Restaurant in New York City, the proposed contract will be carefully discussed by the film and television executives present for final changes before it is submitted to the television-film industries for acceptance.

Subjects Covered

1. A statement of the scope of the license granted under copyright, specifying the gauges of the prints and the facilities for which the exhibition is specifically licensed.
2. Provision for the assumption by one or the other of the contracting parties of the obligation to procure the necessary performing rights for musical comp-

ositions therein contained. In this connection, provision for the partial rescission or cancellation of the contract if information concerning these rights is unavailable.

3. Complete statement of warranties of copyright and title, and indemnification against claims of third parties.
4. Provision for the delivery of prints in physical condition suitable for exhibition.
5. An availability and delivery procedure for those situations in which a large number of films may be licensed in one contract. This procedure will be designed to give adequate notice both to distributor and television stations for the preparation of program and print schedules.
6. Provision for the delivery of prints by common carrier and the fixing of responsibility for safety of prints while

in the possession of the carrier or exhibitor.

7. Provision for the physical examination of the prints and the notification of defects as well as for the substitution of physically suitable prints in the event of defects.
8. Provision for the payment of license fees within a stipulated number of days after the exhibition of each film.
9. Provision for the establishment of a "run", i.e., a warranty upon the part of the distributor that in a specified geographical area no other station, or specified stations only, have exhibited the picture.
10. Provision for redelivery of prints.
11. Force Majeure (Act of God) clause to apply to both distributor and station with respect to the delivery of the prints and the exhibition and return thereof.
12. A schedule of stations and networks over which the pictures may be broadcast with additional fee schedule to be paid for additional stations or relay broadcasts.
13. Provision for supplementary schedule of fee in the event of commercial sponsorship.
14. Provision forbidding the alteration of or addition to films without the consent of the distributor, except for censorship purposes; special provision, if desirable, for the insertion of commercials where possible.
15. Option on the part of the station to cancel the agreement on notice in the event of diminution of television operations arising out of action of the FCC.

From the By-Laws of

NATIONAL TELEVISION FILM COUNCIL

The purposes of National Television Film Council, Inc., shall be to encourage and promote the use of film in television; to establish and improve the standards, progress and procedure in the film phases of the television industry; to promote goodwill and ethical practices among the members; to become the common instrument for the solution of industry problems and to represent jointly the interest of television stations, film producers, film distributors and advertising agencies without favor or partiality to any individual or any group.

Any person, firm or corporation in any one or more of the following categories may make application for membership in this Council:

- | | |
|--|--|
| (a) film producers | (f) trade publications |
| (b) film distributors | (g) schools and colleges |
| (c) manufacturers of film equipment and film stock | (h) governmental agencies |
| (d) advertising agencies and film package groups | (i) trade organizations |
| (e) television stations and television station representatives | (j) any person, firm or corporation engaged in any aspect of the use of film in television broadcasting. |

The dues for the period August 1, 1948 to December 31, 1948 shall be \$10 per member.

(To become a Charter Member, write to Melvin L. Gold, Chairman, National Television Film Council, 300 W. 23rd St., New York City).

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Capsule Reviews of Films Available for Television

"BROKEN CHAINS" (Film Studios of Chicago, 135 A. La Salle, Chicago, Ill.)—7-reel feature of man's march to civilization through the ages, of his lust for power, for gold, for dominating his fellow man. Heading the cast is veteran actor William Farnum and a cast of thousands.

"INTRODUCTIONS" (Simmel - Meservey, Inc., Beverly Hills, Calif.)—10 minute educational film with dialogue presents varied situations requiring proper introductions and courtesies. Directed by Edward C. Simmel and written by Arthur V. Jones.

"KIERAN'S KALEIDOSCOPE" (International Tele-Film Co., 551 Fifth Ave., New York City)—78-week video series starring John Kieran who explores wide variety of subjects from astronomy to zoology. Written and directed by Budd Shulberg.

"LIFELINES" (Public Education Department, Aetna Casualty and Surety Co., Hartford, Conn.)—Dramatizes basic rules for safe swimming habits. Film is based on safety techniques endorsed by American Red Cross.

"THE SCHOOL THAT LEARNED TO EAT" (Southern Educational Film Production Service, Athens, Ga.)—20-minutes. A teacher's concern at scrawny children bolting their food from a grimy lunchroom, gobbling it from sacks, etc. Film is story of a community revolution in health and is a documentary on nutrition education.

"YOUNG HOUSEWIFE" (British Information Services, 30 Rockefeller Plaza, New York 20)—10-minute film describes training of teen-age girls in the domestic sciences, and illustrates methods of a Scottish school in teaching the planning of a housewife's day, and the carrying out of various homely tasks so as to obliterate the trial and error method.

"COOKS TOUR" (World Video, Inc., 718 Madison Ave., New York 21)—Film covering famous European restaurants was shot by World Video production unit in Paris. Novelist, playwright and actress Ilka Chase does narrating for series which will shortly be offered to sponsors and stations.

"SANDERS OF THE RIVER"—One of the Alexander Korda series, is suspenseful dramatization of the experience of a Resident Commissioner when British law in jungles of African Congo is usurped by witch doctors' black magic. Film stars Leslie Banks and Paul Robeson. Tele-screened: WPIX, New York.

"AMERICA THE BEAUTIFUL" (Motion Picture Section, Savings Bonds Division, U. S. Treasury Department, Room 738, Washington Building, Washington 25, D. C.)—

18 minutes. Depicting scenic beauties, plains of waving grain, farms, towns, cities, towers, industries and people of the United States.

"ANCHORS AWEIGH" (U. S. Office of Education, 30 Rockefeller Plaza, New York 20.)—3 minutes. Stirring scenes of naval operations at sea to off screen singing of Conrad Thibault.

"RING OF STEEL" (U. S. Office of Education, 30 Rockefeller Plaza, New York 20)—10 minutes. Historical summary and tribute to the American soldiers who have protected the U. S. since 1776, forging a "ring of steel" around American democracy. Narrated by Spencer Tracy.

"THE RIVER" (Motion Picture Service, Office of Information, U. S. Department of Agriculture, Washington 25, D. C.)—32 minutes. Documentary of the Mississippi River: what it has done, and what man has done to it. A persuasive indictment of past practices and what should be done to avoid soil and lumber losses, and the disastrous effects of floods. Directed by Pare Lorentz.

"THE WORLD AT WAR" (Motion Picture Division, Library of Congress, Washington 25, D. C.)—44 minutes. Graphic history of the years 1931-41: from the Japanese invasion of Manchuria in 1931 to the bombing of Pearl Harbor.

"NAVAL CHAPLAINS: PHOTO REPORT" (Motion Picture Section, Office of Public Information, Executive Office of the Secretary, Navy Department, Washington 25, D. C.)—16 minutes. Indoctrination course at Naval Training School (chaplains), College of William & Mary, stressing the heritage of bravery of Navy chaplains; glimpses of training, sports, drills, Navy organization, history of other faiths, and Navy regulations.

"SEEDS OF DESTINY" (Films and Visual Information Division, Department of Public Information, United Nations, Lake Success, Long Island, N. Y.)—20 minutes. Postwar problems of children in Europe and China, and their hunger and destitution. An appeal to Americans to do their share in relieving conditions from which "new Hitlers" might grow. Winner of 1946 Documentary Award of Academy of Motion Picture Arts and Sciences.

"UNRRA REPORTS TO THE U. S. A." (Films and Visual Information Division, Department of Public Information, United Nations, Lake Success, Long Island, N. Y.)—10 minutes. How United Nations' contributions to UNRRA were used in nations ruined by war to help the people get back on their feet again, revealing extent of UNRRA's work already accomplished in Europe and tasks that still lie ahead in the Far East.

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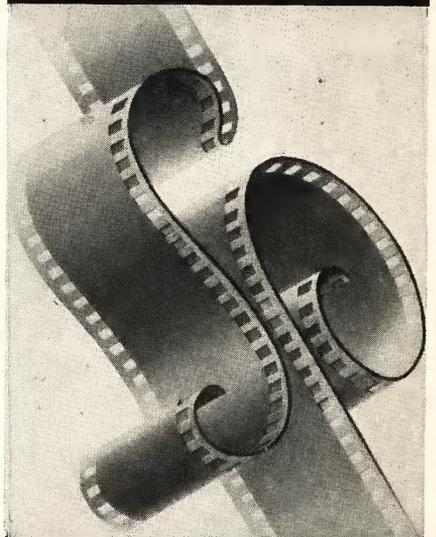
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SPONSOR NEWS

NEW YORK CITY:

• Pioneer Scientific Corp., makers of Polaroid television filters, will sponsor a 15-minute segment of "Howdy-Doody", popular NBC hour-long children's show (thru CLAYTON, INC.) . . . The makers of Tootsie Roll, Sweets Co., has been negotiating for another quarter-hour portion of "Howdy-Doody" . . . General Mills (thru DANCER-FITZGERALD-SAMPLE and KNOX REEVES) is making sponsorship plans for fall . . .

• Chevrolet Dealers Association, representing 184 New York dealers, will sponsor the telecasts of N. Y. Yankees pro-football this autumn via WABD (thru CAMPBELL-EWALD) . . . Additional Chevy TV plans call for a \$450,000 outlay for 14 stake races from N. Y. tracks; a dramatic series on NBC-TV; weather spots on various N. Y. outlets, and a special Christmas eve benefit show for under privileged children . . .

• Biow Co., New York agency for Bulova Watch Co., has stepped up number of TV stations carrying Bulova time signals to more than twenty. Latest added were three ABC stations coming on the air next fall and winter: KGO-TV, San Francisco; WXYZ-TV, Detroit; and WENR-TV, Chicago . . . Walgreen and Cunningham drugstores now negotiating with Whelan's for joint sponsorship of WABD's "Charade Quiz". Sponsors would share show's initial cost, using tele-transcribed versions of program where respective chains operate . . .

• Rheingold Beer made its television debut August 9 with a 5-minute film, "Miss Rheingold Candidates" (thru FOOTE, CONE & BELDING). Program currently scheduled to be telecast 52 times during four week period over WABD, WCBS-TV, WJZ-TV and WPIX . . . Department of Agriculture, most TV-minded federal

agency, has a budget for video . . . Transmirra Prods. Corp. has placed 1-min. spots over WABD (thru Conti Advertising).

• KALEIDOSCOPE, new fashion trade magazine scheduled to debut this month, is using television for its first non-trade advertising with six one-minute spots on WCBS-TV and WNBT (thru RUTHRAUFF & RYAN). Firm now working on fashion show to be sponsored on TV webb this fall . . .

• Commercial commitments totaling more than \$500,000 are listed by WJZ-TV. Sponsors include Liebman breweries (Rheingold Beer); Benrus Watches; Illinois Meat Co.; Peter Paul, (Peter Paul Mounds); Old Dutch Coffee; F. & M. Schaeffer Co.; Robinson Lloyd's; Rosedale Knitting Mills; Colgate-Palmolive Peet; Brown and Williamson (Kools, Life, Raleigh Cigarettes); Continental Baking Co. (Bond Bread); Francis H. Leggett; Esso (Standard Oil); Walco Sales Co.; Philadelphia Dairy Products, Phillip Morris; Eastern Airlines; International Silver Co.; Whitman's

Chocolates; Aborn Coffee and Gold Seal Glass Wax . . .

Preferential time was given ABC's radio sponsors, with one-fourth off rate discount given to advertisers who bought ABC-TV time before station's debut on August 10 . . . General Electric considering sponsorship of simultaneous ABC-TV telecast of Thursday night radio quiz show "What's My Name?" . . . Tills Fruit Cake Company TV account to be handled exclusively by Lane, Leene & Greene . . . U. S. Rubber Co., before switching to NBC net with "At Liberty Club", gave the show a 13-week tryout over WFIL-TV.

PHILADELPHIA:

- Sponsor renewals over WPTZ include: Gretz Beer (Sports Scrapbook)—thru SEBERHAGEN, INC.); Berbey's Sunshine Beer (for 26 more weeks — thru GRAY & ROGERS); Brentwood Sportswear spot campaign (thru J. R.Kupsick); BVD Corp. weather announcements (thru Grey Advertising); Gimbel Bros. ("Handy Man" program) for 13 weeks.

WCAU sponsors, new and renewals: N. Snellenburg Department Store and Pierce-Philips (Admiral tele receiver distributor) purchased time for 20-second spot announcements during Democratic Convention; Lou Block Motors (Studebaker cars) first WCAU-TV sponsor, extended its "Show Business" another 26 weeks (thru SOLIS S. CANOR); Lit Bros. (dept store) "Lit's Have Fun" to continue series from store's restaurant; Gimbel Bros.'s children show, "Uncle Wip" renewed (thru ROBERT J. ENDERS).

Beneficial Saving Fund Society, first Philadelphia bank to use TV, extended its spot campaign for 26 more weeks over WPTZ (thru RICHARD A. FOLEY) . . . Parkway Baking Co. to use a one-minute spot every Sunday over WCAU-TV (thru J. M. KORN) . . . M. Buten Sons (makers of paints) sponsoring week-end weather announcements during vacation months over WPTZ (thru PHIL KLEIN) . . . WFIL-TV preping new fall sponsors . . .

- More WCAU-TV business: Jay Bucknell, Inc., New York, using Wed-

nesday evening film commercials . . . Ford dealer John F. Daly, Inc., signed 13-week renewal contract for its 1/4-hr. "Stump the Artist" (thru E. L. Brown) . . . Willie Buick, Inc., extended its contract for "Putting On The Dog" for indefinite period . . . Jackie Gordon, men clothiers, using Sunday spot announcements . . .

CHICAGO:

Pioneer Scientific Corp., manufacturer of Polaroid Television Filter, launched new 10 minute comedy show telecast Fridays, WBKB (thru CAYTON, INC.) . . . Harry Alter Co., distributors of major home appliances, renewed sponsorship contract of once-weekly wrestling show, WBKB (thru MALCOLM-HOWARD).

LOS ANGELES:

Tidewater Associated Oil Co. took first video step with sponsorship of National Collegiate Athletic Association tennis tournament finals on KTLA (thru BUCHANON & COMPANY, San Francisco) . . . Security First National Bank made TV debut on KTLA following signing for 13

weeks of weekly two-minute film spot selling of its commercial checking accounts (See story elsewhere) . . .

MISCELLANEOUS:

- Sherwin-Williams Co., Cleveland, used television in promoting anti-weed drive with 15-minute film program, WEWS (thru NEWELL-EMMETT, N. Y.) . . . Miller Brewing Co. (Miller High Life Beer), Milwaukee General Tire Corp. (General Squeegee Tires, and Ennie Motors (used cars) signed contracts for one-minute spots for presentation during four weekly telecasts of Midget Auto Races, WTMJ-TV, Milwaukee . . .

- Norcross Greeting Card Co. signed for two spots a week for 13 wks., WTMJ-TV, Milwaukee (thru AB-BOTT-KIMBALL) . . . City Liquor Distributors (Villa Wine) and Canada Dry Bottling Co. (Canada Dry Soda) (thru Maxon Agency) also new WTMJ-TV accounts signing 13 week contracts for one-minute spots on WTMJ-TV, Milwaukee, to promote state centennial (thru BERT S. GIT-TINS).

Rheingold Beauties . . .



Six of New York's fairest models selected for "Miss Rheingold Candidates," a five-minute film introducing them to the public which will elect "Miss Rheingold 1949".



How A Western Bank Sold More Checking Acc'ts Thru Video

By ALLAN HERRICK,
*Security-First National Bank
of Los Angeles*

Apparently our bank is the first west of the Alleghenies to have made a commercial telecast. Naturally, we're pleased with that number one position. But we're equally pleased with the medium, for it looks as though it may be the solution to a problem that has plagued us for years—how to demonstrate and picture our intangible services. Banks have been wrestling with that ever since they've been in business. Television may finally be the answer.

Our interest in a telecast began some months ago. However, the method stumped us. Live action, motion pictures or animation? Finally we compromised. Semi-animated cartoons filmed on a running reel.

We chose this type for several reasons. It gave us complete control over the story board. It tied in perfectly with our overall advertising policy of merchandising by departments. And it was relatively inexpensive.

Our story was titled "The Special Account of Milford Muddle". It concerned checking accounts and described the troubles of a young man who tried to pay his bills without checks. Later, of

course, he did use them and, naturally, had a much easier time.

The picture was made for us by Ray Patin, former Disney artist, in conjunction with our advertising agency, Foote, Cone and Belding. Finished drawings were photographed on 16mm film. Narration was by radio announcer Larry Keating. Sound effects and music were also used. We went on the air over KTLA on June 25.

Possibly this sounds like a Hollywood super-production. It wasn't. Running time was only two minutes, putting us in the spot announcement class, but we think a good story was told and that it was told interestingly. The film had continuity and humor. It had good situations. And it pictured the uses of checking accounts better than we had ever been able to describe them before.

