55 pages of television terminology, defined and illustrated

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Articles
The Status of the Industry .................................................. 2
Questions and answers on production, delivery, operation, etc.

28-Hour Programming Week — by Frederick A. Kugel .............. 8
Suggested programming pattern in conformance with new FCC regulations

Commissioner Jett States His Views on Dual System — by Dorothy Holloway 12
Foresees possibility of dual transmission on both low and high frequencies

Station Equipment: Film Projection Department — by James L. Caddigan 13
Facts and problems in setting up a film projection department

Television Advertising .......................................................... 17
Reproduction of significant television ads run during the past years

Television Outlook in Boston — by Gilbert Winfield ............... 20
Analysis of Boston market and the applications filed for its five allocated channels

Departments
Long Shots and Close Ups — by H. G. Christensen ............... 16
The producer of commercial films and his relation to the agency

Advertising ................................................................. 22
Current agency activity and commercial shows . . . 1945 in review

Equipment — by T. R. Kennedy, Jr., and Jack Kilpatrick ........ 28
Technical advances in past year . . . summary of 1945 patents

Washington ............................................................... 32
D. C. hearings to set allocation pattern . . . 12 new applications filed

Programming ............................................................... 36
Highlights of formats and techniques developed during 1945

Editorial ................................................................. 40

Frederick A. Kugel, Editor and Publisher
Mary Gannon, Managing Editor; Sidney R. Lane, Associate Editor
Dorothy Holloway, Washington; Gilbert Winfield, News
T. R. Kennedy, Jr., Technical Editor; Jack Kilpatrick, Patents
Lawrence Sweeney, Business Manager; Evelyn Hellem, Circulation Manager

Just talking ...

The old controversy in trade papers as to the advisability and importance of having big names write feature stories for the magazine has hit home with TELEVISION. Many of our readers have queried us on our reason for not continuing our original policy of having top shots present their views. Frankly we should like nothing better. If we could count on authoritative articles by key men, our editorial task would be considerably easier. Unfortunately our objective is not to present big names, but to present factual material. The amount of men who can write authoritatively on television can be counted on the fingers of one hand; and those men do write for us.

Our task, at present, is a tough one. There is a limit to the factual material available. To really be of aid to the prospective television operator we have to dig, and that involves a vast amount of research. The problem is not one of staff-written articles versus name articles. It is one of presenting the information which the industry needs.

Frederick A. Kugel
Here are the answers to some of the questions which steadily barrage the editors of TELEVISION. In a constantly changing industry, all answers must be noted “subject to change,” but here’s how the picture shapes up.

The Status of the Industry

Q. WHICH ARE THE STATIONS IN OPERATION?

Q. WILL THEY ALL ACCEPT ADVERTISING?
A. Yes, although policy differs. Some stations have no charge but welcome commercial experimentation.

Q. WHAT'S THE STORY ON TRANSMITTER PRODUCTION?
A. Transmitter production will not get underway sufficiently during 1946 to allow for more than present station replacements and a dozen or so new stations. With installation taking three to six months, operation will probably not start in a good many stations until 1947.

Q. HOW MANY STATIONS WILL BE IN OPERATION BY THE END OF 1946?
A. There are 9 in operation now, and an optimistic view would be another 7, for a total of 16 by the end of 1946.

Q. WHEN WILL SPECIFIC CHANNELS BE ALLOCATED TO APPLICANTS?
A. With final regulations and allocations set, FCC is tackling the knotty problem of weeding out applicants in cities where number of claimants outnumber the available channels. First hearing on the Washington, D. C. applicants is set for January 21st. Using the yardstick of "public interest, convenience and necessity" as a guide in determining the merits of each contestant, this first "test case" will probably set a precedent for other cities.

Q. WHAT IS THE PROGRESS ON TELEVISION NETWORKS?
A. The Washington to New York link via coaxial

(continued on page 4)
Scores of questions like the above will be answered for you when you read "The Story of Electronic Television." Here, in a colorfully illustrated, easy-to-read booklet is the complete, concise explanation of the miracle of modern television.

Heretofore, this fascinating booklet was available only to those directly connected with the television industry. Now it can be offered to all interested persons. It sets forth in plain, non-technical language the entire story of television, how it began back in the minds of the ancients, how present-day science has made it a reality. In this booklet you will find how electronic television works, how it has been developed since the early days when Philo T. Farnsworth first set forth the basic idea as a fifteen-year-old high school student. And in this booklet you will find a key to the potentialities of television as it will affect our daily living, how it will contribute to the fields of entertainment, industry and education.

"The Story of Electronic Television" has been called the most complete, understandable explanation of this important new endeavor yet written. For your free copy, write the Farnsworth Television & Radio Corporation Fort Wayne 1, Indiana.

Farnsworth Television & Radio Corporation, Ft. Wayne 1, Indiana. Farnsworth Radio and Television Receivers and Transmitters; Aircraft Radio Equipment; Farnsworth Television Tubes; the Farnsworth Phonograph-Radio; the Capehart, the Capehart-Panamuse
The Status of the Industry (continued from page 2)

cable facilities of A.T.&T. was ready for operation the first of the year. Boston to New York will probably be in operation via radio relay by the middle of 1946. Los Angeles and San Francisco might also be hooked-up by that time. Transcontinental facilities will be almost completed by the end of 1946. 1947 should see a New York to Los Angeles circuit, probably by both coaxial cable and radio relay.

Q. WHAT ABOUT PROGRESS IN COLOR?
A. Both CBS and RCA have held demonstrations of color television, with good reception of the colored pictures in both instances. However, RCA still maintains that color tele is in the experimental stage, with CBS holding to their premise that high frequency color tele is practical now. FCC rulings gave the green light to low frequency allocations, while holding the door open for experimentation in the higher frequencies. Feeling in some industry quarters is that a transition period between the two wave lengths will eventually be the best solution – a sentiment which is shared by FCC Commissioner Jett. (See page 12.)

Q. WHAT'S THE STORY ON RECEIVER PRODUCTION?
A. Latest figures available quote 300,000 sets manufactured by the end of 1946. Philco, RCA and DuMont, along with a few smaller manufacturers, had been pointing for a possible delivery by April,'46. However, unless the OPA and the manufacturers can get together, delivery will be held up indefinitely. As it stands now, June will probably see first release of major companies.

FACTS AND FIGURES

Don’t miss getting copies of these three company publications:

Television Talk
National Broadcasting Co.

Economics of DuMont Television
Allen B. DuMont Laboratories

Television Show Business
General Electric Co.