We expect to use the film once a week for a month and then begin to alternate with a second, now in production. Eventually, we hope to have at least one film on each of the services we offer.

As far as results are concerned, it's still too early to judge. However, we think they're bound to be good as the industry develops. Even now, there are about 25,000 receivers in Los Angeles, each with an estimated four viewers.

From our limited experience, we think television has great potentialities for the bank advertiser. It shouldn't be long before many others will be found agreeing with us.

DuMont Announces Plans For Teletranscriptions

THREE months after it had unveiled its Teletranscription service, the DuMont Television Network announced on August 2 that it would supply network sponsors, without charge, one Teletranscription for each three affiliated stations selected to carry a program.

Mortimer W. Loewi, executive assistant to the president, who announced the new schedule, pointed out that this service would represent a heavy saving for sponsors, who would otherwise have to pay costly network line charges.

The sponsor who wishes network coverage via Teletranscriptions, stated the announcement, will buy time on affiliated stations of the DuMont Network, including WABD, and the Network will transcribe the show as aired by WABD, free of charge, supplying the sponsor with one transcription for each three affiliated stations selected.

The Network will inspect and ship prints to the affiliates. The affiliates will return the transcriptions to Network headquarters, with all shipping and handling charges absorbed by DuMont.

Rates

If the sponsor chooses to air the same program in all selected markets within a shorter space of time than is possible with one print for each three stations, additional prints will be made at the following prices per print:

60 minutes	\$60
45 minutes	\$45
30 minutes	\$30
15 minutes	\$20
Anything less than 15 minutes.....	\$15

If a sponsor wishes a Teletranscription of his program for reference or file purposes, DuMont will supply a first print at \$8 per minute, with a minimum price of \$40, as follows:

60 minutes	\$480
45 minutes	\$360
30 minutes	\$240
15 minutes	\$120
10 minutes	\$ 80
5 minutes	\$ 40
1 minute	\$ 40

J. Walter Thompson Exec. Cites TV's Effectiveness Ad Medium

By GEORGE DIBERT
V.P., J. Walter Thompson Co.
New York City

"EFFECTIVENESS", one of the manifestations of the "general health" of any medium, depends on four major elements:

1. The individual stations which will eventually provide national network coverage;
2. The manufacture and sale of receiving sets, which controls audience growth and size;
3. The quantity and quality of programming, which directly influences the extent to which the sets are actually used;
4. Sponsorship is extremely necessary to provide the best in programming. If the point of commercial sponsorship is not almost taken for granted, compare radio in the U. S. A. with those countries in which it is operated as a government subsidy.

Television has moved forward steadily on all four of these fronts. Twenty-three stations are now telecasting to a potential audience of 40,000,000. Set manufacture now exceeds 50,000 per month with approximately 1,800,000 and 2,000,000 sets in use by the end of 1949.

Programming, in terms of quality and quantity, varies greatly by markets. New cities just opening up for television cannot expect to match the schedules of those that have been on the air for a year or more. But the pattern shows rapid development in all new markets.

Perhaps the most striking advances have been made in the amount and kind of sponsorship of television by hard-headed, careful advertisers. In March, 1947, there were 23 sponsored programs on the air; in March, 1948, this figure was increased to 238.

A "Look At The Record"

The robust health of television effectiveness is shown by taking a "look at the record". Philadelphia was selected by both the Republican and Democratic National Committees as the site for their forthcoming conventions. They knew that Philadelphia was part of the eastern network linking 15 stations and parts of 13 states and that the social impact of television could be put to use in important areas vital to the success of both parties. Truly this is a great testimonial to a relatively new medium of mass communication.

Perhaps they would have been less anxious to stage part of this battle on television if they had known of the potency of "Howdy Doody" as a third party threat. Requests for "I'm for Howdy Doody" buttons now total 55,000, nearly a third of total TV homes in the area!

Lionel Trains made a 9-minute guest appearance on a General Foods program

and received 600 calls which were converted into orders totaling \$12,000. And at the time there was a total of about 20,000 television homes.

Six 15-minute telecasts produced \$11,000 in sales for Max Rusoff, Inc., Philadelphia furrier. His business was up 15 percent in August when fur business was generally off.

Jay Jay Junior, Inc., selling teen age fashions with a television program, "Mary Kay and Johnny", offered mirrors with built-in flashlights to the first 200 who requested them. 10,000 requests were received—one for every ten sets in the area.

Bubble Gum

An offer of Bubble Gum by Gimbels in Philadelphia produced a response from 40 percent of the television homes.

A Packard dealer in New York traced \$21,000 in sales directly to four 2-minute spots.

Ford is one of the outstanding users of television. The president of a trucking company in a letter to the Ford Motor Company said, "I purchased my first Ford because your programs convinced me you made a good car". Obviously, he had been impressed by the demonstration of Ford performance on rough roads at high speeds.

Arbee Food Products offered a "Scrap Trap" disposal device at the regular retail price of \$2.19 plus a premium of a month's supply of paper bags. There was an order received from one out of every 38 set owners in the area.

Gimbel's *Views the News*, a program in Milwaukee over WTMJ-TV, made an offer of a lipstick only over television. 306 responses resulted from 1,000 set owners—about 30 percent.

In addition to these and many other instances of action produced by television, there are still other evidences of its effectiveness.

All sponsor identification surveys to date show a 70 to 80 percent response, and surveys of television sets in use reveal that top-flight AM radio performers are running second to television. This is a reflection of the great IMPACT of the video medium.

Equation

In the form of an equation: Sight plus Sound plus Motion equal IMPACT. In terms of advertising media, this spells "effectiveness".

The rapid recognition accorded to television by seasoned advertisers and agencies is undoubtedly causing concern on the part of other media, just as the development of AM radio was "viewed with alarm" in the middle '20s.

From the time radio entered the media scene, it has had only one year (1933) that did not exceed the preceding year in na-

tional advertising revenue. It progressed from \$5,000,000 in 1927 to \$325,000,000 last year.

The dollars volume of newspapers has increased in ten years from \$225,000,000 to \$369,000,000.

Magazines' dollar volume has increased from \$171,000,000 to \$416,000,000 since 1927.

The volume of farm publications has increased from \$10,000,000 to \$26,000,000. Outdoor's volume is at its all-time high of \$70,000,000.

The vast expansion of our national economy has made it possible for every basic advertising medium to reach all-time highs, and at the same time has allowed the development of a great medium—radio.

It is entirely possible that continued expansion will provide more than enough room for this great new medium of television. In fact, the growth of television itself will contribute vastly to that expansion.

Television as an advertising medium will become more and more effective as additional experience enables us to take better advantage of the unique opportunities offered by it.

"Judgment . . ."

Over 200 of the present users of television have been in the medium less than a year, but there are many programs that leave much room for improvement. "Bad judgment gives you experience; experience gives you good judgment." In television, that process of acquiring good judgment is in the very early stages.

It is difficult to transform one skill into an entirely different one, and there is certainly no interchangeability among the comparable arts, such as radio, stage or motion pictures. An important Hollywood motion picture producer proved this twenty-five years ago in an attempt to produce a movie of the Ziegfeld Follies as presented on the New York stage. It failed because a good stage production wasn't necessarily a good movie production.

Television will demand and require the development of special techniques if maximum effectiveness is to be obtained. New names in the video entertainment field will be those who will have "caught the sense" of the medium, and who understand that they are personally entering private homes and are aware of the intimacy of their presence.

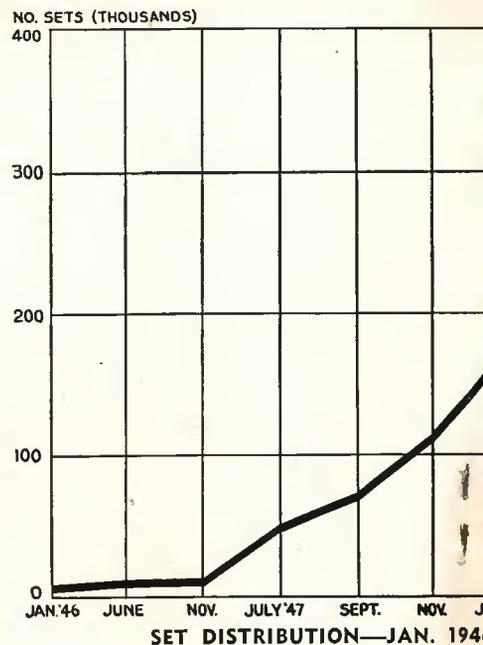
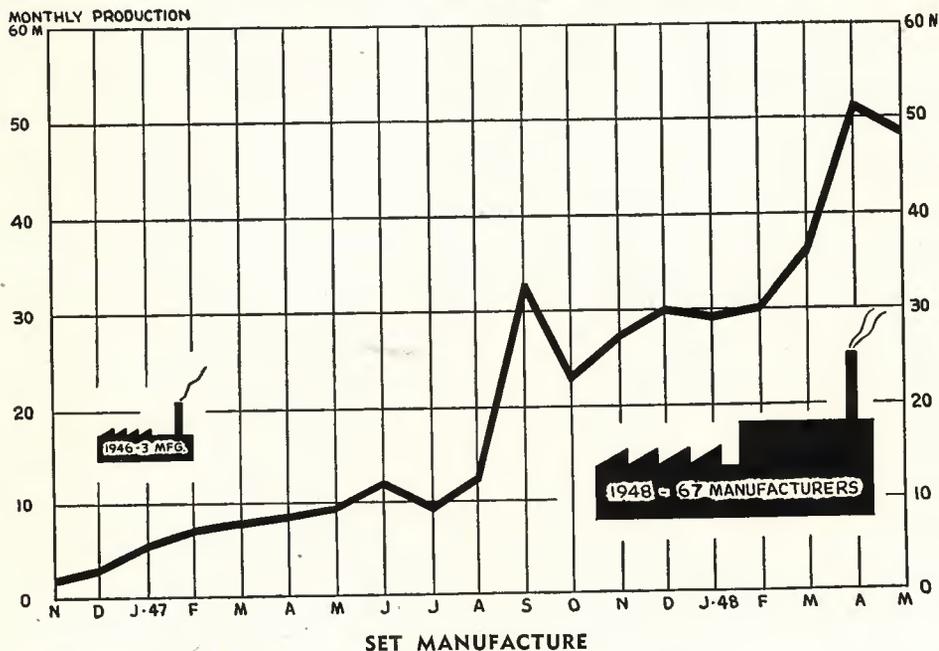
Television's terrific wallop as an advertising medium stems from its ability to secure action and response from its audience, and television will be even more effective through the acquiring of experience in getting the most out of the medium.

Clients

At the present time the eight clients of J. Walter Thompson in television are:

Kraft Foods Co.....	Kraft Tele-Theatre
Elgin Nat'l Watch Co.....	Time Signals
Ford Dealers' Advg.....	Sports
Ford Motor Co.....	Sports
P. Ballantine & Sons.....	Yankee Baseball
Scott & Grauer.....	Wrestling
RCA Victor Division.....	Junior Jamboree

Television's Progress Termed "Spectacular" b



Important Findings Summarized Here In Words and Charts . . .

From A Report by Audience Research, Inc.
GEORGE H. GALLUP, President
New York City

FROM a sort of futuristic dream, television has in the past three years (and especially in the past few months) become a startling and electrifying reality.

Progress in broadcasting facilities, set manufacturing and distribution, in promoting and selling video has been spectacular. Progress in programming has been something less, but to quote *Fortune* magazine of May 1948—"Technically, artistically and in every way that counts for the consumer, video is incomparably more advanced than was radio at a corresponding commercial age."

If this statement is true, this is an encouraging sign for television's future. As an advertising medium, television has demonstrated its tremendous impact, and the success of radio in advertising history encourages comparable projections for video that are very favorable.

The direction that television is taking as far as the future is concerned is only a vague "onward". No one actually knows where it is going, but a considerable number of people in the broadcasting, motion picture and advertising world are

terribly eager to climb aboard and go along.

Factors

Obviously, one of the great factors which will influence mass circulation is the consumer price trend of TV sets. Another equally important factor is telecasting availability. Assuming that the major markets of the U. S. will have operating stations, television will probably grow faster than radio. Today, field studies conducted by Audience Research, Inc. indicates that nearly half of the families in areas now served by television are ready for home sets at an average price of around \$200.

By April, 1948, all but 56 of the 400 television channels allocated by the FCC had been spoken for.

The growing importance of television in the American home and in advertising, entertainment and broadcasting circles, can be documented and catalogued in the following major factors:

1. FACILITIES—

The ever growing number of operating stations and new markets brought into service range.

2. SET AVAILABILITY—

A great increase in the number of set manufacturers and rapidly mount-

ing production capacity.

3. DEMAND—

In spite of increased production, consumer demand stays ahead of supply—resulting in constantly enlarging audience.

4. PRICES—

A downward price trend for TV sets.

5. NETWORKS—

The establishment of network facilities by relay and coaxial cable.

6. ADVERTISING—

More advertisers representing more different kinds of products and spending much more money for both time and program production.

7. PROGRAMMING—

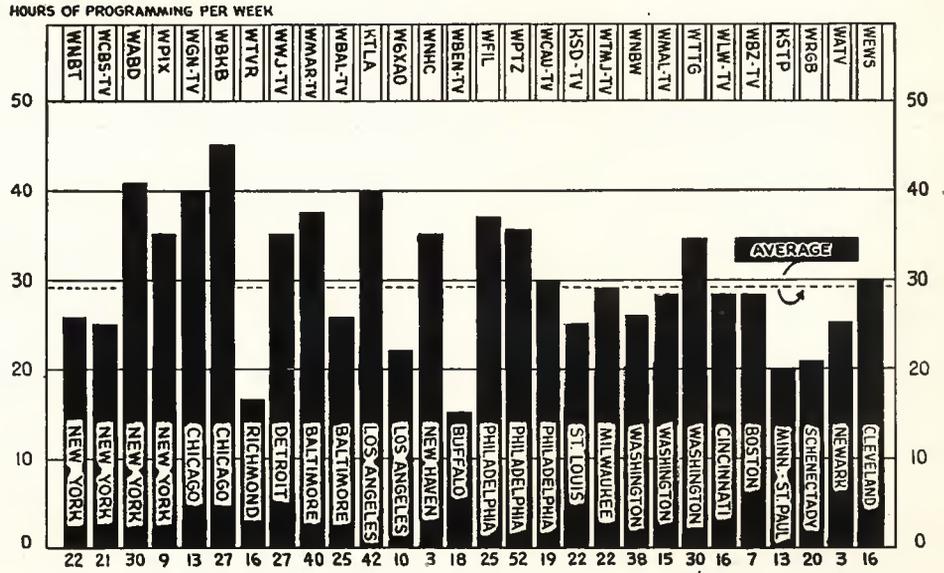
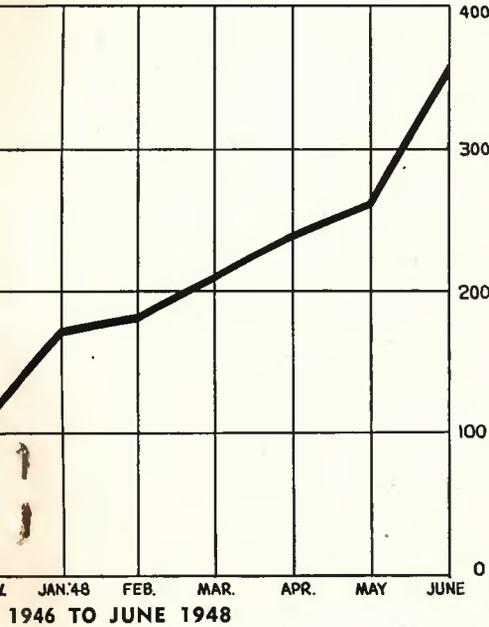
Generally increased amount of operating time (both commercial and sustaining) and a greater variety of programs encourages consumer set purchases.

8. COMPETITION—

There is no lack of vigor in competition in the field in any department—broadcasting, manufacturing, programming, advertising.

All radio and advertising men are interested in television. Many of them are extravagant in their enthusiasm, but there is also a certain amount of apprehension about the new medium. Everywhere people are wondering what television will do to radio. The movie maker worries about its effect on motion picture atten-

by George Gallup in Newest 6-Month Report



NUMBER OF SPONSORS AS OF JUNE 15, 1948

dance. Even editors speculate with some alarm as to what video will do to U. S. reading habits. In the sports world, the perplexed manager or promoter is worrying over the question: to televise, or not to televise. Sociologists and educators contemplate a future dominated by television with mingled joy and misgiving. Television has been presented rather suddenly to U. S. business and the public and the gift is a little bewildering.