While they are all company promotional pieces, they contain probably the most solid and factual information that has been published on television.

Either write to us or write directly to the companies for your copies.
Television is now being transmitted experimentally over Bell System coaxial cable from Washington to New York. In a short time, a second highway from New York to Washington will be available—thus providing television facilities both ways.

During the next few years, various interconnected backbone routes of coaxial cable systems will be constructed to form a nation-wide network. Radio relay transmission of television will be tried out under actual service conditions between New York and Boston and may become an important part in any future Bell System television network.

Regular telephone wires, specially shielded pairs in telephone cables, coaxial cable and radio can be used for local pickup or studio-transmitter links within cities.

Communication is the business of the Bell System—to transmit intelligence quickly, clearly and at the lowest possible cost. This nation-wide organization has the technical skill and operating experience needed to insure swift, dependable service at all times.
Only the Flicker of a match—yet more than
enough light for television pick-up

REVOLUTIONARY, NEW RCA "CAT'S EYE" CAMERA

- 100 times more sensitive than conventional television cameras. Provides greater depth of perception and clearer views under shifting light conditions.
- Wide sensitivity range provides unvarying transmission despite wide fluctuations of light and shadow (from the sunny to the shady end of a tennis court, for example).
- Lightweight, portable, easy to use, quickly set up. Telephoto lenses are easily applied.
- Improved stability which protects images from interference due to sudden bursts of light (such as exploding flash bulbs).

Picks up scenes in moonlight, in candlelight, and in any kind of weather

This television camera, utilizing RCA's amazing new electron tube—the image orthicon—opens up a wealth of new program opportunities.

Now, for the first time, round-the-clock television news coverage is possible—spot news and special events. It is now practical to televise football games, baseball games, ice hockey, boxing and other sports events, in any kind of weather, day or night. Remote indoor pick-up such as in theatres, concert halls, schools, churches, and courtrooms are other of its almost limitless application possibilities. Using infrared rays, it is even possible to pick up events in total darkness.

Equally significant are the lowered program production costs this camera makes possible. Many expensive-to-solve illumination problems are eliminated.

With such an increased source of programs, specially prepared studio programs can be greatly reduced. The way is now clear for practical television program production in small towns and cities.

It is truly the "Aladdin's lamp of television." Radio Corporation of America, Broadcast Equipment Section, Camden, N. J.

The new RCA image-orthicon tube—the "eye" of the camera. A light image from the subject (arrow at extreme left) is picked up by the camera lens and focused on the light-sensitive face of the tube, releasing electrons from each of thousands of tiny cells in proportion to the intensity of the light striking it. These electrons are directed on parallel courses from the back of the tube face to the target, from which each striking electron liberates several more, leaving a pattern of proportionate positive charges on the front of the target. When the back of the target is scanned by the beam from the electron gun in the base of the tube, enough electrons are deposited at each point to neutralize the positive charges, the rest of the beam returning, as indicated, to a series of "electron multiplier" stages or dynodes surrounding the electron gun, which multiply the signal many times. The output of the tube is further amplified in the camera pre-amplifiers and then carried to the television mixing circuits.
TWENTY-EIGHT hours a week is a lot of television. In fact, it's more than most of the operating stations are now prepared to handle. Present facilities and personnel must be greatly expanded if this minimum FCC operating schedule is to be met adequately.

In spite of the experiences already gained by operating stations, any attempt to draw up a pattern of programming must be labeled theoretical. The following program plan was arrived at after careful consideration of equipment, economics and personnel. It is aimed only at the first few years of operation. By then limited network programming will be available and the economic picture will change enabling a more ambitious, qualitative programming schedule.

28 HOUR PROGRAMMING PATTERN

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film (3 hrs. repeated)</td>
<td>6</td>
</tr>
<tr>
<td>News &amp; Special Events (part repeat)</td>
<td>5</td>
</tr>
<tr>
<td>Drama, Variety, etc.</td>
<td>5</td>
</tr>
<tr>
<td>Mobile Pickups (part repeat)</td>
<td>3</td>
</tr>
<tr>
<td>Civic Events</td>
<td>1</td>
</tr>
<tr>
<td>Straight Education</td>
<td>2</td>
</tr>
<tr>
<td>Shopping News</td>
<td>2</td>
</tr>
<tr>
<td>Children's Programs</td>
<td>2</td>
</tr>
<tr>
<td>Special Interest</td>
<td>2</td>
</tr>
</tbody>
</table>

Films

Probably the most debated question is just what percentage of the twenty-eight hours will consist of film. From a facility and personnel viewpoint the answer would be the more film the better. However from a programming standpoint the television operator will be extremely limited in the amount of film he will be able to use. It is very doubtful whether acceptable film fare can be obtained from the major film companies. Ten year old movies or a steady diet of Westerns certainly cannot be classified as adequate video fare. Of course five or ten years from now television may well be able to make its own movies if necessary. Films made exclusively for television now will consist mostly of one minute commercials and one or two reeler commercial films with other outlets besides television contemplated. News and special events film plans are already underway.

However, there should be available at least three hours of film which will make good programming; and there's no reason why a major portion of this three hours cannot be repeated at least once during the week. The three hours will probably consist of at least one feature of approximately ninety minutes length. The balance of the film program will be made up of travelogues, shorts and commercial films.

News and Special Events

News programs will probably consist of both film and live presentations, and should provide two fifteen minute periods a day with perhaps the film portion repeated. A half hour summary of the week's news could be a regular Sunday feature. Condensation of films of outstanding sports events or special news events should take care of an additional hour. Still pictures, charts, maps, animation and cartoons have all been successfully used. These techniques combined with live and film portions will make television probably the most effective medium for presenting the news.

Mobile Set-Up

Where mobile equipment and facilities are available, local inter-scholastic sports as well as professional games, could be televised. Three hours a week is allowed for them. Lacking such equipment, movies could be taken of the event, and shown over the station the following day. Use of this motion picture equipment could provide many local interest programs such as shots of Christmas decorations in various parts of the town, prize-winning gardens; scenes at local beaches, school proms, commencements, social affairs of local organizations, etc. As more mobile equipment becomes available, daily Vox Pop type of programs will account for another hour or so. (See "Setting Up a Special Events Department," December TELEVISION.)

Drama, Variety, etc.

A minimum of one, one hour play, repeated again the same week, is certainly in the cards. Station may start its own stock company, as was done for the WOR "Brownstone Theatre" series. Such an arrangement in their opinion, made for an easier, quicker production, as the director and producer was better acquainted with his cast, knew their abilities and limitations. Talent, with ready made shows, can be recruited from local little theatre groups, like the Civic Players and the Amsterdam players that WRGB has put on in Schenectady. Then, of course, there are the super, station produced dramas like NBC has been staging on Sunday night.

The other three hours in this division will probably be divided up among television soap operas, musicals, variety shows, audience participation and all the many forms of entertainment now shown in film shorts and heard over the radio.
Less expensive programming fare is found in the audience participation shows, which depend on a number of laugh getting gimmicks and an emcee who can keep the show going, and the laughs coming.

Typical of these are the “Missus Goes A-Shopping” at WCJW and “The Better Half,” a WOR presentation over WRGB.

Audience-viewer participation goes a step further by inviting the listener to phone in their answers, with the telephone being answered on the set. “Thanks for Looking” over WAHD, “Telequizz calls,” the Commonwealth Edison sponsored program at WBKB, and “King’s Record Shop,” an ABC package over WRGB all used this formula very successfully.

Television playlets (soap operas) may be in serial form, employing the cliff-hanging technique to keep interest sustained. “Three Houses,” CBS serial, uses this format. Or each playlet can be a separate incident, with the continuity kept by centering interest on a few main characters. Typical of this was WXYZ’s “Embarrassing Moments” series.

Variety shows can use either professional talent or local amateurs. Musical programs can also be professional or recruited from local orchestras, school bands, choral groups, etc.

Civic Events

Various civic organizations can be lined up to furnish another hour a week of programming. Weekly talks by the Mayor and other officials such as the Health Commissioner, Police Commissioner, etc. should be good for a half hour. Charts and illustrative material could be attractively prepared to give more visual interest. Round table meetings of such groups as the Chamber of Commerce and the Parents Teachers Association could account for the other half hour. Example would be debates between local groups over a disputed ordinance.

Straight Education

A comprehensive program worked out with local educational groups, such as the Board of Education, the local university and museum, etc., could be packaged for another two hours. This should result in a high level of educational offerings for both school age and adult consumption. These programs should be distinguished from enlightenment or quasi-educational programs such as travelogues, news programs, etc.

Visual education techniques, employed so successfully by the armed forces, could be used on subjects which would have wide interest. Language courses given over tele would permit the viewer to see the lip formation necessary for pronunciation. New scientific discoveries could be graphically explained. Here keeping a close finger on the public pulse would be a good guide as to what would be most interesting. Tele-visits to museums...
RELIGIOUS PROGRAMS: Catholic clergyman reads invocating at WNBT.

could develop into a whole series, ranging from the uncovering of ancient civilization right down to the modern interpretation of art.

Shopping News

Stations will undoubtedly be able to sell many times more than two hours a week of this type of program which will be a department store's dream come true. Macy's, Bloomingdale's, McCreery's, Gimbel's, Robinson's, Marshall Field and The Fair are some of the retailers who have already experimented with video.

Children's Program

At least 15 minutes a day can be devoted to the children, with probably a half hour on Sundays for reading the comics. Story telling, singing children's songs, or even kid shows are possible formats.

Special Interest Programs

Another two hours a week, split up among special interest programs, should make up some excellent commercial shows. Programs designed for women could include interior decorating, cooking, household tips, child care, home sewing, cosmetic and coiffeur tips, fashion news, etc. Masculine interest could be secured through hobbie programs on carpentry, photography, painting, coupled with a series on gardening, etc.

Summing It Up

This has been a completely arbitrary programming proposal. The percentage of time in any one of the classifications will undoubtedly change with each station depending upon the economic resources, the city and the availability of talent. The proposed schedule has been based primarily on keeping down the budget, personnel and facility requirements, and at the same time providing good program fare.

These specific suggestions, while arbitrary, have by no means been figments of the imagination. On these pages are pictures and description of television shows already produced over existing facilities, all of which can easily make up the proposed 28 hour program week.

EDUCATION: A member of the U.S.E.S. graphically illustrates lecture on employment statistics over W6XYZ. This is typical of straight educational formats.

VARIETY: Emily Hahn as guest on WABD series featuring famous authors.
LOCAL GROUPS: Tying in with the radio-video training given to talented youngsters in the New York City high schools, WCBW has cooperated with the Board of Education by presenting the group in a regular series of programs titled "There Ought To Be A Law."

DRAMA: Good example of the possibilities of radio adaptations was "Untitled," presented over WCBW in support of the Seventh War Loan Drive. Format concerned a soldier who rose from his battlefield grave to tell the story of his home and army life. Flashbacks, film and slide insertions were used to dramatize the difference in conditions between life on the home front and in the war zones.

MYSTERIES: Whodunits rate high as audience favorites. Scene below shows Leslie Charteris, author of the "Saint" series, experimenting with a mystery show during rehearsal at W6XAO.

FILM CLIPS: Film clips will be used to bridge sequences in live shows as well as for commercials. The above strip is from the three minute commercial for Red Heart Dog Food and was produced by Henri, Hurst & McDonald, Inc., for John Morrell & Co.
Commissioner Jett
Restates His Views on Dual System

By DOROTHY HOLLOWAY

NONE of the known developments or much-publicized statements on high-frequency television made in the past year have changed FCC Commissioner E. K. Jett’s mind on the rightness of his 1944 prediction that “we can look forward to a dual system of television over a several year period.” In an interview with TELEVISION, Jett declared he still holds views he expressed in a letter to the American Television Society in April 1944. At that time, the FCC Commissioner espoused a dual system of television to allow for “orderly progress” in high-frequency development. This statement touched off a spirited controversy with CBS and James Lawrence Fly (then FCC chairman) lining up in one corner of the ring, and RTPB, The American Television Society, Television Broadcasters’ Association and the New York Times siding with Jett on the dual-system theory of TV planning.

Jett still adheres to his statement that “It is entirely feasible to recognize there might be a period when licensees will transmit all of their television programs with two transmitters—under the old and new standards.” Fly, with characteristic irony, at the time panned that “Jett had muddied the waters” in television. However, history and recent FCC action in speeding low-frequency television on its way, appear to support Mr. Jett’s prediction on low and high frequency dual television programming.

In his 1944 letter, Jett wrote: “If we prepare now on the basis that there will be two systems of commercial television, each occupying different bands of frequencies, it would be possible in the time available to give adequate attention to both systems. Under this plan, the public would have a good system of television under existing commercial standards immediately after the freeze is lifted, and this system could be continued for an indefinite period after the new system is placed in commercial operation.”