Program Availability

It has been said that people will look at anything on television and that "anything that moves is television". Only the most complacent, however, will maintain that this situation will endure indefinitely. As of this writing, the average television set costs almost \$400. When one considers that the average head of an urban family must work over two months to acquire this amount of money, it is important to know how much of the time the new set owner will be rewarded by some sort of image on his television screen. The demand for a return on that investment in terms of entertainment is not unreasonable.

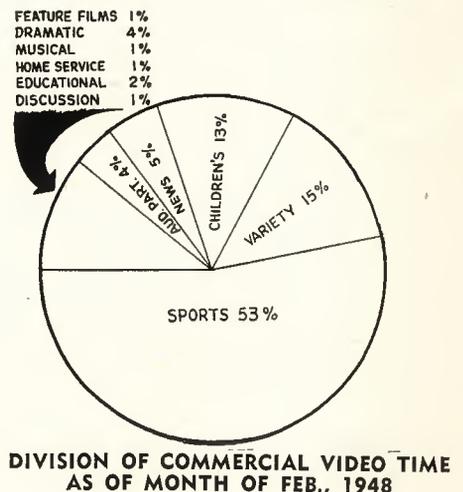
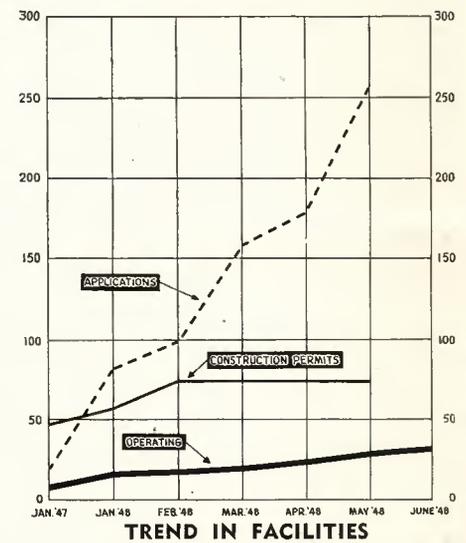
AM programs broadcast on networks run well over 100 hours per week. As of June 15, the average television stations was broadcasting 29 hours per week. The range is from 15 to 45 hours per station. Many of television's own advocates—producers, broadcasters and sponsors—

admit that much that goes over the air is not good entertainment. They are also quick to point out that the situation is improving with new equipment and the development of new techniques.

Of course, the horizons of television programming are acutely restricted by economic considerations. At least 80% of the funds that have gone into the development of this medium have been absorbed in engineering and technological problems. Very little of the loaf has gone into program production. Television is in the red, unquestionably—but the problem becomes a little analogous to the old "hen-or-the-egg" proposition. Set demand will unquestionably be affected at some point by program availability. A great many broadcasters and advertisers have spent and are spending a great deal of money to acquire a reputation for farsightedness and a front seat in television. The question is: Are there enough of them to support the demand for continued expansion of the industry?

The Network Picture

The average television viewer is likely to compare qualitatively what he sees on a motion picture screen with what comes to him over his television set. The comparison is a danger that video faces. The cost of producing the average grade "A" motion picture is roughly \$1,400,000. The average "A" movie runs about 90 minutes. Thus movies cost over \$15,-



000 per minute. But the kind of money that goes into picture making is not now and probably never will be available for television programming. Even now many advertisers charge that present television costs are out of line with circulation or audience availability. This brings up the serious question of whether television can compete on a dollar basis with other media in delivering mass markets.

Television Impact

The combined advertising virtues of sight and sound plus television's own ingredient—motion, produce an impact on viewers unparalleled in any other medium. Television's success stories are legion. Here are only a few.

One wrestling arena in Chicago doubled its gate receipts during 1947 when contests were televised. Another wrestling promoter, who did not televise his matches reported a loss in attendance.

An art instructor offered a drawing pencil via television to viewers who would send in samples of their work. Result: 887 drawings in one week.

A survey in Milwaukee showed that 100% of the television set owners interviewed correctly identified the sponsor of wrestling matches that had been on only six weeks. Sponsor identification in all television operations has been found to be consistently high.

CBS television program, "Missus Goes A-Shopping" drew 1540 requests for a recipe booklet in one week at a cost per inquiry of eight cents.

DuMont received 8600 requests for free pocket mirrors on "Mary Kay and Johnny" program after a single offer.

An off season offer for expensive men's slacks was made by Knox during a sportscast from Madison Square Garden resulting in 106 inquiries directly attributable to the announcement.

Radio vs. Television

In television today there is not a very wide selection available to the home viewer—either in programs or in the times that the programs are being broadcast. Sets-in-use in television homes are consistently much higher than radio sets-in-use figures, but this high level will most probably not be maintained as the home audience has more broadcasting hours over which it can spread its interest in television. Comparisons made in February and March showed that television sets in use ranged from 45% to 70% (median 60%), whereas comparable radio figures were from 25% to 45% (median

35%). At the same time almost any home with a radio receiver had available radio service amounting to well over 100 hours per week; the average television station was broadcasting only about 25 hours per week.

In a sample of New York television homes one night last March, a Hooper survey found 75% at home listening to the radio or viewing television or both. This audience divided as follows: 94% were looking at television; 3% were listening to the radio; 3% had both radio and television sets on.

Other examples of the greater attraction of television in competition with radio can be found in other Hooper surveys. CBS's telecast of the circus, for example, acquired a rating of 67.2. Average evening radio ratings during the same period were under 10 and the highest radio rating was 24.5. While the circus was on, only 2.2% of the television set

owners were using their radios.

In television homes when Hooper checked on a Sunday night recently, Jack Benny's AM radio rating was down to 6, whereas in non-television homes his rating was 24.

By all accounts, television, in its now limited sphere, is beating the ears off radio in the competition for the audience's attention. NBC estimates that in the cities where the program was available, as many people *saw* the Toscanini broadcast as *heard* it on the radio. Of course, classical music is a normally low rating type of program, and there are many people who heard the sound broadcast in areas not served by television, but within the five cities where this comparison was made, it is startling to realize that video competes with radio numerically as well as in intensity and enthusiasm.

Lennen & Mitchell Recommend Action By Advertisers Now

DETAILED FINDINGS OF L. & M. STUDY
FURNISH MUCH MEAT FOR THOUGHT

Copyrighted by Lennen & Mitchell

TELEVISION is not yet here as a practical advertising medium in competition with existing media, but we are of the conviction that its potential force is so great and its growth so rapid that time is already running out on the establishment of great franchises for the future . . . and we do believe they will be *great*.

The cost of "bringing in" television is estimated to run to \$800,000,000 in the next several years for stations and sets alone, exclusive of the tab for programs, which the industry hopes advertisers will pick up.

Whether wise money is going into this gamble or not, money *is* going in at a surprising rate. Eighty million dollars of the above total represents the cost of construction the allocated number of stations permitted by the F.C.C.—and over 90% of the licensees are already under application.

Eight hundred million dollars is the public's admission costs in the form of set investment. Whatever may happen in

the future, the fact is that sets are being sold today as fast as they can be whipped off production lines, at prices ranging from just below \$100 to \$4000—an average price of \$400, plus installation fees ranging from \$45 to \$300.

The public is well on its way toward the \$800,000,000. Set ownership this minute is estimated at \$120,000,000 . . . is expected to go to \$261,000,000 sometime around November 1949.

Advertisers Double

The number of advertisers has more than doubled since October, and they will put up not less than \$10,000,000 for programs this year. This amount may not seem large compared to the \$447,000,000 put into radio advertising last year, but the significance lies in the trend. NBC times sales, for example, were \$800,000 in 1947; they expect to reach \$3,000,000 for 1948, an increase of 375%.

In homes owning both television and radio sets, usage of video has been running ahead of "blind" radio to an unbelievable extent—so much so, in fact, that outstanding radio programs offer

only weak competition even to mediocre or poor television shows.

Another startling indication: Response to offers on the radio from 1% of the audience is considered good. In radio, a sensation was created when 4% of the "Truth or Consequences" audience entered its "Walking Man" contest. However, in television, responses as high as 40% of the estimated audience have written in on small offers.

Pay-off sales successes have already been secured on a wide range of products. A survey by C. E. Hooper of TV set owners in the New York area found that 46% of those interviewed bought at least one product because they had seen them advertised on television.

TV's Current Status

The proper time for an advertiser to get into television—if it is a medium suited to *your* advertising-selling problems—will depend upon how much of a penalty you are willing to risk to obtain a position of leadership, or at least dominance in the important matter of time franchises. These franchises, you will later see, are more limited in number than in audio radio, and will no doubt

continue to be for a long time to come.

39,890,100 people are living within range of operating stations. 2,315,500 people are reported to be "regular" viewers of the medium. 384,550 sets are now reported to be in operation.

Compared to some 8-10,000 sets in actual operation in 1946, the June figure of 384,550 sets is an impressive gain. Moreover, it is nothing compared to 66 million radio sets in 37 million homes. Nor has television penetrated very deeply in terms of viewers yet, less than six percent of the population being so listed.

Three-fourths of all the above sets are in and around eastern-network cities. New York alone accounts for more than 50% of all the sets in the country today. In this stronghold, set ownership had by June 1 reached a level of 209,200 sets, an estimated circulation of 1,131,000 out of a population of 11,676,900. Thus we see a high-water mark of approximately 10% coverage of the population. This is the best that TV can yet offer.

Since as much as 28% of our total population lives under the umbrella of television coverage—with less than 6% new viewers—it is obvious that the quickest means of expanding television

circulation is the placement of more sets.

Set production has risen from 6,500 sets produced in 1946, by only five manufacturers, to a current rate of 45-50,000 sets per month and an increase to 46 manufacturers.

Arthur A. Brandt, electronics sales manager for General Electric, has released an estimate of the rate at which set ownership will increase in the U. S.

870,000 sets by the end of 1948
2,470,000 sets by the end of 1949
5,270,000 sets by the end of 1950
9,000,000 sets by the end of 1951
13,570,000 sets by the end of 1952

Average set prices are expected to drop as rapidly as follows:

1947 average price:.....\$600
1948 average price:.....\$375
1949 average price:.....\$275
1952 average price:.....\$150

Television is now reaching 130 market areas with 29 stations. These figures compare with 1,600 radio stations currently licensed. The New York area, which has 25 radio stations, will have only seven TV outlets.

Much of the current rush into the television picture, by both prospective station operators and advertisers, reflects their

NATIONAL BROADCASTING COMPANY

TELEVISION RATES

(Present)

Station	AUDIENCE			RATE 6 - 11 P M						
	Population	Sets in Use	Est. Audience	1 Hour	40 Mins.	30 Mins.	20 Mins.	15 Mins.	10 Mins.	5 Mins.
WNBT New York	11,676,900	240,000	1,320,000	\$750.00	600.00	450.00	375.00	300.00	260.00	175.00
				*1000.00	*800.00	*600.00	*500.00	*400.00	*350.00	*250.00
WPTZ Philadelphia	3,260,000	45,000	279,000	300.00	240.00	180.00	150.00	120.00	105.00	75.00
				*400.00	*320.00	*240.00	*200.00	*160.00	*140.00	*100.00
WRGB Schenectady	427,400	5,100	35,500	150.00	120.00	90.00	75.00	60.00	52.50	37.50
				*200.00	*160.00	*120.00	*100.00	*80.00	*70.00	*50.00
WNBW Washington	1,490,300	13,000	52,000	200.00	160.00	120.00	100.00	80.00	70.00	50.00
				*250.00	*200.00	*150.00	*125.00	*100.00	*87.00	*62.00
WBAL-TV Baltimore	1,344,000	12,500	109,500	200.00	160.00	120.00	100.00	80.00	70.00	50.00
				*250.00	*200.00	*150.00	*125.00	*100.00	*87.00	*62.00
WTVR Richmond	330,200	1,500	15,000	100.00	80.00	60.00	50.00	40.00	35.00	25.00
				*100.00	*80.00	*60.00	*50.00	*40.00	*35.00	*25.00
WBZ-TV Boston	2,855,700	6,000	—	200.00	160.00	120.00	100.00	80.00	70.00	50.00
				*200.00	*160.00	*120.00	*100.00	*80.00	*70.00	*50.00
WJAR-TV Providence (Starts Operation 10/1/48)	550,298	—	—	200.00	160.00	120.00	100.00	80.00	70.00	50.00
				*200.00	*160.00	*120.00	*100.00	*80.00	*70.00	*50.00
TOTALS 8 Stations	21,934,798	323,100	1,811,000	\$2100.00	1700.00	1260.00	1050.00	840.00	727.50	512.50
				*2600.00	*2080.00	*1560.00	*1300.00	*1040.00	*909.00	*649.00

*As of October 1, 1948

conviction that if they are to get into television at all they had better get into it in a hurry.

Three hundred sixty-five of the possible 400 station channels are already under application, and will round out a coverage of 118 markets when in operation.

A coverage of 45,000,000 people, 32% of the U. S. total, is predicted within the next six months. The total coverage now in sight, after all permissible markets are reached, could be as high as 99,400,000 people. However, five years may elapse before this figure is reached.

Supplying programs of great attraction-power is costly. In fact, one sobering aspect of television is that its program costs may compare more to movie production costs than to radio, which is and will continue to be one of its most serious problems.

The type of programs that has brought people rallying around the video sets is expensive. Advertisers will pay a "talent cost" of some \$700,000 this year to telecast the home baseball games of the Yankee, Giants and Dodgers. Gillette reportedly paid \$100,000 for the rights to telecast the Louis-Walcott fight. Camel cigarettes will spend \$350,000 to provide the public with a five-day-a-week version of Fox Movietone News, plus another \$300,000 for facilities.

These costs are high and dramatize the necessity of the medium to multiply the size of the audience greatly and quickly, if costs-per-thousand are to be reached which are affordable and practical for advertisers.

Cost Relief

One necessary relief on the cost of programming will have to come through ingenuity and skill in developing effective programs at low costs. There is a general awareness of this need, and much progress has been made, but this can never be more than a part of the answer.

A broader and more basic solution will be the means of amortizing program costs over additional thousands and millions of audience, so that even costly programs will still represent a sensible cost-per-thousand figure.

Film is the answer to this problem, and will probably continue to play an important role in future video programming, especially among smaller, independent stations.

The real answer is network operation.

Network operation will enable prime attractions to be brought to the public at affordable rates because of the broader amortization of the talent cost. And, concurrently, the better programs will stimulate the growth of set ownership throughout the country. Thus network development will play several roles in helping to expand the medium, and is therefore a most important key to the future of video.

Everybody seems to have a television idea, some good, but mostly bad. A current analysis of the complete field assures us of one thing: that many shows that appear attractive today will suffer as the standards of entertainment improve, making it particularly difficult to prognosticate success in terms of one year from now.

Just Beginning

Actually, television programming is just beginning to get into stride. Once the major and independent studios get

going, the standards of shows on film will improve considerably. Then, too, the networks and advertisers are putting more money into shows. However, there is much to be done to get the costs of more promising shows down to a sounder level. Many of the prices are currently out of line, in respect to possible audiences available. However, there are more economical methods — more economical approaches to the entire programming problem which can be worked out at prices ranging as low as \$110 for fifteen minutes.

A 15-minute, once-a-week situation comedy, with a cast of four or five, can be had for less than \$600. Jack Eigen will gossip about Broadway and Hollywood and interview a couple of personalities for fifteen minutes, once a week, for \$265. Happy Felton's "School Days", cost \$1440 for a half an hour. A fifteen-minute disc jockey show, with a name vocalist singing to the accompaniment of his own records, comes to \$590. A fifteen-

CBS NETWORK CIRCULATION (As of June 15, 1948)

CITY	POPULATION	SETS IN USE	EST. AUDIENCE
New York	11,676,900	240,000	1,320,000
Philadelphia	3,260,000	45,000	279,000
Baltimore	1,344,000	12,500	109,500

TOTALS 16,280,900 297,500 1,708,500

COST: one hour	Time	\$1,150
	Studio Charge	800

TOTAL \$1,950

COST: half hour	Time	\$ 690
	Studio Charge	400

TOTAL \$1,090

DU MONT NETWORK CIRCULATION (As of June 15, 1948)

CITY	POPULATION	SETS IN USE	EST. AUDIENCE
New York	11,676,900	240,000	1,320,000
New Haven	178,700	3,000	13,000
Philadelphia	3,260,000	45,000	279,000
Baltimore	1,344,000	12,500	109,000
Washington	1,490,300	13,000	52,000

TOTALS 17,949,900 275,600 1,545,000

COST: one hour	Time	\$1,900
	Cable Charge	600

TOTAL \$2,500

COST: half hour	Time	\$1,140
	Cable Charge	300

TOTAL \$1,440

minute newscast, five times a week, will cost as little as \$400. A full-hour forum, with well-known authorities discussing current issues (similar to the American Town Meeting of the Air) could be put on for \$1630.