Now, Jett told TELEVISION, it is his “personal opinion” we still might have a dual system for “perhaps as long as five years.” The FCC Commissioner would not go along with some industry predictions of dual operation over a 10-year period, and rejected a proposal put forth by Allen B. DuMont at FCC telehearings, October 12, that FCC assure purchasers that low-frequency TV sets would be good for at least a 10-year period.

However, Jett feels that the Commission’s present TV policy in itself recognizes the possibility of overlapping operation on the low and high-frequency video channels. “We are,” said he, “giving a green light to present-day television and we cannot expect to wipe it out entirely the minute the new upstairs television is ready to go commercial.”

Further assurance that present-day television will not be replaced overnight lies in length of time required to perfect standards. The FCC member pointed to the several year period from January 1939 through July 1, 1941 spent by industry and FCC in working out standards for the present low-frequency system. And high-frequency color television, according to Jett, may raise even more “complicated problems” in arriving at acceptable standards.

Testimony by Alfred N. Goldsmith, vice-chairman of the RTPB, at FCC allocations hearings in October 1944, pegged average life of a radio receiver “around seven years.” Therefore, Jett believes it is reasonable to assume that persons buying tele receivers over the next year or so, plus the 7,000 present owners of TV sets, will not be left without adequate programming, after upstairs video is okayed for commercial use.

 Commissioner Jett, having served with the FCC since 1935 as Chief Engineer and now Commissioner, has an international reputation in radio engineering. He worked with the National Television Systems Committee from 1938 through 1941 in perfecting present-day television standards. Mr. Jett is the only engineer among the commissioners.
Film Projection Equipment

By JAMES L. CADDIGAN

Satisfactory film equipment will be a necessary part of studio facilities. At present there are no film projectors specifically designed for television. Mr. Caddigan points out some of the problems on design and adaptability. His recommendations are based on many years experience in practically every phase of the film business from production, through distribution to projection. He is now with Paramount.

Before any purchase is made of still or motion picture projection equipment, for use in a television studio, careful consideration should be given to the technical and operational demands television production will place upon such equipment. There is little doubt that a master television station will be equipped with a complete projection installation including 35 mm., 16 mm., and stereoptican or still picture projectors. Before any purchase is made, it should be first determined whether 35 mm. film or the increasingly popular 16 mm. gauge, will be used for the majority of programs produced on film.

A television studio motion picture projector will be required to perform a broader range of services than the projector used for straight theatre projection. Therefore it must be designed and constructed to insure trouble free, continuous operation without the stops and breakdowns that occur on the light "amateur" types manufactured to meet the price limitations of the popular market.

The fact that all possibilities for accidents that might take the picture "off the air" and all possible losses of picture and sound quality must be eliminated before the projected image is fed into the video channel, will demand certain "musts" in the design and construction of the film-television projector.

Construction

Film-television projectors should be designed to permit easy replacement, of any mechanical part which may become defective. The film gate should be of the "Studio Type" which provides guides for the film's travel over the aperture and prevents any side or up and down motion of the image. Size and design of film aperture should permit the projection of a film image on the television pick-up element, or mosaic, of the correct size and shape. This aperture should be standardized and should be duplicated in any motion picture camera used in film-television production.

Pressure shoes, which hold the film against the tracks in the film gate, should be adjustable to allow for varying thicknesses of film which television studios will probably receive. Prints of all ages will eventually be used in such projectors and will leave many types of "dirt" deposits in the projector head. This will necessitate easy accessibility to all parts for frequent cleaning.

The projector's motor should be heavy enough to guarantee constant speed, and to provide accurate synchronization with associated sound equipment, when such synchronization is desired. This motor should be capable of quickly coming up to normal running speed so that fast film cues can be met. It also should be equipped with a safe, efficient braking device which will permit the projector to be quickly stopped when several film scenes, that are to be mixed with a live studio production, are mounted in succession on one reel. Such a braking device will enable the projectionist to stop the projector before the in-coming scene has reached and passed the aperture.

Synchronization

Film-television projectors should be equipped with accurate tachometers that will enable the projectionist to know at all times the running speed of the projector. This will be important when film bridges are being synchronized with the stage business of a live studio production. For the same reason the film-television projector should be equipped with footage indicators in order that cues and synchronization, based upon the number of feet of film passing through a projector, might be met. The film path in a film-television projector should be sufficiently "open" to permit easy, quick threading. If a motion picture projector is not manufactured that will synchronize with the 30 frame scanning standard of the television camera, it will be necessary to obtain a projector that can be converted to this standard without changing the present speed standard of film passing through the sound head of a complete equipment.

Lens

Careful consideration should be given to the selection of the projection lens which will be used. A lens should be designed and ground to provide projection of an image to the television mosaic that is in sharp focus over the entire picture area. A lens of such specifications has not been usually provided as standard 16 mm. equipment. A focal length and speed standard should be set for projection lenses to be used for television projection service. The lens racking or focusing mechanism should include a locking device which will prevent a change of focus, because of vibration or accident, occurring while a film is being televised.

Type of Illuminant

The picture illuminant and lamp house should provide a steady, flickerless flow of light to the picture aperture. Standards should be set for the type and wattage of the illuminant to be used for this service. If an arc lamp is to be used, the arc feed control should be designed to function constantly and accurately. This will prevent a loss of the projected image because of arc failure or uneven illumination over the aperture due to the carbons not burning in proper relation to each other, or the optical system. A meter indicating the amperage of the illuminant should be located where it can be observed by the projectionist at all times. The illuminant...
and associated optical system adjustment controls should be easily accessible. For example, such controls should not be located inside a lamp house, equipped with a switch which kills the illuminant when the lamp house door is opened.

Consideration should be given to the cooling of the light train in such a projector, as excessive heat at the aperture will cause some film to buckle. This in turn will cause distortion in the picture received in the home television receiver, and will be difficult to correct during projection at the point of broadcast. Excessive heat will also damage a print. This is important as stations will eventually maintain libraries of sequences for film bridges, and effect material, which will be used repeatedly.