RECOMMENDATIONS TO MASS MARKET ADVERTISERS

1. Establish a good time franchise in the networks now.

We believe advertisers for whom the medium is suited would be wise to establish a network time franchise now on a sufficiently large segment of time to carry at least one show of leadership quality. This, of course, requires at least half an hour. Some advertisers might even consider a full hour period, to carry either one or two shows, and to be supported by several brands.

There is every reason to believe that the Sunday evening television program will eventually have the strong followings which Sunday radio enjoys. Radio will continue to provide stiff competition for the Sunday night audience for some time to come. Nevertheless, it seems wisest to select a major time franchise in terms of basic living-habit patterns, without too much regard for current radio program line-ups. In view of some 20 years of radio-listening habits, the aforementioned period is about the strongest unit of time remaining available on NBC. This, in itself, is an indicator that the opportunity to establish a strong franchise on a free-selection basis is steadily narrowing.

Fundamentally, then, the establishment of the strategic franchise is still more important than the use which is made of it. There will be time to develop a show capable of a powerful bid for leadership when the television audience approaches proportions which warrant such an expense. But the matter of becoming installed in a valuable time period cannot be put off much longer.

We recommend the purchase of network time, rather than merely time in the highly-developed New York market area. Time that is sponsored only in New York will be continuously subject to sale to any buyer of the complete network.

We see no good reason to pour any money whatsoever into television now, unless that expenditure guarantees your company a strong position in the medium for the future.

THIRTEEN WEEK COSTS ON THE THREE OUTSTANDING TELEVISION AVAILABILITIES

(“THEATRE GUILD”—9:00 - 10:00 P.M. Sunday (NBC 7 Station Network))

Cost Per Week:— Talent _____ \$ 9,000.00
Time _____ 1,662.50

Total _____ \$10,662.50

Cost Per 13 Weeks:—

Talent _____ \$117,600.00
Time _____ 21,612.50

Total _____ \$139,212.50

(FIVE MINUTE NEWS—Monday thru Friday (CBS 4 Station Network))

Cost Per Week:—

Talent _____ \$2,760.00
Time _____ 2,055.00

Total _____ \$4,815.00

Cost Per 13 Weeks:—

Talent _____ \$35,880.00
Time _____ 26,715.00

TOTAL _____ \$62,595.00

ONE MINUTE SPOT—7:00 P.M. Monday thru Friday (Du Mont 5 Station Network)

Cost Per Week:— \$ 1,108.50

Cost Per 13 Weeks:— \$14,410.50

2. Establish low-cost, high-circulation “spot” operation on a second network.

The company with a long list of brands must get into as many homes as possible, as often as possible. Eventually, that company should be represented on more than one television network, and on more than one day a week. This is a sound reason for sponsoring now a five-day-a-week short spot or service feature on a second network, in order to obtain its future value.

3. Begin experimentation now for a leading television show.

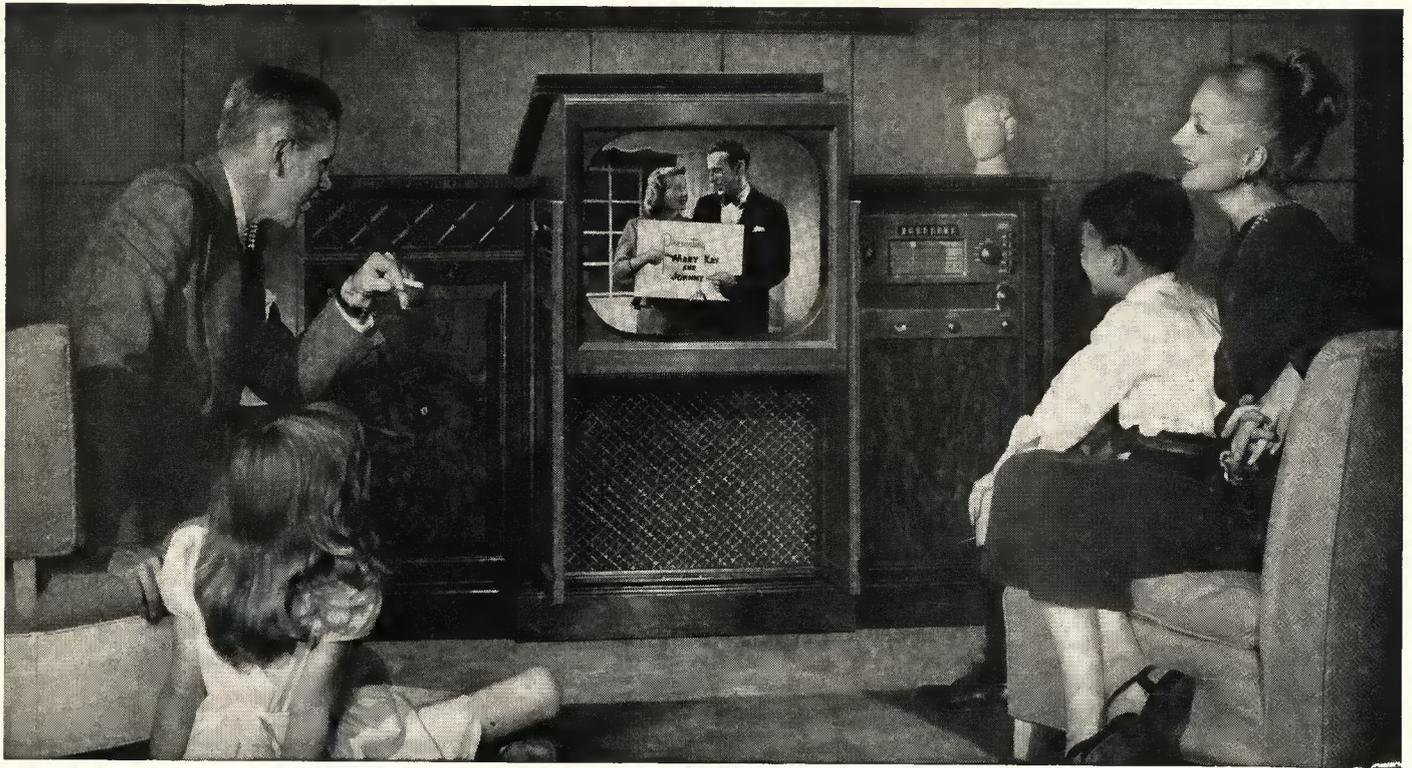
Although it has been stated that establishing a strategic franchise is more important than how it is used, at this stage, the problem of developing a good program must eventually be faced. Some advertisers moving into the medium may correctly consider it too soon to spend vast sums on building shows. However, it is certainly not too soon to start thinking about it.

So far, the television industry has not developed many satisfactory approaches to programming. Probably there will never be an abundance of really fine shows, any more than there has been in radio. But it is well worth reflecting that some of today's leading radio programs are in the top brackets partly because they estab-

lished an early lead, and kept broadening their appeal as the years went by.

Three types of programs have already demonstrated strength in television. The first, of course, are sports events, one of the strongest factors in getting the new medium under way. But this obviously isn't the type of program for the long-range benefit of all advertisers. Second, children's shows, which are already strong and demand careful consideration. They are largely of value to the advertiser primarily interested in reaching mothers. Third, and most important, is drama. In every field of entertainment, the perennial appeal of the story has been demonstrated. Even the great comics have discovered that it is not merely jokes, but amusing stories revolving around human situations, that have broadest appeal. It stands to reason that television will be no exception to the rule.

A possibility worth exploring, in considering shows for sponsorship, is whether the average weekly outlay for talent can be reduced by using each program twice in a 26-week cycle. Such agreements should be easily reached when celluloid productions are used. It can sometimes be done with studio shows through the use of kinescope (film) recordings. In the latter case, however, the cost would not be cut in half, because of stipulations in some union contracts, but it would be considerable.



Courtesy, Allen B. DuMont Labs., Inc.

TELEVISION'S EFFECTS on the FAMILY'S ACTIVITIES

A condensation of a television survey, conceived and supervised by Dr. Thomas E. Coffin, head of the Psychology Department of Hofstra College, Hempstead, N. Y., and carried out by 110 psychology students. Other television surveys are under way and will be published by Televiser as soon as they are completed.

TO DISCOVER television's effects upon other types of entertainment, 137 television-owning families and 137 matched non-television families were queried, chiefly in Nassau County, L. I., on their leisure-time activities during a sample week in May, 1948. It was found:

1. Total participation in entertainments outside the home declines 24%. *Movie attendance is off by 20%*, with 59% of the television families reporting that they now attend less than before getting their set. The decline is greatest in the middle-class economic group; from the highest rate of attendance as a group, they drop to the lowest. The overall drop in other types of entertainments, commercial and non-commercial, is about 30%.

2. Among entertainments in the home, *radio listening is most seriously hit*, the

hours of listening dropping 26% for daytime, 68% for nighttime. In non-television homes three-quarters of the family usually listen at night; in television homes, only half the family listens. Reading suffers less, with a drop in hours of only 18%; there is no shift in the proportion of time devoted to newspapers, magazines and books.

3. Television usage is relatively heavy, with an average of 24 hours of viewing per week and three and one-half viewers per set (there are usually less than two nighttime radio listeners per TV family).

4. Owners are enthusiastic about television. Over half call it "wonderful", not one in ten terms it less than "good". 91% like television's commercials better than radio's. To 75%, radio commercials seem to be longer in duration than TV's

—65% longer is their guess (a good index of the greater interest TV commercials hold for them).

5. Two interesting trends showed up, pointing to the possibility of differences in television's impact on different sub-groups in the population.

a) There is little evidence that television's effects tend to wear off with time. On two-thirds of the items that we counted the drop-off was as great for those who had had their sets many months as it was for those whose sets were still a novelty. The exceptions concerned chiefly "at-home" rather than "out-of-home" activities.

b) Within their limitations, the results suggest that TV may have greater impact on middle-class families than on people in the upper brackets. In three-fourths of the items counted, middle-class families showed a greater drop-off or favored television more than upper-class families. If substantiated, this trend is of obvious importance as TV becomes increasingly available to this large segment of the "mass market".

Among "new" and "old" groups, the alleged "novelty effect" is largely non-existent. Differences between recent and old owners were for the most part slight.

The data does not readily support any suggestion that the impact of television is temporary and will wear off with time.

Among TV families the level of participation in entertainments outside the home was only about three-fourths that of non-TV families.

Motion-Picture Attendance

In a survey which has received rather wide circulation, the Foote, Cone & Belding advertising agency report stated that 51% of their sample of 415 set owners in New York City say that they go to the movies less often now than before getting their TV sets. As a partial check on this, Foote, Cone & Belding's question was included. The results confirm the agency's report: 59% of the TV families say they now go less often. The trend is strongest among middle-class families. 13% of current TV group said they now enjoy the movies less. This percentage was somewhat higher among those who had their sets for a longer period. The overall decline in movie attendance among TV families is twenty percent; 33% among middle-class families.

Among children the drop is slight in contrast to the much larger cut in adult attendance. The number of families in which no one attended the movies during the sample week is fifty percent larger than in the non-TV group. No recovery in rate of attendance among those whose sets are no longer a novelty was indicated. It seems that once a customer is lost he is not easily regained. *(These drop-offs cannot conveniently be attributed to a run of "bad pictures". The factor of picture quality was held constant, for the television and control interviews were done at the same time and in the same neighborhoods, so that the movies available to the two groups were the same.)*
a dcv4OCm

As a whole, other forms of entertainment show a decline of 29% in the television group, somewhat greater than that

Motion Picture Attendance

(One "attendance" = one person one time)

	Non-TV Families	TV Families	Percent Decline in TV Group
Movie Attendances per 100 Persons:			
Total Groups	61.6	49.2	20%
Attendances per 100, Upper Class	65.6	56.5	14%
Upper-Middle Class	57.2	48.8	15%
Middle Class	69.2	46.4	33%
Attendances per 100: Adults	58.2	42.0	28%
Children	71.8	67.1	7%
Percent of Families With No Attendance	24.1%	36.5%	
The Non-Existent "Novelty Effect":			
		<i>Attendances per 100</i>	
Families owning TV less than 6 months		49.4	
Families owning TV 6 to 11 months		49.9	
Families owning TV 1 to 9 years		47.8	

found for movies. In both groups the overall participation in outside amusements decreases as we move down the socio-economic scale. Again, as for movies, the decline is more serious in the middle economic bracket than in the upper. Children's attendance does not hold up so well for these other forms as it did with movies.

The greatest decline, over 40%, appears in the dining, dancing and nightclubbing category. The least decline is in such sports events as baseball, the fights and the races.

For all non-movie entertainments together, as well as for commercial forms alone, the rate of attendance by old owners is even lower than that of new owners. The lost customer is still hard to recapture.

The greatest decline anywhere is in nighttime listening by middle class families. This is cut, in the TV group, to one-eighth of that in the non-TV group—from nearly four hours per night to less than one-half hour. From the standpoint of the radio industry it would seem that this is a particularly uncomfortable spot in which to see the greatest decline occur.

Reading

The effect of TV upon reading habits will be especially interesting to follow in its development, for both are essentially visual media and both (unlike radio) require relatively undivided attention. Thus in a sense these two might be thought of as being in more direct competition than even television and radio.

From a number of comments . . . we had gained the impression that reading might suffer considerably in homes with television. Our present data does not support that impression. Compared to radio listening and many other enter-

tainments reading is holding its own relatively well in television families, with only an overall drop-off of 18% for hours spent in reading during the sample week.

There was little difference between new and old TV owners in either amount or type of reading. New owners did

Amount and Type of Reading

	Non-TV Families	TV Families
Hours per family per week	21.3	17.5
	% given to:	
Books	17%	17%
Magazines	31%	33%
Newspapers	52%	50%
Total	100%	100%

slightly more reading (18 hours per family) and old owners slightly less (17 hours).

Extent Of Television Viewing

TV families used their sets an average of twenty-four hours during the week.

Amount of Television Viewing

(Median hours per week)

Total TV Group	24.38
Upper Class	27.5
Upper-Middle Class	20.0
Middle Class	18.3
New Owners	25.75
Old Owners	23.24

Set usage increases as we move up the socio-economic scale, and new owners tended to spend somewhat more time watching TV than did old owners. Only four families (i.e., less than 3% of the whole group) spent less than ten hours viewing television.

Comparison Of Radio and TV Commercials

In the depth interviews many spontaneous favorable comments were made about TV commercials. Lucky Strikes' "marching cigarettes" were especially

Opinions on Movie-Attendance

"Go to movies less since getting TV"

Total TV Group	59%
Upper Class	61%
Upper-Middle Class	55%
Middle Class	69%
New Owners (less than 6 mos.)	59%
Old Owners (6 mos. or more)	59%

"Enjoy movies less now"

Total TV Group	13%
New Owners	8%
Old Owners	17%

singled out for frequent spontaneous mention.

When asked which they liked best, the commercials on radio or those on television, only 3% said "neither" or "don't know", 6% preferred radio and 91% preferred television commercials. New owners' preference for television commercials (94%) is more pronounced than that of old owners (88%).

The reasons most frequently mentioned for their preference for TV commercials are that they are "more vivid", "more interesting", "shorter", "more bearable", and that "not so much is left up to your imagination" for "seeing a thing is better than a boring description of it".

The reasons given by those who preferred radio commercials were that "television ads are too amateurish", radio is "more perfected" and "has a better line of chatter". Another relatively frequent comment was something of a backhanded compliment: "radio ads are easier to ignore", "it takes no effort not to listen".

Fraction of Potential Audience Being Reached by Radio

	No. of Listeners per Family		Percent of Family Members Listening	
	Non-TV	TV	Non-TV	TV
Daytime	1.4	1.4	39%	38%
Nighttime	2.7	1.9	74%	51%

Size Of Audience

When the TV sets are in use, relatively large numbers of people watch them, with an average of 3.56 viewers per set as compared with 1.9 radio listeners per family.

Other Forms of Entertainment (Non-movie; commercial and non-commercial)

	Non-TV Families	TV Families	Percent Decline in TV Group
	Attendances per hundred persons		
All Non-Movie Forms Together:			
Total Group	63.0	45.0	28.5%
Upper Class	78.7	63.8	19%
Upper-Middle Class	66.3	45.6	31%
Middle Class	50.3	34.6	31%
Adults	72.9	54.3	26%
Children	33.1	21.9	34%
"Commercial" Forms (paid admission):			
Total (excluding movies)	54.4	38.3	29.6%
Dining, dancing, night-clubbing	26.6	15.4	42%
Baseball, fights, racing	10.2	10.2	0%
Misc.: plays, bowling, etc.	17.6	12.7	28%
Non-Commercial:			
Parties, socials, etc.	8.6	6.7	22%
The Non-Existent "Novelty-Effect" Again:			
All Non-Movie Entertainments			
New TV Owners		48.6	
Old TV Owners		42.0	
Commercial Forms Only:			
New Owners		38.9	
Old Owners		37.9	

Recapitulation

	Total TV Group	Novelty Wearing Off?	Middle Class Most Affected?
1—Out-of-home entertainments			
Total participation, declines	24%	No	Yes
Movie attendance:			
—say they go less often	59	No	Yes
—actual attendance, declines	20	No	Yes
Other entertainments:			
—commercial only, declines	30	No	—
—all non-movie, declines	29	No	Yes
2—At-home entertainments			
Radio listening:			
—Hours: Daytime, declines	26	No	No
: Nighttime, declines	68	Yes	Yes
: Total, declines	44	No	No
—Audience: Daytime, declines	2	No	Yes
Nighttime, declines	31	Yes	Yes
Reading:			
—Amount, declines	18	No	No
3—Television usage			
Hours per week	24.38	Yes	No
—Audience: viewers per set	3.56	No	Yes
: proportion of family	.94	No	Yes
4—Attitudes toward television			
Think it is "wonderful"	55	No	—
"Poor" or "disappointing"	2	Yes	—
5—TV vs. radio commercials			
Like TV better than radio commercials	91	Yes	Yes
Radio commercials seem longer	74	Yes	Yes
How much longer?	65	Yes	Yes

The number of viewers per set increases as we move down the socio-economic scale, averaging nearly half a person more on the middle level than in the upper bracket.

Amount of Radio Listening

(Median hours per family per day)

Hours of listening:	Non-TV Families	TV Families	Percent Decline in TV Group
Nighttime (after 6 p.m.)	3.4	1.1	68%
Daytime (before 6 p.m.)	3.5	2.6	26%
Total per Day	6.95	3.90	44%

Attitudes Toward Television

	New Owners	Old Owners	Total TV Group
"Wonderful"	51%	58%	55%
"Good"	43	33	37
"Fair"	6	6	6
"Poor"	0	2	1
"Disappointing"	0	1	1
Total	100%	100%	100%
Number of Cases (79)	(84)	(163)	

REMOTES



Taking no chances on foul tips, Toledo's WSPD-TV installed plate glass screen on upper deck of Swayne Field to protect its tele cameras directly behind home plate.

WTMJ-TV Picks Up Wisconsin Centennial

WTMJ-TV is doing the heaviest schedule of remote broadcasts in its history during the Wisconsin Centennial at State Fair Park, August 7 through 29. To handle the special broadcasts, WTMJ-TV bought a third television field camera and another microwave relay transmitter. WTMJ television broadcasts include automobile races, Midwest harness racing, motorcycle races, Grand Circuit harness races and thrill shows.

WGN-TV Does Remote Of Railroad Fair

WGN-TV cameras toured the Chicago Railroad Fair in Burnham Park on the lake front during a special hour-long telecast (July 26). The "Train of Tomorrow," the Pullman Company's exhibit, and the Union Pacific's "Big Boy," the world's largest steam engine, were explored by WGN's roving camera. Televiewers saw the interior of the "Train of Tomorrow," the luxury General Motors

diesel train, and the General Motors exhibit illustrating diesel principles and engine construction, as well as a Pullman demonstration of car and wheel design. A WGN-TV camera sat at the throttle of "Big Boy," the world's largest steam engine, while Union Pacific personnel explained the innumerable gadgets and controls confronting the engineer. Regular train workers and engineers were interviewed and questioned regarding all the various exhibits which were televised. Directed by WGN-TV producer, Don Cook.

Hitler's Car On NBC Pick-Up

Adolf Hitler's super-charged Mercedes-Benz limousine, which carried the then triumphant Fuehrer through Berlin in his "victory" parade in 1941, was seen on a special program on NBC Television Net (July 30), picked up from Museum of Science and Industry in the RCA Building, New York, where the custom-built, armor-plated car is on exhibit. Bob Stanton did the narration. Hal Keith directed.

WGN-TV Televises Summer Festival

WGN-TV televised the opening night "Lincoln, the President" pageant of the 22nd annual Park Ridge, Ill., summer festival, August 2nd. Station utilized its mobile unit for the telecast, using a micro-wave relay to transmit the show from Park Ridge to the Daily News Building transmitter. Don Cook directed.

Stations Air Idlewild Airport Opening

Addresses by President Truman and Governor Dewey, highlighting opening day ceremonies of New York City's Idlewild Airport July 31, were picked-up by NBC, ABC and WPIX.

WPIX Does "Babe Ruth Story" Premiere

New York premiere ceremonies of "The Babe Ruth Story" at the Astor Theatre July 26 were televised by WPIX—The New York News station. The Great Bambino himself and scores of celebrities—including Mrs. Lou Gehrig, Sister Kenny, Marlene Dietrich, Gloria Swanson, Burgess Meredith, Charles Bickford, Peggy Wood, and Francis Cardinal Spellman—were seen by the video audience.

WNBW Does White House Press Room Telecast

Two cameras from NBC's Washington station WNBW were installed in the White House press room for interviews with newsmen during the Democratic Convention.

The program was planned by NBC and Life magazine as a convention side-light augmenting the pooled coverage presented from Convention Hall by the television industry. The half-hour White House pick-up on July 12 was carried on NBC's East Coast television network.

WBZ-TV Televises Squantum Naval Fliers

"Operation Video", the first television performance to depict the air combat mission of the Naval Air Reserve training program in New England, was televised by WBZ-TV directed from the U. S. Naval Air Station at Squantum, Mass., August 4th and relayed to NBC's east coast television net.



Philadelphia citizens of all ages eagerly crowd against Philadelphia Gimbel Bros. windows, 19 in number, to watch the national conventions on video. RCA receivers were used.

The Lessons That Were Learned From the '48 Conventions

THE national conventions of two of America's old-line parties and the founding convention of a third party will be recent history by the time this appears. But four years from now, the lessons learned from the telecasting of these three conventions—will be dusted off, reviewed and put into practice with these refinements:

1. Equipment will be lighter and more portable.
2. The "improvised" studios will be more comfortable, better air-conditioned, and more readily accessible.
3. The studios will have places for the politicians and others to apply make-up, with expert cosmeticians on hand to do a better job than was done in 1948.
4. Interviews will be shorter and better planned, with less repetition among networks.
5. Convention proceedings will be streamlined, speeches cut to twenty minutes or less, with subtle showmanship applied throughout.
6. Speakers will learn not to hog the camera, but learn to appear before the television audience with poise and dignity but without stuffiness.
7. Television will show more shots of how the public at large is reacting to the speeches instead of confining the camera to the limits of the convention hall.
8. The President may address the next convention, not in person, but by television, appearing to the convention dele-

gates on theater-size screens.

9. Fewer commentators will be used by the networks.

10. More emphasis on television—and still less attention to radio—will be the rule in 1952.

11. More attention will be given to the staff side.

12. Convention proceedings will be viewed by classes in hundreds of schools and by theater-size audiences.

13. The national conventions will be seen by an estimated audience of 40,000,000 people, from coast to coast and border to border—in short, truly national in scope.

These are the lessons, the outlook for television, when it's convention time again—whether it be Chicago, San Francisco, Boston, New York or Philadelphia.

Irwin A. Shane

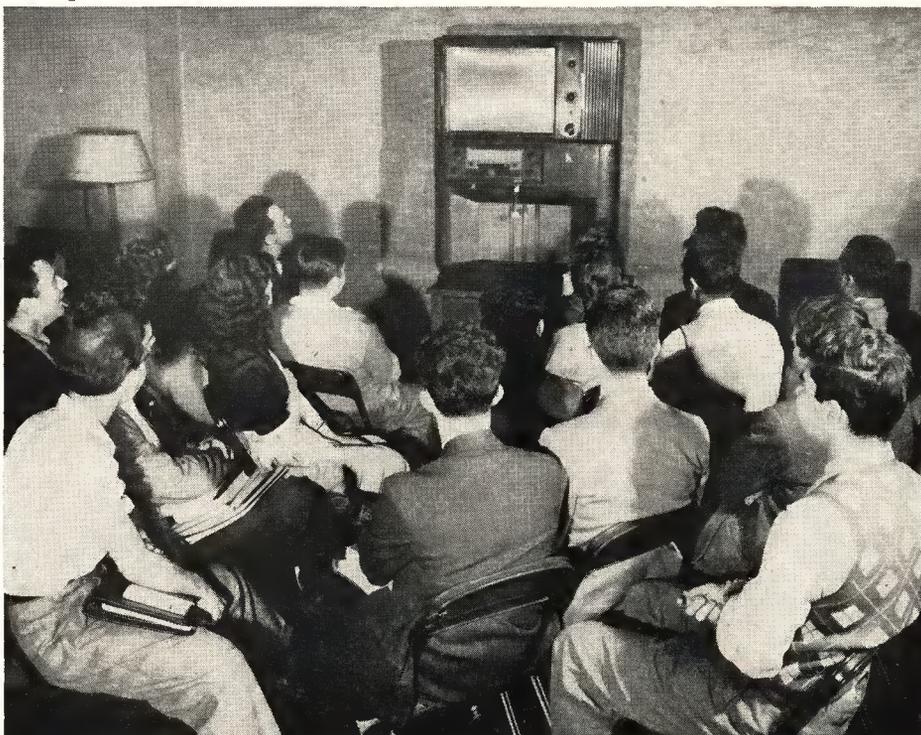
WWJ-TV, Detroit, Inaugurates "A" Time

Inauguration of a Class A Rate for WWJ-TV, The Detroit News Television Station, was announced July 27th.

The new Class A Rate of \$420.00 per hour and \$60.00 for announcements will become effective September 1, 1948. The rate for Class B time is \$350.00 per hour and \$50.00 for announcements.

WWJ-TV is currently presenting between thirty and forty hours of programming each week.

They Watch and Learn . . .



Government and history students view the 1948 National Conventions on television receiver in classroom of Walter Hervey Junior College, N. Y. C.

Comments on Convention Coverage

(In Case You Missed Them)

Excerpt from John Crosby's Column
N. Y. Herald-Tribune

"The Democratic convention as a show lacked, of course, all the suspense of the Republican powwow. To some extent this was mitigated by the increased know-how of the television broadcasters. There were some striking shots.

"The 'Life'—NBC team broadcast the Presidential train in Washington, with the President and his family waving from the rear platform; two hours later the network showed the train pulling into Philadelphia in a driving rain-storm, the President getting off and driving through the rain to Convention Hall.

"There was a long wait before the President got off the train and during this period the cameras prowled the length of the train peering inquisitively into the windows like a Broadway columnist through a keyhole.

"The difference between radio and television was best shown in the walkout of the Mississippi and part of the Alabama delegation after the adoption of the civil rights plank in the Democratic platform. A CBS man with a walkie-talkie grabbed the chairman of the delegation and immediately put on the air an angry denunciation of the plank. Minutes later NBC-'Life' grabbed parts of both delegations, hustled them up to its television studios. There each man gave his reasons for the walkout in one or two sentences, then threw his delegate's badge on the table. The camera switched from the angry faces to the rapidly mounting pile of badges."

Soon there'll be plenty of GOOD

MUSIC on TV

ARTISTS' MANAGER

specializing in the management of outstanding young American concert talent for television

OFFERS to collaborate with TV-station, advertising agency, TV-program producer or motion picture company

in the production of musical shows (entertaining, educational)

Box FJU, Televiser, 11 W. 42, N.Y.C.

(Excerpts from 'Time)

"The TV camera . . . peered and pried everywhere, and its somewhat watery gaze was often unflattering. Good-looking women turned into witches and dapper men became unshaven bums."

" . . . the camera caught occasional telltale traces of boredom, insincerity and petulance."

"Most viewers lost the thread of . . . address, because of the woman in the background who blandly read a newspaper."

" . . . a girl delegate smothering a yawn behind her compact during a dull speech . . ."

Commented Senator Alben Barkley: "I've always wanted to see myself as others see me, but after one television experience, I'm not so sure I want to."

More Stations Join NBC

NBC added more outlets during July, among them: Station WAVE-TV, Louisville, Ky.; WSPD-TV, Toledo, Ohio; and KDYL, Salt Lake City, Utah.

With inception of outlets in Portland, Seattle, Fresno, and San Diego, NBC will have 35 owned, operated and affiliated video outlets with a regional network in the East, and soon in the Middle-West and on the West Coast.

Dual Network Affiliations Becoming Common

Unlike radio, with its rule of mono-network affiliation, television seems to be heading toward motion picture's practice of having more than one source for program material.

This trend became apparent when WNAC-TV, Yankee Network key station in Boston, announced affiliation with CBS and then a few days later announced that it would also be affiliated with ABC.

This was followed by an announcement on July 12th that ABC had concluded an affiliation agreement with WBAP-TV, Fort Worth, only to have NBC announce on July 14th that it had concluded an affiliation agreement with the Texas station.

On July 26th NBC announced the affiliation of WAVE-TV, Louisville. On August 2nd ABC announced that WAVE-TV had affiliated with the American Broadcasting Co.

And so it goes.



WORLD'S LARGEST
TV FILM AND PROGRAMING DISTRIBUTORS NOW

delivering nationally daily television programs to 85% of the television broadcast stations. For the future, take advantage of our TV films which are based on experience gathered from the numerous daily TV programs we prepare.

Jay Williams, Tv Director

Film Equities Corp.
1600 BROADWAY, NEW YORK 19, N. Y.

TELEVISION Commercials

In animation and stop motion with music and voice

See U.S. Rubber's animated titles and "Keds" commercial for "At Liberty Club" program.

LOUCKS & NORLING STUDIOS

245 West 55th St., New York 19, N. Y.

CO 5-6974

SALES PROMOTION MANAGER WANTED

For full-line of radio and television receivers. He should know retail advertising and be capable of merchandising a well-known line. A current knowledge of marketing television receivers will be helpful. Full co-operation given within organization and advertising agency. Salary is interesting for one who can submit qualifying experience necessary to do an aggressive job in the promotion of this line. Please submit resumé of past experience that will qualify you for the future this opportunity offers. Write Box AV, c/o Televiser, 11 West 42nd Street, New York City

Convention Story-of-July:

SO YOU WANT TO BE IN TELEVISION?

On Monday afternoon, July 12, WPTZ's remotes crew was setting up for a show from the lobby of the Bellevue-Stratford Hotel when they were told to be at the Barclay Hotel at eleven that night to telecast the party given by Mrs. Perle Mesta for the top social figures of the convention. Sounded like a routine call, until they were ordered to wear *dinner clothes*.

"Are you kidding?" chorused the crew. Assured the order had top priority, the greatest white coat and dark trouser safari in the history of Philadelphia was inaugurated. Details are lacking of how it was done, but at the appointed hour the best dressed crew in television passed their cables through the Barclay portals. After the telecast Mrs. Mesta invited them to do justice to the viands and at 2 A.M. they were ready to call it a night. But the equipment had to be taken to the Bellevue-Stratford for an early morning show.

Learning that Tuesday's call was to be at 8:30 A.M., they decided to sleep at the Bellevue. The only space available was Room 413 where their equipment was stored. Doffing their immaculate dinner clothes, they bedded down for a few hours sleep on the floor of the room.

Refreshed no end, and you can say that again, they were setting up for a 10:45 A.M. shot of Alex Drier telecasting a barber shop chair routine when word came that in precisely fifteen minutes Senator J. Howard McGrath, Chairman of the Democratic National Committee, was to make an important announcement in the Rose Room, 18 stories above street level. In twelve minutes \$70,000 worth of mobile equipment including two cameras, lights, dollies, mikes and cables were rushed upstairs; and three minutes later the NBC network carried the first news that President Truman favored the nomination of Senator Alben W. Barkley for the Vice Presidency.

So you still want to be in television?

Yes . . . **Be Televiser!**

Read
TELEVISER

\$3 Per Year By Mail

CONVENTION STATISTICS

TOTAL TV TIME — ALL NETWORKS

REPUBLICAN CONVENTION	176 Hrs., 43 Mins.
DEMOCRATIC CONVENTION	110 Hrs., 30 Mins.
PROGRESSIVES CONVENTION	106 Hrs., 55 Mins.
Total	394 Hrs., 8 Mins.

TOTAL TIME OF EACH NETWORK (Three Conventions)

ABC	107 Hrs., 15 Mins.
CBS	98 Hrs., 1 Min.
NBC	114 Hrs., 27 Mins.
DU MONT	74 Hrs., 25 Mins.
Total	394 Hrs., 8 Mins.

COSTS TO EACH NETWORK (Including Commercial Cancellations)

DU MONT	\$55,000
ABC	81,250
CBS	60,000
NBC	No Est.