Sound Reproduction

If 16 mm. film is adopted as the standard for film-television production, and sound is to be reproduced from a 16 mm. sound track, serious consideration must be given to the improvement of the mechanical and optical systems of such 16 mm. sound reproducers. At the present time the average 16 mm. sound optical system projects a coarse light slit image, that "scans" the sound track (1.0 mil.), and uses lenses of inferior resolving power which contribute to poor quality sound reproduction. 35 mm. professional standards demand an optical slit image of not greater than 0.5 mil. in width and lenses of high resolving power if high fidelity reproduction is to be achieved. The mechanism driving the film through the sound head should be designed and
constructed so that the sound track passes the scanning point at absolute constant speed. Fine mechanical and electronic filters should be embodied in all projectors to eliminate possible distortion from reproduced sound before it is fed into the audio channel of the transmitter. Sound film amplifiers of special design should be provided in order that the output of such amplifiers will correctly match the input of the station's audio channel.

Provisions should be made to directly couple to or synchronize with any film-television projector, a thirty three and one third disc recorder and reproducer, a wire recorder and reproducer, or a tape recorder and reproducer to provide accurate synchronization of picture and sound. Such equipment will enable the television producer to record synchronized sound, commentary, and effects after a silent picture has been edited. This equipment should prove a valuable production tool for news coverage and special events. It would permit sound and picture to be televised, in synchronization, as many times as was desired.

**Negative Projection**

As it is possible to achieve electronic reversal of a projected image in the video channel, this will permit the use of a negative for projection. Special events producers should take advantage of this and use such negatives to speedily get a film-television program on the air. In order to have the best possible projection of a negative, a “light change” mechanism could be incorporated in the projector. In normal motion picture (continued on page 35)

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A — Large screen television video monitor; B — Microphone (live sound effects); C1,2 — Desk microphones (commentary); D1,2,3,4 — 16” dual speed 78 & 33⅓ turntables (two with recording heads); E — mixing channels V.I. meter; F — Audio monitor speakers; F2,3 — Audio monitor head sets; G1,2 — Non-synchronous tape or wire records (playback-heads).
YOU, sez a subscriber, didn’t do too bad on telling us, how an advertising agency can go about selecting and qualifying personnel to head up or work in a motion picture department. Fine, but here’s one we’d like to know. How can an agency without such a department select and qualify a producer for a picture—and avoid being “stuck”? It has happened to you, you know!

Yup, and more than once, sez me. And because it has, some people refer to the commercial motion picture industry as “that racket.” It’s hard to say who could count all the “flips” that have been made in radio. Still the networks would surely resent being told they were in a “racket” just because some programs didn’t click or sell the product. So right here let me go on record as saying:

First—The commercial motion picture industry is as legitimate as any other recognized industry.

Second—No legitimate producer would deliberately set out to “stick” any client.

If a client, in his opinion, gets “stuck,” there can be one or many contributing factors—and the most important of those factors can be the client himself, especially if he is a novitate.

Client Pitfalls

How—and Why, you ask? Well, he may have selected the wrong producer for the type of picture he had to produce; he may have insisted that someone in his organization write the script or outline, someone who was thoroughly unfamiliar with motion pictures, but could write; he may have bought from the lowest bidder; he may have taken a higher bid and whittled it down to the point where the producer couldn’t make a decent profit unless he did it by cutting corners on production; he may have ignored the advice of the producer in the selection of certain members of the cast; he may have insisted on shooting on location when it should have been a studio set; or, he may have insisted on any number of things contrary to the advice of the producer, who, after all, was spending the client’s money. So the client got what he wanted—and when he saw it on the screen, raised the roof about getting it. SOMEBODY SHOULD HAVE TOLD HIM, he sez. Think I’m kiddin’? While this doesn’t happen often, Allah Be Praised, it does happen. Someone’s been “stuck”—the picture was lousy, and—well, it’s a racket. Sorry, I can’t agree.

Those things can happen no matter what producer you pick—unless that producer has that thing called “intestinal fortitude” and enough money in the bank to back it up—to tell you, Nuts, we’re either going to make this picture right or not at all “cause our reputation is at stake, as well as yours. This doesn’t happen too often either—it should happen oftener. Usually compromises are made, and right here, if you’re not careful, you may be laying the foundation for future trouble.

There he goes blaming everything on the client, you say. Of course, the producer, all by himself, couldn’t possibly do wrong by our Little Nell, could he? Sure he could, sometimes he does—but never deliberately. Certainly not if he wants to stay in the business.

Production Problems

Most of the troubles that producers are apt to get themselves into—and which may be passed on to you, come from such things as; figuring too low a production budget because of competitive bidding for the job; getting the job, and half-way through production, because of unforeseen contingencies, coming to the client for additional money in order to finish the picture; or taking on a complicated dialogue picture requiring a large cast, many sets, period costuming et al, when his previous experience was confined to the so-called “nuts and bolts” pictures with narration. But he believes he can do it and do it right. He’s always wanted to, but never got the chance. So if you give him the chance, don’t blame him if he takes it—a guy’s gotta start on one of those sometime. As a matter of fact there are few businesses in which so many different kinds of “jams” can be encountered—and when they are, they can generally be traced to one or all of three major shortcomings on the part of the producer.

First: Figuring too low when the job is on a competitive basis.

Second: Lack of experience on the particular type of picture to be produced.

Third: Inadequate facilities and dependence on free-lance personnel which, though competent, may not be available when needed.

So, what can you do, Mr. Client, to select a producer that will turn out a top-notch picture of the type you want, at a fair price and without adding troubles not specified in the contract?

Let’s get this straight. While there will be some pictures produced solely for television, they will be a small percentage of the entire commercial output. But almost all commercial films can be shown over television if they are produced with tele in mind.

So the first step is to determine in what classification your picture belongs:

Advertising
Selling
Public Relations
Documentary
Training
Educational
Technical
Animation
Scientific

It will fall into one of the above generalizations, each one of which can be broken down into literally hundreds of special applications or situations.

Let’s say the classification is consumer selling, and the products, a new line of electric refrigerators. The pictures to be used by dealers, department stores; and because it’s going to contain many good hints on the care of foods, can also be distributed to various Women’s Clubs and

(continued on page 39)
TELEVISION is an industry made dormant practically at its inception. While research went on harnessed to the war effort, production stood still. But, during these past years, the advertising of many companies kept television before the trade—and more recently before the public.

Now with television receivers and transmitters coming off the production lines within the next six months, television advertising will pick up considerably. In view of this, we thought it would be interesting to glance back at significant video advertising run over past years. Institutional copy kept companies' plans before the trade. Trade advertising pointed out the technical developments in all types of equipment. Consumer advertising kept the promise of television before the public and, aiming for future receiver sales, informed them of important telecasts.