ESTIMATED NETWORK TIME WORTH (Estimated at Network Rates)

DU MONT	\$186,041.00
NBC	240,345.00
CBS	191,132.00
ABC	182,325.00
Total	\$799,843.00

NEWSREEL FOOTAGE

		Repub.	Demo.	Prog.	Total
PARAMOUNT	Shot:	3,000 ft.	None	None	3,000 ft.
	Used:	3,000 ft.	None	None	3,000 ft.
TELENEWS	Shot:	20,000 ft.	16,000 ft.	8,500 ft.	44,500 ft.
	Used:	2,900 ft.	2,700 ft.	900 ft.	6,500 ft.
FOX MOVIE TONE	Shot:	50,000 ft.	50,000 ft.	20,000 ft.	120,000 ft.
	Used:	500 ft.	350 ft.	500 ft.	1,350 ft.
NBC	Shot:	—	—	—	50,000 ft.
	Used:	—	—	—	14,861 ft.

KINESCOPE RECORDINGS

		Repub.	Demo.	Prog.	Total
PARAMOUNT	Shot:	82,000 ft.	67,000 ft.	12,800 ft.	161,800 ft.
	Used:	23,500 ft.	18,160 ft.	2,500 ft.	44,160 ft.
NBC	Shot:	—	—	—	101,060 ft.
	Used:	—	—	—	14,861 ft.

How WRGB Spanned 22 Years of Video in Upstate N. Y.

R. W. WELPOTT *Ass't. to Station Mgr.*
Station WRGB, Schenectady, N. Y.

TELEVISION history began in Schenectady in 1926—22 years ago. In the beginning, our operation was conservative.—We provided just one hour of telecasting each week. These programs originated from one of the WGY studios, a cubicle about twelve by twelve feet, just enough room for one camera and a performer or two. This was actually experimentation in the embryo stage, there was little space, practically no demand for programs and few receivers in the area. But there was our own driving curiosity to learn more about this new photographic medium.

In 1941, with two years of equipment testing behind us, we moved into larger quarters—thus, provided with new tools (and the expanded opportunity to produce better programs)—we embarked on the second phase of our local development. Our goals were several. First we hoped to develop and formulate new techniques which could be passed on to the rest of the industry. We hoped to make WRGB a working model in which to demonstrate effectively products of our own manufacture, in daily use, under conditions which could be expected to prevail elsewhere. We hoped to do an effective job of local programming, consistent with practical economics. And to point all of our efforts toward eventual commercialization.

On Six Nights

In spite of the War, we were able to maintain a restricted schedule of program transmission. During the past two years, the schedule has been expanded until we now are on the air six nights and two afternoons each week with approximately twenty-three hours of local and network relayed programs. Locally the station originates between six and eight hours of programs each week, with some two hours devoted to news; and six hours to local live origination. Aside from the news and film, WRGB is geared to produce with present personnel and facilities, a maximum of six or seven hours of studio programs weekly.

An important factor limiting local program originations is the shortage of talent. During the past eight years we have combed the capital district, surrounding towns, and the countryside in an effort to uncover talent performers. We have resorted to radio appeals; sent out our directors as talent scouts, advertised in local publications, and used the television station as a means to recruit talent. In spite of our best efforts, we seem to be continually scraping the bottom of the barrel and time and again, unless we take special efforts, programs are likely to contain the same old familiar faces.

Not a Local Problem

This is not strictly a local problem. No matter where you set up operation your local studio originations will be predicted on the availability of local talent. Not only will the availability of talent determine the amount of studio programming, but in large measure, it will be a factor in establishing the type of studio programming you do. Here in Schenectady, to add variety to our television fare, we have developed several successful quiz and audience participation-type shows. Our philosophy is that you do locally what you can do well. You do the cause of television no good unless you present first-rate entertainment.

A third consideration influencing the local studio schedule is the cost element. That, in large measure, will depend upon where you set up shop, whether or not you plan to operate and maintain an integrated radio-television operation, the type of local programming you plan to do, the nature of that programming—studio or remote—and a good many other factors such as space costs, wage rates, in your area, etc. I can say that there are two studio cost items which will generally concern you as a station operator. The first has to do with studio personnel—the cost of employing an adequate staff to present studio programs.

We conducted a time-study of each operating position and found a great disparity as between various assignments. For example, the show director under the

most favorable conditions could not plan, write, cast, rehearse, and direct more than one hour of studio programs each week. Consequently, we established that for every hour live programming, we needed at least one television director. A study of scenery and stage property requirements revealed that an artist could, during a normal 40-hour week, produce between three and four hours of show material. Each job was surveyed in this manner, and when the results were tabulated, we learned that the majority of the sixteen people needed for a single production, could handle an average of six or seven hours of live programs a week. With this information as a base from which to work, we established that a studio staff of twenty-six people was necessary to develop even hours of local programs. This—in our opinion—represents the minimum number of people we can efficiently employ for studio operations. It does not include supervisory, stenographic or personnel necessary for maintenance and repair of equipment.

Direct Program Expense

The next item to consider when forecasting your budget is the matter of direct program expense. For purposes of definition, direct program services are the audio and video components making up your program. These are film, news talent, program properties, costumes, scenery, and so on.

If you ask what these costs are likely to be, the answer is whatever you, I, and the rest of the industry make them. They can be whatever we establish as a fair rate. Our idea of a fair rate is one that takes into consideration a station's capacity to pay and assures fair profit—with capacity being determined by the audience served. Eventually, income from time sales will be computed this way. And it would appear prudent for operators to approach costs in like manner, when entering the market for program service.

Recent experiences with film, script, and scenery materials, indicate that suppliers are basing prices on what the traffic will bear in New York City, where the competitive situation has pushed rates

Yes . . . Be Telewiser!

Read
TELEVISER

\$3 Per Year By Mail



WRGB was one of the first stations to program elaborate plays before the television cameras.

upward. Those who will operate in markets comparable to WRGB will not be asked to pay New York rates. However, if present practices persist, costs will not be based on capacity to pay, or scales according to the relative audience within your area. Radio operators are accustomed to buying transcriptions at a price determined by their coverage areas, so why not purchase television services accordingly.

How to calculate films on an ability-to-pay basis. Our answer is that the top limit should be what the traffic will bear in New York City with the bottom limit the point at which a distributor is justified in taking film out of dead storage, inspecting it, shipping it to the station, and after it is returned, reconsigning it to storage. In between the top and the bottom limits suggested, a graduated scale could be established on the basis of population in a station's coverage area. Thus, even though the smallest operating television station would pay slightly more than handling costs, it still would be paying in accordance with the audience served and in direct relationship to what other operators pay.

Film Prices

The most recent comparative prices which we have seen for feature-length films of ancient vintage, poorly done, and generally unsatisfactory are as follows:

New York	\$150
Philadelphia	100
Detroit	75
Washington	75
St. Louis	75
Schenectady	85

These are the most recent comparative figure. Actually, we are paying more. Why Washington, with twice the sets in its area, should pay \$10 less per film than Schenectady, is not apparent. Suppliers are unable to explain this disparity.

To give you some idea of total direct program costs, in 1948 WRGB will produce some 250 hours of live studio programs on a direct program expense budget of \$50,000. In round figures it will cost us \$250 per air hour for talent, costumes, script, scenery, program properties and other miscellaneous show components. This figure does not include the salaries of station personnel, rent, heat, light, power, and other organizational or operation costs. It is the bare outlay for what the television audience sees and hears in his home.

Reasonable Expenditure

Although this cost figure may sound high it is a reasonable expenditure. To stay within the \$250 average hourly budget we will, to a degree, concentrate on audience and viewer participation shows, forum-type shows, children's programs and variety programs. These we do well. They do not require large casts of talented performers; they are well received by our audience; and they nicely supplement the network features relayed from New York.

Network programs are an important part of our service. Without such programs it is doubtful that we could long survive. The limited talent available in WRGB area, the high cost of studio originations, and the shortage of ex-

perienced manpower are all factors responsible for our dependence on network programs.

More important than these factors, however, are the demands made by the viewing audience. The viewing audience has been conditioned by transmitter and receiver manufacturers, broadcasters, television dealers, and distributors, networking companies, and others with a stake in this industry to expect top-flight national events nightly in their homes. They want the best that the motion picture and radio industries can provide and they want it regularly. They won't get it every day, but we will have to prepare material to satisfy this demand in part. That's where the network comes in—what we are unable to provide locally, as a single station, to satisfy the viewers insatiable program thirst, the network and its member stations will jointly supply. Thus to build an audience, it appears that network service is essential—at least that has been our experience and certainly the WRGB audience represents a good cross-section of television viewers.

WRGB does not, at the moment, have an affiliation agreement with any networking company. We have at one time or another carried network programs from all New York originating sources, and are currently relaying NBC programs. A pattern has not as yet been established for network affiliation contracts although NBC has been mulling the situation over. At a recent meeting in New York, it was disclosed that affiliates are expected to share, on a cost basis, relay expenses and sustaining program costs. In addition, the network will participate in the station's income from network commercial programs. It is impossible to state what our percentage of participation in network relay and sustaining program costs and network revenue will be, but it is safe to assume that the cost items will outstrip the revenue for the next few years.

Certainly, cost will be two, three, and possibly even four times those of radio.

But remember that what the advertiser pays for is results and these television, as no other media, can produce. The ratio of television station time rates to operating costs we expect will be fully as favorable as the ratio in radio. Advertisers are already beginning to recognize the potential of this medium. They cannot afford to neglect television because to do so is to write a death warrant for their products.

From Experimental to Commercial— WRGB's \$\$ Transition

By A. G. ZINK, WRGB
Schenectady, N. Y.

A REPORT on the progress of the television industry in Schenectady during the last twelve months can be sung to the same tune the rest of the country is humming, but with slightly different names here and there.

Nineteen years after our first television program, WRGB began commercial operation on December 1, 1947. And the first clear ring of the cash register was one of the finest sound effects we've come up with in years.

Since our wedding night, we've sold cigarettes, sportswear, women's clothing, ice cream and milk, all kinds of radio and television receivers, automobiles, food products, razor blades, petroleum products, sports equipment, appliances, bread, meats, fire fighting equipment, general department store commodities, watches, the bold look for men, toys and real estate.

Our antenna pattern has been redesigned to take full advantage of the 500,000 people in our marketing area, and we've had the usual freak stories of reception up to 75-80 miles away.

At the present time we have a program on the air entitled "Fishing Is Fun," sponsored by a local sporting goods store. An eminent fishing authority discusses the right type of equipment for the various fishing spots in our area, and demonstrates a typi-

cal packet of equipment available at the store. An example of both distant reception and advertising pull—the day after the first program a man walked in from a town 75 miles away from Schenectady and bought about \$50.00 worth of equipment he had seen the night before.

Limit On Local Talent

Program-wise, our basic problem this past year has been the same as in the years previous—a definite limit on the quantity and quality of local talent. And so the pattern of our program schedule has been cut to fit. A large percentage of audience participation programs, both studio and phone-in types, simple musical shows and one act dramas, personality programs and so forth. During this past winter we have developed our own husband and wife team, the Carters, made a great deal of use of area variety talent, and continued our encouragement of area religious and civic organizations to take advantage of the marvels of television.

For those of you in small areas like ours, where you are using phone-in quiz shows—be prepared to reverse the program when the number of sets available begins to grow. All of a sudden you'll find your phones tied up by inveterate participants, and in order to keep the program interesting to all, it has become necessary to phone out, instead of asking members of the audience to phone in.

With a limited program department, we reached this winter about the peak of a local live studio schedule we feel possible—approximately 7-8 hours per week, excluding news and film. It has been our observation that a good director cannot produce more than one hour's worth of acceptable pro-

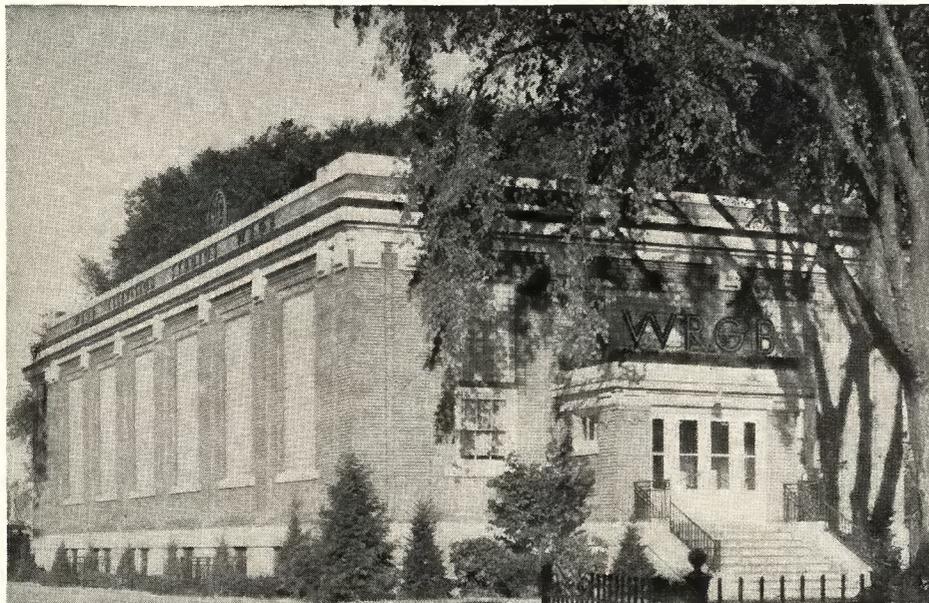
gram material per week. As many of you know, we have no mobile unit, our programming all done right in the studio. Since last fall our total program time per week has increased from about 15-16 hours per week, to 27-28 hours per week. We're on the air 7 days a week, but do local programming only five.

Programming Shift

One of the most significant changes in our program schedule during the past year has been a gradual shift from individual one-shot programs to a reasonably steady schedule, with the same programs appearing week after week at the same time. In our sustaining days, we found it wise to build up a large backlog of possible programs, routine them, get them on the air for a while, and then file them away for something new—always increasing the total number and variety of programs available.

However, with the advent of commercialism, and the subsequent necessity for series programs, we have tried to cull out our schedule of individual, one shot-programs, and come up with a regular weekly format. So we have dropped from the local picture many large expensive productions, have cut down the amount of local dramatic work, and are now concentrating on attractive, simple programs with both entertainment and commercial value.

Schenectady's TV Studio



Home of Station WRGB, Scene of New-found Commercial Activity.

**TELEVISER'S
4th
ANNIVERSARY
ISSUE**

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Subscribe Today
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12 Monthly Issues

WBAL, Baltimore, Announces New Rates

WBAL-TV, Baltimore, put its Rate Card No. 2 into effect on August 1. Live studio rates were not increased. Only increase came in charges for film programs and in one-minute spot announcements. The new rates are based on the fact that there are more than 16,000 sets now in use in the Baltimore television service area, with sets increasing at rate of 3,000 monthly.

F. J. Bingley Appointed Chief Eng'n'r At WOR-TV

F. J. Bingley, Chief Television Engineer at Philco for more than 20 years, became Chief Engineer for WOR-TV, New York, and WOIC, Washington, August 16. Bingley, now in charge of all television engineering for Bamberger Broadcasting System, will be responsible for operation of transmitters, micro-wave relay, video studios, and WOR-WOIC tele network.

KFI-TV, Los Angeles, Enlarges Staff

In preparation for its debut this fall in Los Angeles, KFI-TV has been adding to its production and engineering staffs. Newest additions: James Leaman as studio director; Kenneth Kiggins as television director; Robert Livingston as director of remote programming.

WSB-TV, Atlanta, Joins NBC

The deep south's first television station, WSB-TV, Atlanta, which expected to be on the air August 16 with test pattern, has affiliated with NBC. Regular program service is expected to begin September 29.

WMAR-TV, Baltimore, Issues New Rates, Effective Sept. 1

A 25% increase in its hour rate, effective September 1, was announced by WMAR-TV, Baltimore. The new rates are: 1 hour, increased to \$250 from \$100; ½-hour, \$150 from \$120; ¼-hour, \$100 from \$80; five minutes, \$80 from \$40.

WBKB, Chicago, Expands Sales Staff

In anticipation of heavy Fall business, WBKB, Chicago's pioneer station, has added Morton K. Tuller and Melvin Wolens to its sales staff.

STATION NOTES

THIRTY-SECOND spots at \$40 and one-minute spots at \$60 are now being accepted by WGN-TV, Chicago . . . George Harvey, formerly with WGN, Inc., was named television sales manager of WGN-TV . . . A new RCA antenna and transmitter has been ordered by WCBS-TV . . . WSPD-TV, Toledo, which bowed in July 21, has established 10-min. time segment for local programming . . . WNBZ, NBC's Chicago TV outlet, is rapidly progressing to completion. Its super-turnstile antenna has already been delivered . . .

WTMJ-TV, Milwaukee, played host to executives and representatives from 25 advertising agencies in the Milwaukee area in a "shirt-sleeve" session on television last month (7/27) . . . KTSL, Los Angeles, rushing installation of new high-power General Electric transmitter, complete studio and film equipment, and mobile units . . . Changes in studio equipment and general refurbishing costing well over \$125,000 at WABD, New York . . . Three video grants went to: WSYR (Ch 5); WAGE (Ch 10); Meredith Publishing Co., publishers of *Better Homes & Gardens*.

WSB-TV, Atlanta, has received its mobile unit, and has begun breaking in its remotes crew . . . Charles C. Bevis, Jr., formerly in charge of NBC Television Station Relations, took over his duties as

manager of WNBK, NBC's Cleveland TV outlet . . . The reciprocal agreement linking KTSL, Los Angeles, with Hearst's Los Angeles *TIMES*, was long expected . . . WATV, Newark, undergoing careful check of its transmitting antenna. Full-scale operation at full power is expected by Fall.

WRGB, Schenectady, offering very attractive program packages for as little as \$100. Several sponsors are reported considering them for net use . . . WEWS jubilant over startling pick-up in set sales, all due to the Cleveland Indians . . . WBKB, Chicago, making strongest bid in its history to keep on top in the Windy City. Watch the B & K station for interesting developments this Fall . . . WMAR-TV, Baltimore, fast becoming Nation's most newsreel-minded stations, followed by WFIL-TV, Philadelphia, WPIX, New York, WGN-TV, Chicago . . . Several stations reported having placed orders for kine-scope recording cameras with Eastman Kodak . . .

Utah Broadcasting & Television Co. (KUTA) has applied for a commercial TV station on Channel 2, Salt Lake City . . . Harry Bannister, of WWJ-TV, spoke on "Television's Place in the Modern World" at University of Michigan conference . . . WJZ-TV, New York, was on the air with test pattern only 41 days after negotiations were completed for the transmitter site.

Audience at "Queen For A Day" . . .



Camerman gets a long shot of "Queen For A Day", simultaneous radio-video show, from stage of KTSL—Don Lee's new \$3,000,000 studios in Hollywood. Below: Exterior of the Don Lee plant. Transmitter is on Mt. Wilson.



RECEIVERS

New Monthly Production Highs; New Receiver Models, Improvements; Other Notes

June's television receiver production (64,353 sets) reached a new monthly high, according to RMA . . . Production of more than 175,000 Crosley tele receivers is planned for 1949 by Avco Manufacturing Corp., now geared to produce 250 receivers daily . . . Quantity of sets now produced by the television industry, declared Paul Galvin, President of Motorola, insufficient to meet growing public demand.

Convincing proof of video's future: incessantly large crowds before tele exhibits at American Furniture Mart summer show in Chicago . . . Sale of television and radio equipment during first quarter of 1948 exceeded \$40,000,000 according to RMA. Sale of video transmitting equipment totaled \$1,682,615.

Tele King Corp. has raised prices on several of its new tele receivers. Dealer and press showing of new line will be held shortly . . . Remington Radio Corp. to raise retail price of its recently introduced tele receivers \$50 to \$100. Cost of cathode-ray tubes and other critical parts given as cause . . . Debut of Toledo's first video station, WSPD-TV, on July 21st is expected to move 2500 sets in that city within next 90 days.

Philco, producing 4000 sets weekly, estimates that its 1948 tele receiver output will be around 200,000. Company now doing \$1,500,000 tele business . . . Total industry production this year is estimated at about 700,000 units . . . Retail value of total TV receiver output, microwave link and television equipment will reach \$250,000,000 by year's end.

Retail Electrical Merchants' Association of Philadelphia gaining ground in campaign against price-cutters . . . Excellent cooperation given by distributors, with several employing "shoppers" to combat unethical dealers. DuMont has already taken action against price-cutting by its franchised dealers.

"Very satisfactory results" reported for TV receivers offered for rental in Philadelphia during convention conclave by Shryrock Radio and Television Company. 7" tube receivers rented for \$40; 10" tube sets for \$60; projection-type sets for \$100. Only one sale resulted from rental offer, as majority of renters were out-of-towners . . . Wyoming's first tele set placed on display in Casper reported to have received tremendous store traffic and interest response. Unit is an Admiral video-radio-phonograph combination at \$499.95.

NEW RECEIVER MODELS

Sentinel Radio Corporation's new 7" tube table model lists for \$189.95, now available for delivery . . . First Hoffman Corp. video set off production line was the "Malibu", listed at \$425, with choice of 10" or 12" cathode ray tube in blonde wood or mahogany finish cabinet.

Philco's new television combinations provide TV, AM and FM reception, and phonograph. Model 1075 console combination with 10" direct view tube, lists at \$595. Model 1275, with a 12" tube, at \$675. Also newly introduced is Model 1240, a 12" console television receiver, listing for \$424.50.

RCA's new video receiver-projector, Model TLS-86, priced at \$3000, has optical focusing adjustment which permits selection of suitable size pictures from 3' to 4' to maximum usable picture area. Specially engineered sound system is mounted in



New table-model projection set by Emerson gives 13½ x 18" picture. Exact retail price, under \$500, not yet decided.

acoustically treated cabinet separate from video receiver, permitting coordination of sight and sound.

New Bendix table model video set with 10" screen lists at \$329.95 (less 35% dealer

receiver distribution

(as of August 1, 1948)

AREA	Installed	— Distribution of Tele Receivers —	
		Homes	Public Pls.
Atlanta	800	550	250
Baltimore	13,700	10,700	3,000
Boston	12,900	10,400	2,500
Buffalo	3,800	2,800	1,000
Chicago	28,739	22,992	5,747
Cincinnati	4,200	2,900	1,300
Cleveland-Akron	8,390	6,087	2,303
Detroit	12,300	9,600	2,700
Los Angeles	27,200	22,200	5,000
Milwaukee	4,142	3,214	928
New Haven-Bridgeport Area	4,800	3,800	1,000
New York (N. J.-Conn.)	243,000	228,000	15,000
Philadelphia	60,500	58,000	2,500
Richmond	2,933	2,736	197
Salt Lake City	600	450	150
Schcdy-Albany-Troy	7,400	6,600	800
St. Louis	8,200	6,400	1,800
St. Paul-Minneapolis	5,600	3,900	1,700
Toledo	1,800	1,400	400
Washington	15,500	14,700	800
Total Installed	466,504	417,429	49,075

discount). Set's best selling feature is simplified controls involving two concentric shafts and 12-channel push buttons with three additional push-buttons for tone control. Built-in antenna is described as ample for local reception.

Andrea 1949 line of video receivers include: Deluxe console, Model CO-VJ15, 15" tube with FM broadcast band, automatic phonograph at \$1295; Console Model CO-VJ12-2, 12" tube, FM band and automatic phonograph lists at \$795; Table Model T-VK12, 12" tube plus standard and FM broadcast bands lists at \$499.

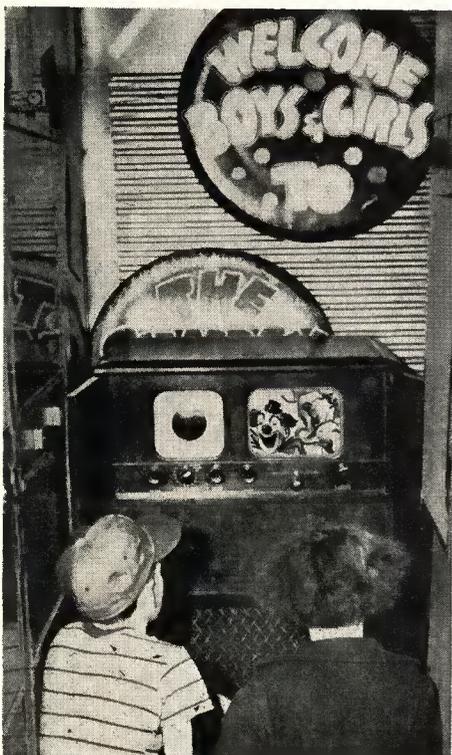
Tele King's 1949 line of table models, 10" and 12" tubes, range from \$269.50 to \$395. Console models, 10" tube, range from \$299.50 to \$329.50, \$10 higher on Pacific coast.

The Sparks-Withington Co. introduced a new 10" tube console model retailing at \$375. Features include position of picture, which is thirty-eight inches from the floor. Tube front faces upward, with picture reflected forward by a mirror.

RECEIVER IMPROVEMENTS

Motorola is featuring a circuit design on one of its table models which requires less current than used by two 100-watt bulbs. RCA announced a new oil-filled plastic lens, which enlarges images on a 7" or 10" tube to approximate equivalent in size and brilliance of a 15" tube. Suggested

Small-Fry Watch Tele . . .



Two small fry viewing G. E. receiver in the Philadelphia Bulletin travelling "Fun Book Wagon", which visits the city's neighborhoods. The tele-set gets its share of attention, competing with Sunday Bulletin comic characters.

list price of new model, said to be free of distortion. "halos" and other optical imperfections, is \$36.95. Magnifier gives masking effect, producing high picture contrast, preventing picture "washout" by external light sources, and eliminating halos by minimizing outward diffusion of light from tele tube.

Colonial Television has introduced "Add-A-Vision". The unit, with 10" direct view tube, may be plugged into any standard tele receiver, making another viewing unit. Homes, bars, hotels and institutions may have as many units operating simultaneously as desired, and units may be located as far as one mile from original tele receiver. Unit has complete audio circuit and synchronized sight and sound, with two controls, housed in nicely finished metal cabinet.

RECEIVERS TO COME

Bowers Battery & Spark Plug Co. is developing table model with 10" tube to be introduced soon. . . Belmont Radio will soon place tele receiver on the market with 13½ x 18" viewing screen, in an ornamental frame, which can be located on a wall like a portrait. Chairside cabinet will house controls, and it will be possible to install extra viewing screens in other rooms by means of inconspicuous wires from cabinet.

Zenith's new line of receivers to be placed on market this fall, with provision for Phonevision. . . Olympic Radio and Television, Inc. will introduce its first tele receiver in four weeks. Unit will be a table model featuring a 10" screen, and listing for \$299.50. In two weeks, firm will be ready with a 10" screen television duplicator to be connected to any video set without an antenna or any installation. Equipped with an adapter and instructions, duplicator will sell for \$249.50.

TELE-TUBES

To finance expansion of its video tube facilities, Sylvania will sell 200,000 shares of common stock. . . James H. Carmine, V. P. of Philco Corp., predicted that impending shortage of cathode-ray tubes will retard 1949 tele receiver production from greater gains than in 1948. It was pointed out that the industry will deplete "stock-pile" of tubes within next six weeks, and when this is absorbed, TV set manufacturers will be completely dependent upon current production sources.

RMA reported that members turned out 170,430 cathode ray tubes during first quarter of 1948, more than three times the amount made during previous period last year. Production is expected to exceed this figure during second quarter.

ANTENNAS AND ACCESSORIES

The Gyro-tenna, made by Public Operating Co., is now offered the public. The new television window antenna, advertised by some stores at \$15.75, is featured as an "install-it-yourself" item, easily set up in a few moments and adjustable to an indefinite number of positions. Design con-

sists of two parallel bars connected by an adjustable rod. Device may be used on any video set.

MISCELLANEOUS

International Television Corporation has purchased facilities and equipment of the Minerva Radio Corporation, New York City. Acquisition will enable firm to undertake full-scale production of their complete line of tele-receivers in advance of anticipated schedule. Firm is offering 300,000 shares of Common Capital Stock at \$1 per share. . .

Crosley Receivers Installed in New Cincinnati Hotel

CINCINNATI'S NEW, ultra-modern 400-room Terrace Plaza Hotel, which opened July 19, utilizes television, with Crosley tele sets installed.

Of the four tele sets located in the Terrace Garden cocktail bar and restaurant, three have 10-inch picture tubes and are movable, while the other set, with a 12-inch picture tube, is built into the wall of the back bar.

Another receiver with 12-inch picture tube has been installed in the mirrored wall above the bar of the Gourmet Restaurant on the 20th floor.

All rooms in the new hotel are equipped with television outlets and guests are provided Crosley table sets as a room service. These sets are encased in special Formica Realwood cabinets with white plastic control knobs, designed to withstand burns, stains, etc., without any loss of beauty.

Stanley Glaser, Crosley's radio-television manager, stated that "television, as an adjunct to comfortable hotel living, is rapidly coming into its own. Statistics show that room service revenues in New York hotels increased from \$35 to \$175 per room per month following the installation of television in hotel rooms. This indicates that food, beverages, and other room services benefit substantially because television encourages guests to enjoy telecasts in the privacy of their own rooms."

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DIRECTORIES . . .

NEW LISTINGS

Mal Boyd & Associates

Mal Boyd, President
619-20 Taft Building, Hollywood 28, Calif.
Hillside 1310

AVAILABLE: *Skippy Mulligan Show* (childrens show); *Sheilah Graham in Hollywood* (interviews); *Buddy Westmore Show* (participation); others.

Cosmo Television Films, Inc.

Jack Schaefer, President
400 Madison Ave., New York 17, N. Y.
ELdorado 5-3710
All types of films and features for television.
Sports Sidelights.

Flory Films, Inc.

John Flory, President
170 East 80th St., New York 21, N. Y.
REgent 4-3871
Shorts . . . entertainment, educational, travel.

Lieb-Brotman Studios

Leo Brotman and Leo Lieb, Partners
14 West 58 St., New York 19, N. Y.
PLaza 3-9355
Television features and commercials on assignment. Script-writing to final picture.

West Hooker Company

West Hooker, President
3 East 85th St., New York 28, N. Y.
REgent 7-4470
AVAILABLE: *Telegame.*

World Video

Henry S. White, President
John Steinbeck, Vice Pres.
718 Madison Ave., New York 21, N. Y.
REgent 7-2002
AVAILABLE: *Actors Studio*

Telesports, Inc.

Al Cirillo, Producer
147 West 42 St., New York 18, N. Y.
CHickering 4-2837
AVAILABLE: Sports packages

Ziv Television Programs, Inc.

John L. Sinn, President
501 Madison Ave., New York 22, N. Y.
MUrray Hill 8-4700
AVAILABLE: 41 Features; 35 Westerns. Also
film packages: *Sports Album*; *Yesterdays*
Newsreel.

ALLIED ADVERTISING AGENCIES

167 South Vermont St., Los Angeles 4, Calif.
(DRexel 7331)

Television Director.....Bill Welsh
Ass't. Director.....Stuart Heinemann

TELE ACCOUNTS: Arden Farms Co., Grimes-Stassforth, Paradise Furniture, Standard Brand Paints. Inactive: Burkett Fence Co.

CAYTON, INC.

350 Fifth Ave., New York 1, N. Y.
(BRyant 9-0390)

Television Director.....Earle McGill
Ass't. Director.....Allan Black

TELE ACCOUNT: Pioneer Scientific Corp.

FASHION ADVERTISING CO., INC.

461 8th Ave., New York 1, N. Y.
(BRyant 9-5050)

President.....Mervin Levine
TELE ACCOUNTS: L. Nachman & Son; Sebel Products, Inc.

Meet . . .



ROY K. MARSHALL

By BOB HARRIS

TELEVISION has been called a dramatized blackboard. Undoubtedly it is the most effective educational tool developed. Yet this type of program now occupies only about three percent of video's air time.

The reason? To be commercially successful, such a program must appeal to a wide variety of people. It must entertain as well as instruct.

Dr. Roy K. Marshall, realizing this and being possessed of great personal charm, has made his *The Nature of Things* a fine example of a successful science telecast.

Dr. Marshall was trained as an astronomer, and got his Ph.D. at the University of Michigan in 1932. He is currently director of the Fels Planetarium of the Franklin Institute, Phila., Associate Director of the Institute's Museum in charge of astronomy and seismology, astronomer at the Cook Observatory of the University of Pennsylvania, and is Science Editor for the Phila. Evening Bulletin . . . all this and TV, too!

Dr. Marshall Answers Questions

Q: "What do you think of television's potentialities as a medium of education?"

A: "The old Chinese didn't know the half of it, apparently. The reaction to my telecasts has amazed me, and made the station officials feel their judgment amply confirmed, in daring to present such an obviously educational show."

Q: "What other types of instructional programs do you feel would fare well on TV?"

A: "Art appreciation, insofar as color is not vital in a set-up. Languages, too,

should be tried. Enactment of simple sentences and illustrations of vocabulary material should be easily devised. Social sciences, by means of models, illustrations and good round-table discussions could be presented. Economics of the home . . . alteration of clothing for soul-enriching variety, the same thing in diet, the same thing in furniture and inexpensive interior decoration . . . could be of benefit in reaching those who are so often overlooked in many educational programs of importance to the betterment of community life."