By far the most intensive campaign was that of all the divisions of RCA and its subsidiary NBC. Covering every phase of this new industry RCA's advertising has probably done more than the rest of the industry combined to keep television interest high among the public and the trade. The agencies were Ruthrauff & Ryan, Kenyon & Eckhardt and J. Walter Thompson.

Probably the most effective campaign for size of budget was the DuMont advertising prepared by the Buchanan Company. While advertising helped keep television in front of the public and trade, it was outstanding for its building up of the DuMont Company.

And one of the most forceful series was CBS's for color television. Campaign embraced 4-color ads in consumer and trade publications and was supplemented by elaborate color broadsides to industry groups. Agency was Benton & Bowles.

The following ads are by no means a complete record of all the companies who have advertised in television. Andrea, Rauland, Scophony, Emerson and Belmont, among others, have all had interesting video advertisements. Top ads by Farnsworth and Columbia Broadcasting were not reproduced because of their four-color layout.

TOP: First ad on electronic television is this RCA ad on tubes which appeared back to 1937.

CENTER: Interesting is DuMont's first ad heralding opening of the World's Fair and debut of television.

BOTTOM: Significant is this first television ad of Paramount Pictures in September 1945, stating that entire resources of company were behind television.
NBC SET FOR "THREE-WAY COVERAGE" OF 1944 DEMOCRATIC CONVENTION

Another network is to report events of Television, Radio, Short Welding for National Republican Convention.

WEAF 660 ON TV: O6-7-44—For full radio coverage of the convention.

WEAF 660 ON TV: O6-7-44—For full radio coverage of the convention.

FAR LEFT: NBC’s powerful consumer ad was one in a series appearing in New York papers on important events to be televised. J. Walter Thompson Co. was the agency.

LEFT: NBC ties in television with their standard broadcast campaign. Agency is J. Walter Thompson Co.

LEFT: RCA engineering products ran 1945 campaign on individual pieces of television equipment, with copy stating company’s part in development. Kenyon & Eckhardt, Inc., was the agency.

RIGHT: One of television’s best ads was this one sponsored by RCA, listing most major radio manufacturers who plan production of television receivers. Ruthrauff & Ryan, Inc., was the agency.

This American Broadcasting ad, which was run as a double spread, served a double purpose. It pointed up company’s progressiveness to agencies and related their effective use of television facilities of operating stations. Agency was BBDO, Inc.

Present Pan American series of magazine ads ties up with their travelogue television programs. J. Walter Thompson Co. is the agency.
FAR RIGHT: Informative was General Electric’s ad based on need of educating the public on status of television. Agency was Maxon, Inc.

RIGHT: Carrying through with “Philco First” theme was the ad heralding the opening of their Washington to Philadelphia multiple relay link.

LEFT: Farnsworth’s institutional ad, which tied in a fly’s eye with their Dissector Tube, was one in a series Farnsworth has run for trade and consumer. Agency was N. W. Ayer & Son, Inc.

RIGHT: Typical of N. W. Ayer’s high craftsmanship was the simplicity of layout used in telling the story of A.T.&T.’s part in television.

One of the most successful campaigns was that of Buchanan & Co., Inc., for DuMont. Advertising was outstanding for its build-up of the Allen B. DuMont Laboratories, Inc.

Example of progressiveness of smaller companies is the fine series of television equipment ads prepared for the Sherron Electronics Co. by the Harold Marshall Advertising Co.

Federal’s ad announced plans for their new high frequency transmitter and plugged high definition television in full color. Agency is Marshalk & Pratt Co.
Television Outlook in Boston

Seventh in a series of articles analyzing the applications of the various claimants for television stations...By GILBERT WINFIELD

The Boston television picture fits together like a jigsaw puzzle—five channels, five applicants. Of all the large cities of the east coast it presents the clearest and the least complicated situation. New York, Philadelphia and Washington all have more applicants than available channels, but Boston alone, true to its traditions of decorum, gives the FCC no problem of selection or elimination. But it was not always thus.

At one time there were seven companies in the Boston area applying for commercial television stations. But Filene's Department Store, Metropolitan Television affiliate, withdrew, and then there were six. Next Allen DuMont Laboratories withdrew their application in favor of applications for other cities, and then there were five. Of the five applicants, three are operators of AM stations in or about Boston, one a manufacturer of radio and electronic equipment and the fifth represents Hollywood.

The AM operators are Westinghouse Radio Stations, the Yankee Network, and E. Anthony and Sons. Raytheon is the manufacturer who has also applied for commercial licenses in New York and Chicago. The film company entry is New England Theatres, a Paramount Picture subsidiary.

There were originally two applications for experimental stations. The Twentieth Century Fox deal fell through when the application was denied by the FCC. CBS has the only experimental application still pending.

Considering that Boston has a population of approximately 800,000 and a retail trading area population of over 3,000,000 who spend more than 11/2 billion dollars annually, it is obvious that Yankee conservatism in the face of large investments and color television and possible obsolescence in five years or so, has kept more local companies from plunging into television.

With relay plans of A.T.&T. and Raytheon well under way Boston will probably be hooked-up with New York and Washington before the end of 1946. Bostonians, therefore, will be among the first to receive network television.

The Yankees Network, Inc.

Address—21 Brookline Avenue, Boston, Mass.
Officers—Henry Linus Travers, Executive Vice-President.
Ownership—General Tire and Rubber Company, Akron, Ohio—owns 100% of stock.
Estimated Costs—
1. Vis. transmitter $22,000
2. Aural transmitter plus tubes 13,750
3. Antenna System 5,000
4. Studio Equipment 89,000
5. Studio Lighting 10,000
6. F & M Monitors 3,300
7. Land 10,000
8. Building 25,000
9. Other item—$10,000 equipment installation; $5,000 field work; engineering: $11,000 antenna installation
Total Costs—$205,050

Operation Costs per month—$2,000 (exclusive of program costs)
Channel #2
Kilocycles—60,000-66,000 kec
Power, aural & visual—Aural 2kw—Visual 4kw
Location of Studio—21 Brookline Avenue, Boston, Mass.
Engineering Consultant—L. B. Robinson, Technical Director
Yankee Network
Lawyers—Pierson & Ball, Munsey Building, Washington 4, D. C.

New England Theatres, Inc.

Address—60 Scollay Square, Boston, Mass.
Officers—Samuel Pinanski, President
Ownership—Paramount Pictures, Inc.
Estimated Costs—
1. Vis. transmitter $36,000
2. Aural transmitter plus tubes
3. Antenna System 7,500
4. Studio Equipment 81,000
5. Studio Lighting 5,000
6. F & M Monitors 1,300
7. Other items—$10,500 remote equipment; $50,000 engineers fees & construction
Total Costs—$221,300
Estimated Operating Costs per month—$15,000
Channel #4
Kilocycles—66-72 mcs
ESR—1044
Antenna Height, sea level—375 feet
Height, ground level—125 feet
Transmitter location—Tufts College, Medford, Mass.
Power, aural visual—Aural 2.5kw—Visual 5kw
Size of area—Primary 408 sq. miles; secondary 2596 sq. miles
Location of Studio—Esquire Theatre, Huntington Avenue, Boston
Engineering Consultant—L. E. Pett, Allen B. DuMont Laboratories
Misc.: Interesting is the tie-up with Tufts College. Tufts will originate educational and experimental commercial programs from auxiliary studios to be erected by the applicant at the college. The plan calls for complete utilization of television for Tufts Dramatic School for their engineering department, and as a testing ground for Tufts marketing department.

Raytheon Manufacturing Company

Address—190 Willow Street, Waltham, Mass.
Officers—Joseph Pierson, Manager of Communications
Estimated Equipment Costs—$400,000-$600,000
Channel #2
Kilocycles—54-60 kc
ESR—5520
Antenna Height, sea level—490 feet
Height, ground level—440 feet
Location—Self-supporting, tapered steel tower
Transmitter location—190 Willow Street, Waltham, Mass.
Power, aural visual—Aural 25kw—Visual 40kw
Size of area—Primary 821 sq. miles; secondary 3550 sq. miles
Location of Studio—Foundry Avenue, Waltham, Mass.
Engineering Consultant—Raymond M. Wilmoite, Washington
Lawyers—Foley & Hoag, Boston; Kirkland, Fleming, Green, Martin & Ellis, Washington
Misc.: Raytheon, manufacturer of electronic tubes and equipment, has recently purchased the Belmont Radio Corporation of Chicago. They have extensive plans for operating radio relay facilities (TELEVISION September). They also have applications for television stations in Chicago and New York.
Columbia Broadcasting System, Inc.

Address - 485 Madison Avenue, New York City
Ownership - Columbia Broadcasting System
Estimated initial costs—
- Transmitter $150,000
- Antenna 25,000
- Studio Equipment 75,000
- Other items 50,000
Total Costs $300,000
Kilocycles - 480,000-496,000
Transmitter location - 182 Tremont Street, Boston
Power, aural and visual - Visual 1 kw

Westinghouse Radio Stations, Inc.

Address - 1619 Walnut Street, Philadelphia, Pa.
Officers - Walter Evans, Vice-President
Estimated Costs—
1. Vis. transmitter $30,000
2. Aural transmitter plus tubes 15,000
3. Antenna System 18,000
4. Studio Equipment 62,500
5. Studio Lighting 4,000
6. F & M Monitors 1,500
Other items - $10,000 installation and remote equipment
Total Costs $241,000
Estimated Operation Costs per month - $12,000
Channel #5
Kilocycles - 84,000-90,000 kcs
ESR - 1610
Transmitter location - Newport Road, Hull, Mass.
Location of Studio - 275 Tremont Street, Boston, Mass.
Engineering Consultants - Ring & Clark, Washington
Lawyers - Pow, Lohnes and Albertson

E. Anthony & Sons, Inc.

Address - 555 Pleasant Street, New Bedford, Mass.
Estimated Equipment Costs - $229,800
Estimated Operation Costs per month - $14,000
Channel #3
Kilocycles - 60-66 kcs
ESR - 1515
Transmitter location - Park Square Building, Boston, Mass.
Location of Studio - Park Square Building, Boston, Mass.
Engineering Consultant - Paul F. Godley Company.
Lawyers - Loweks & Scharfeld

Black wavy lines indicate the primary and secondary coverage in the Boston area which can be given by a 25 kw station, assuming that the antenna is 500 feet high and located in the center of the business district. Dotted line indicates the trading area. Contour map, courtesy of Allen B. DuMont Laboratories.
ADVERTISING

Current advertising activities point toward early '46 programming...review of '45 advertising sponsorship.

ADVERTISING activity last month was pointed toward future planning rather than immediate use of the medium, with many of the agencies lining up their top advertisers.

Elgin Watch signed a thirteen week contract at WCBW for two weekly time signals through J. Walter Thompson. With Elgin on WNBT and WBKB, this gives them a total of three video spots.

U. S. Rubber concluded their series on the "Friday Night Quarterback" over WNBT. Based on foot-ball predictions, seasonal ending came with the various bowl games. This is the third format U. S. Rubber tried the past year, and they will undoubtedly resume tele-programming soon again.

Waltham Watch, through their agency N. W. Ayer, are now making two new twenty second films for their time spots, which are currently being shown over WNBT and WPTZ. This makes a total of six films which the agency has produced in the past six months.

Ben-Rus Watch have completed their 13-week contract for time spots on WCBW. Agency is Young & Rubicam.

Ben Pulitzer Creations are also in the line-up waiting for WABD to go back on the air. Novel format will be centered around Jimmy Jemail, Inquiring Photographer of the Daily News, who will interview people from all walks of life. Program will be produced by Loewi-Gamble Productions, who see in this type of format the forerunner of remote pick-ups. However, since studio interviews lack the color of street corner button-holing, interest will be given to the program by having the contestants display their hobbies or talents. Plans also include having "name" guest stars who will do their particular specialty—cartooning, singing, dancing, etc. Commercials will be integrated into each program, with perhaps the sponsor's product—men's ties—offered as prizes.

AGENCY ACTIVITY

Anderson, Davis & Platt is the first agency to embark on a large-scaled, multiple sponsored program, with their announced plans for a daily hour-long program over WABD. Maximum of ten manufacturers may participate each hour, with a rate of $90 set for one minute of commercial time. This charge is based on a 13-week contract with a minimum of two announcements per week. Price will drop to $80 for a 52-week contract. Agency is now busy lining up sponsors.

"Television Parade" is the tentative title of the program which will occupy the 12 noon to 1 p.m. spot, Monday through Saturday and which will get underway when the new DuMont studios open at Wana-makers. Formats will demonstrate fashions for men and women, home planning, food preparation, modern electric appliances and how to use them, use of cosmetics, and a better understanding of art, literature and music. While the themes will emphasize better utilization of products and self-improvement, programs will not be highbrow, but will combine entertainment and amusement with all the educational features sugar coated.