Q: "How do you keep a program such as yours consistently entertaining?"

A: "Perhaps because I have not consciously thought about keeping it entertaining. I believe science is too much fun, too exciting, too inspiring and important to be hoarded by the scientist. I am a scientist and I do not compromise with truth. People like the combination. I'm as amazed as anyone else, however."

Q: "To what group do you feel that your telecasts have the greatest appeal?"

A: "It's difficult to say, because I have so many friends now of so many different categories. I believe that those who like my show are the ones who have a desire to know what others know. A desire to feel that they, too, can think a little, a desire to reassure themselves that they are perhaps of the common herd, but that the common herd is a pretty healthy crowd after all."

NEXT ISSUE: Bob Harris interviews Harvey Marlowe, Prob. Mgr. WPIX

"The Distaff Side"

By ZINA PROVENDIE

FASHIONS ARE BEING BROUGHT TO LIFE ON TV, but the trump card has not yet been played. "Television Fashions on Parade" (WABD, Fridays, 8 PM, sponsored by Proctor & Gamble) has made tremendous strides, but there is still the penchant toward the conventional fashion-show routine in spite of gangplank, tea-room and night-club settings. The models' silent mouthings of "darling, don't you just love this little thingamajig of a bustle" are hardly enough. In the main, the millstone around the producer's neck has been the inability of the models to deliver lines. Then why not cast models from amongst the thousands of available young actresses and entertainers who can carry off dialogue

The "high fashion" segment of WPIX's "Gloria Swanson Hour" came close to an original presentation of fashion when designer Nettie Rosenstein showed original sketches of her style creations, but also failed in the inadequacy of its models. The tele camera's dissolves from the original drawings to models wearing the completed Rosenstein designs was an unusual trick of utilizing the camera to bring to life a sketch of an original design. But the models, all such pretty girls—can't they talk?

In presenting fashions on film, the "Paris Cavalcade of Fashion" deserves special praise for its presentation of Parisian designers. Prelude to the actual showings are views behind the scenes of the models talking amongst themselves, discussing the designs, being measured for the gowns, and then preparing for the fashion showings. This integration of the model's personality and the backstage personality of a designer's workroom with the actual showings of the gowns is real video showmanship, but it is disappointing that the film was not produced with live dialogue.

MEN CLAMORED FOR TV MAKE-UP at the political conventions, according to Carl Warren, who headed convention coverage for WPIX. Warren revealed that by far and large, the female of the species reacted more humanly and less self-consciously

than the male, and seemed content to be televised as they were. Newspaper women appearing before the tele cameras at the convention were much at ease.

Inez Robb, INS correspondent, in her second appearance on TV said: "I called my husband and asked if he saw me on television last night. 'Indeed I did not,' he replied, 'I haven't been to the neighborhood bar since you left' ". . . Mrs. Millard Tydings, attractive blonde wife of Senator Tydings of Maryland, was asked, when interviewed by Jimmy Jemail, what she'd do with the Truman porch if her husband ever got to the White House. "I'd use it to hang out my baby's clothes during the day and sit and hold my husband's hand at night", she replied as thousands of viewers looked on as she smilingly patted her husband's hand.

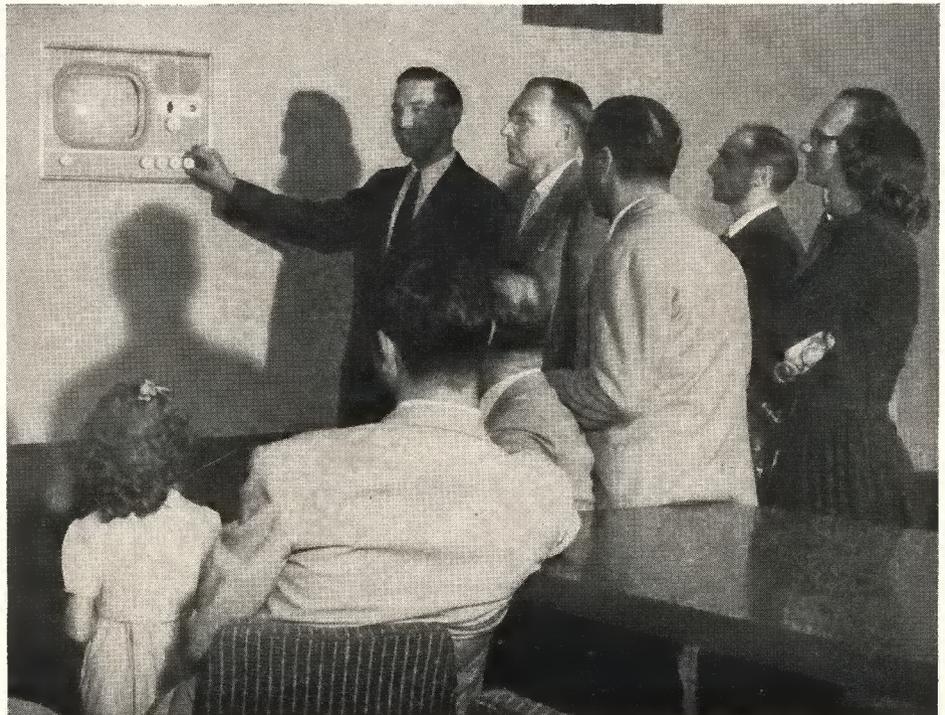
'Round the Town

The incredible Ilka Chase has turned to video in her search for new worlds to conquer. She has signed with World

Video, Inc., as writer and narrator for a new tele program covering famous European restaurants and dishes for the American housewife. Mrs. Dione Lucas, chief cook and emcee of "To The Queen's Taste" has found (and she should know) that the way to a man's heart is through crepes suzettes with shashlik running a close second. Mrs. Lucas has received more responses for these dishes from the men than for any other . . . Six girls from the Town Club Water Ballet Team guested on "Sportsmen's Corner" over WGN-TV, Chicago. The femme swimmers demonstrated how a water ballet is planned and rehearsed, by means of a revolving stage in the studio. A natural for a bathing suit sponsor . . . Selma Marlowe's dancers, nationally known group of six girls, appeared on WGN-TV's Club Television show, and featured their famous bell ringing and Indian dances.

Mrs. Veronica Hoffer, mother of five children and grandmother of one, won prizes valued at more than \$3000 in "It's A Hit", quiz show telecast by Post-Dispatch Tele Station, KSD-TV . . . There was an interesting contrast of women on "We, The People" July 20. Fifi D'Orsay, one-time Parisian chanteuse and Hollywood film favorite, re-

A Woman's Touch . . .



A built-in Crosley wall receiver, one of several in the Terrace Plaza Hotel, Cincinnati.

called her glamorous past, while Lola Morris Booth, a blind girl who had resigned herself to a life of loneliness, related her hopes for the future—for she had found romance and a handsome young lad for her husband . . .

Pretty airline hostesses from the American Airlines matched their quiz wits against trainmen from the Pennsylvania RR in WPIX's "Three Strikes—You're Out"—Result: an overflow of requests for specified AA flights hosted by the three fair participants . . . How to be happy of foot and pretty of leg was illustrated by expert Margaret Herbert, director of Dorothy Gray Salon in New York, when she appeared on the Gloria Swanson Hour on WPIX.

Stop hitching at your girdles when the camera is looking, warns Doris Rundell, WPIX publicity writer. . . Wanda Lee, of Oklahoma City, has won the title of "Miss Photographic Horizons of 1948" and a year's contract to appear on the DuMont "Photographic Horizons" telecast which is produced and directed by Bob Loewi. Miss Lee was selected from a field of 100 candidates from entries consisting entirely of photos submitted by amateur photographers gleaned from the tele audience. . .

Mary Kay, one of the cuter of young things appearing before the tele cameras, is kept busy these days between appearances on WABD's "Mary Kay and Johnny" and playing a precocious teen-ager in "Strange Bedfellows" at the Morosco Theatre. On Tuesday nites, after the telecast, there's a mad rush from studio to theatre. While husband Johnny is at the wheel, driving from the WABD studios on 8th Street to the Morosco off Times Square, Mary ducks down in the back of their station wagon and changes into her 1896 costume, ready for her entrance in the first act. . .

* * *

WORTH VIEWING: Former Women's Tennis Champ, Sarah Palfrey Cooke, telegenic emcee of WABD's "Swing Into Sports" . . . Shandra Kaly, exotic East Indian dancer, who appeared on Texaco Star Theatre, July 20 . . . Mrs. Anna Kastner of out Nebraska way demonstrating her title as world's woman champion hog-caller with a live pig on "We The People" Ladies' Night and proving that hog-calling really calls hogs . . . The Miss Ohio Contest on WEWS, Cleveland. . .

GOING THRU CHANNELS . . .

With MILTON BLACKSTONE



THE WABD studios are located on the second floor of the John Wanamaker department store, directly opposite the piano department, where a piano or two is occasionally borrowed for a show. Recently while Russ Hodges, in the midst of a piano selection, was being telecast, a piano salesman, absent-mindedly entered the studio followed by two prospective piano customers. The salesman was in the midst of his spiel as he led the way to the piano, when Chuck Trantum, WABD's chief announcer, saved the day. Chuck frantically waved the intruding trio aside.

BARRY WOOD, director-producer-performer on the three-a-week series on CBS, "Places Please", does more in life than his billing implies. Barry sits in judgment of the Broadway talent who appear on his show and hurries home to East Haddam, Conn., where he sits in judgment of law violators and performs marriage ceremonies as well as the other duties of Justice of the Peace of his village.

WHEN Rudy Tone, who dances in "Make Mine Manhattan," was recently invited to appear on video, he lost no time telling his mother and his eleven brothers and sisters the exciting news. His mother then hurriedly decided to get that television set the family had long wanted and proceeded to invite friends and relatives for her son's video debut. When the guests started arriving it was discovered that the house was too small to hold them all. Hurriedly, they managed to get the set installed on the lawn. When Rudy got home, and asked his mother how she liked him on television, she replied, "That was a beautiful shirt you were wearing, son."

NOT many a man can credit a cathode-ray for putting him in the hospital. Halsey V. Barrett, Sales Service Manager for DuMont net, also probably has the distinction of being the only man to receive the Purple Heart for the same reason. It seems that when Halsey participated as a navigator in the Normandy invasion, his ship (responsible for sinking the first enemy vessel in that campaign) was hit by German shore artillery. Halsey, who was watching his navigation instruments (which contained a cathode-ray tube), was hit by glass shrapnel as the tube exploded, sending Halsey Barrett to Wimpole Street . . . well, England anyway . . . to recover from his wounds.

RUMORS AND FACTS: Candy Jones, Mrs. Harry Conover to you, is readying a show for video. . . Wife of Chicago's sole "telecab" driver complains that her husband doesn't come home on time any more. It seems he stays after quitting hours to watch video programs on his cab's Motorola tele-receiver . . . Pat Sheridan, a model and former actress, who appears quite frequently on DuMont's "Fashions on Parade", was recently offered a screen test by Warner Brothers. She turned it down to stay in TV . . . Eddie Senz, foremost television make-up expert who is continually plugging and experimenting for the right video technique, will be make-up advisor for Cledge Roberts on WPIX show, "Exploring the UN" . . . "Candid Mike", one of radio's top network shows, soon to make its bid in video . . . Subscriptions to *Time* and *Life* magazines will be prizes on ABC's "Quizzing the News" to originate from WJZ-TV with Allen Prescott emceeing . . . Swell fun at DuMont. "Miss Video" contest has DuMont employees submitting pics of themselves in bathing suits

PEOPLE

New Personnel

ABC-TV: David Miller, Jr., was appointed Television Operations Supervisor in charge of all technical TV operations in the New York area; Herbert Bachman was named television research manager.

CBS-TV: Charles M. Underhill, former production manager of RKO-Pathé Commercial Department, became Director of Programming; Alfred Leftwich, Jr., veteran director of radio, stage, screen and television, named Producer-Director; Robert L. Bendick appointed Assistant Director.

KFI-TV: James H. Love, former West Coast production supervisor of U. S. State Department's international motion picture division, has joined staff as Film Editor.

WABD: Louis M. Stumer recently resigned from the presidency of his own company, Television-Radio Enterprises, Inc., to accept post of Assistant Manager of Operations, and according to present plans, will eventually join program department.

WBEN-TV: R. Glenn Beerbower appointed Assistant Technical Director in charge of television (was formerly television field supervisor, RCA Service Company, Camden, N. J.); Randolph Swift, former account executive with Moss Chase Company agency, Buffalo, has joined sales staff.

WCAU-TV: John McClay, former program director at Station WPEN, Philadelphia, and radio veteran of ten years, named program coordinator.

WMAR-TV: Grace Mitchell, television script writer, now staff member.

WNBW: Charles Kelly appointed Program Manager; Edgar Camp, Charles Christensen and Ted Ayers named to station staff.

WSPT-TV: Ashley Dawes named Remotes Director, Jerry Peacock, Art Director.

WTMJ-TV: Al Beaumont appointed Staff director; Joe Fox, artist; Art Uhlman, news-reel photographer; John Sheridan and John Kleist, television floor men.

Promotions:

CBS-TV: Edmund Chester, former director of shortwave broadcasting, appointed Director of News, Special Events and Sports; David Sutton, former account exec in CBS radio net-work sales, now TV Sales Manager; George L. Moskovics, now Manager of tele net's Sales Development; Worthington Miner promoted to Manager of Program Development.

KFI-TV: Robert Heistand named Producer-Director in charge of auditions; Pat Kelly, appointed Production Manager.

NBC-TV: William E. Webb, former manager of NBC tele audience and institutional advertising, appointed manager of audience promotion for both tele and radio; Jacob A. Evans, Manager of Audience Promotion was upped to new post of Manager of Television and Radio Advertising and Sport Sales Promotion; J. Robert Myers was named administrative assistant to the Director of Television Operations.

DU MONT NETWORK: Jack Rayel has been named assistant to the program director; Halsey Barrett appointed Manager of the new DuMont Sales Service Department; Lynn Cleary named special production assistant, responsible for clearing all commercial continuity, literary rights, titles and special handling of co-operative programs.

WBEN-TV: Leslie Ford, former WBEN news editor, was named Director of News and Special Events.

WBKD: John H. Mitchell now Business Manager.

WGN-TV: George W. Harvey has been named Sales Manager; Jay Faraghan has been appointed acting program director.

WNBK: Charles C. Bevis, Jr., in charge of NBC Television Station Relations, was named Manager of NBC's Cleveland TV outlet.

WNBW: Charles Kelly, former Staff Producer, was promoted to Program Manager.

WOR-TV: Joseph Creamer, advertising and promotion director of WOR, N. Y., was shifted to the television department in same capacity.

WPIX: Alice Cook, former co-ordinator of programs, was appointed Traffic Manager; George Russell, in addition to his duties as chief of station's announcing staff, was named Studio Manager.

Miscellaneous:

IRVING B. KAHN, former radio director, 20th Century-Fox, was named director of its newly created television department and will work on television programming.

JOHN H. McNEILL, formerly manager of DuMont's WABD, appointed director of the Newark News radio station, WNJR. **JOHN SINN** has been named president of

the Ziv Television Programs Inc.; Donald Jacques joined as Film Editor.

BILL SLATER, emcee of WABD's "Charade Quiz", has been given the Silver Mike Award, a trophy presented by **Radio & Television Best**, popular fan magazine.

DAN RUBIN, former producer-director for the Television Guild and Mary Chase Productions, has joined Slans and Maury Advertising as Television and Radio Director.

DELETUS MURREL ("Del") GAY, exponent of experimental photography, has joined the staff of Television Advertising Productions, and will be in charge of all photographic work in TAP's expanded video film program.

WALTER BUNKER, television and radio director of Young & Rubicam's Hollywood office, made a vice-president of that organization.

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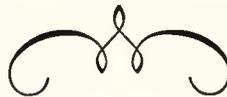
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**COMPARISON OF THE TWO LEADING
TELEVISION TRADE MAGAZINES FOR
6-MONTHS, JAN. '48 THROUGH JUNE, '48**

A COMPARISON OF MONTHLY TELEVISION TRADE JOURNALS

by
SELLING RESEARCH, INC.

	TELEVISER MONTHLY	NEXT TV PUBLICATION
Circulation*	5,178	4,000
Total Pages Published	298	272
Total Paid Advertising Space	106	101
Total Editorial Coverage (Pages)	179	166
Total Advertisers**	95	42

*Source: Standard Rate & Data

**Classified & Directory Advertisers Excluded

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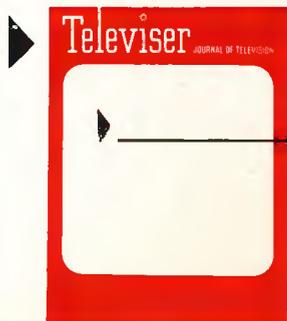
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