Schedules will change weekly, with the Saturday children's feature being a regular. This will include all sorts of games and story telling for children, incorporated into a party idea. Both film and live talent will be employed.

Duane Jones, after laying the preliminary groundwork of research and study, has announced definite plans for starting commercial experimentation. According to Walter Ware, their main aim is to learn how to put the particular type of advertising that they have applied in their copy into terms of television. They believe that their "reason why" technique will lend itself to the demonstration of products and the development of "how to do it" commercials. Although they plan to do shows for a number of sponsors, prime emphasis will be placed on the effective
presentation of commercials, as they feel too little time has been spent on the development of commercial formats.

As a check on their own theories and experiments, the agency will make their own audience research surveys. Present plans call for circularizing viewers with a letter, telling them about the program, explaining that they are new and experimenting and promising them a gift of the sponsor's product if they will write their opinion of the commercial. Very pointed questions will be asked in the letter and a place left for remarks. In addition, the studio audience will also receive questionnaires to test their reaction. From this twin approach, they believe a true picture of consumer response to the format will be obtained. Programs will probably begin over WABD when it reopens.

COMMERCIAL SHOWS

General Mills made their video debut at WCBW with a 22 minute film, entitled "400 Years of Cake Making in 4 Minutes." Film was originally made in color for commercial distribution, and not primarily for television. (Many commercial films will probably be made with video showing in mind.) Contract was signed direct.

Opening sequence detailed the baking of the first cake, concocted to suit the palate of Henry VIII, then shot to close-ups of various cakes which became favorites through the years. Off screen narration carried the film to the present day and led into the Betty Crocker experimental kitchens. Another detailed sequence explained recipe testing methods, visualized with shots of white smocked, home-economists measuring, checking, filling out reports, etc., winding up with flashes of letters from satisfied cake bakers. This led up to the demonstration of their four minute cake recipe and at this point one of the Betty Crocker staff took over. She reiterated the standards which had just been given in the previous scene. Then began the actual mixing of the cake. Demonstration technique here was good, with close-up shots of the mixing process, and actual facts given with each step. The Soft-As-Silk cake flour box was prominently displayed. Cake pans were filled and popped in the oven. Film concludes with shots of the cake iced with a variety of frostings.

Main objection to the film was its repetitiousness. The lengthy monologue by the demonstrator could easily have been omitted, with her role limited to mixing the cake. Then from the point of immediacy and actuality, the film was badly edited. Good trick here may have been to open with the four minute recipe demonstration, up to the point where the cake was placed in the oven. Inference could have been made that while it was baking, here was a glimpse into the history of cake making, and the careful tests made by the Betty Crocker staff which resulted in the development of this particular technique. As a closing shot, the cake could have been taken from the oven. Because the demonstration technique was good, feeling was given that a cake was actually being baked in front of you. That effect was destroyed when the finished cake was removed from the oven in a few minutes — and the commercial value was weakened. For that is television's forte — seeing things as they happen.
And commercials which use a “here’s how” technique can’t afford to bluff the “happy ending.”

Famous Features Syndicate, a service which furnishes dress pattern promotion to newspapers, sponsored “See and Sew” with Sally Smart over WRGB. Sally, who is a puppet character, would pop up in the nick of time with sage advice, when the drama called for a situation-saver (Deus ex Machina, Jr.) with the right ideas about the economy and smartness of home-made clothes.

THE YEAR IN REVIEW

While the list of agencies and accounts who have participated in television in the past year may seem impressive, advertising activity was really extremely limited. Only a handful of advertisers and agencies produced sufficient teleshows to gain any worthwhile experience. Many agencies went in for one time shots which did no one any good from a technique angle, except as a trade promotion or to satisfy the desire of a radio director to produce one show. Thus many agencies have “pioneered” but only a few have persevered. And those who have produced a series of programs are the first to say that the main lesson learned is the need for continued experimentation.

Techniques have varied from one minute film shots to fifteen minute programs where the commercial was integrated throughout the program. Briefly, here are some of the commercial formats, each varying widely in its individual conception, which marked agency experimentation last year.

Institutional

Building on the idea that the “behind the scenes” story of a product can be made into an entertaining and educational format, this form of advertising came in for a good deal of experimentation. Such programs, while basically institutional, have a punch on video which makes them in many cases as effective as straight shows.

Good example was the U. S. Rubber, “Serving Through Science” programs, which demonstrated various rubber products and the part they played in winning the war. U. S. Rubber directed and produced the 1½-hour weekly series presented over WABD. (Agency—Campbell-Ewald Co.). DuPont, through B.B.D.&O., experimented with “How’s Your Imagination”. Format was a commentary on wartime developments, with viewers invited to use their imagination in projecting products, use into the future.

“Backstage at Gimbels”, presented over WRGB, was built around a motion picture film of Gimbel’s “Laboratory of Living”, where products sold in the store are tested for quality. Live talent was used for continuity. Format centered around a mother and daughter shopping at Gimbels. As they went from counter to counter, films were cued in showing how the merchandise they saw displayed was made and developed.

Integrated

Big problem in radio, which carries over to tele, is to sustain audience interest through the commercial. This technique of incorporating the commercial into the format has also come in for experimentation.

Chef Boy-Ar-Dee commercial, through McJunkin Advertising, was a typical example. Sponsoring ABC’s “Ladies Be Seated!” audience participation program, a stove was installed on the set, and the spaghetti put on to cook in twelve minutes. Show then went on with the stove always kept in camera range. At the end of the twelve minutes, the spaghetti was removed, completely cooked, proving the sponsor’s claims.

Commonwealth Edison’s video experimenting over WBKB also employed this technique. Aiming to develop a greater use of electricity, their three formats stressed the use of the electric range and other electrical appliances. “Cooking by the Dial” was a television version of the cooking school format. “Welcome to the Walkers” was built around the amusing happenings in the home life of two neighbors—with many of the comic incidents taking place in the kitchen. “Telequizzicals”, a viewer-audience quiz show, offered merchandise certificates for electrical appliances which were mounted on a display panel and flashed on the screen for every contestant to see.

Pal Blade’s quarter-hour program over WABD, “The History of Shaving” or “The Care and Feeding of Whiskers”, plunged directly into shaving and by means of flashbacks, portrayed man shaving down through

“Thanks for Looking,” one in a series of tele programs produced for Lever Brothers by Ruthrauff & Ryan over WARD, was based on an audience-viewer participation format. Here John Reed King, assisted by Patricia Murray, has just drawn name of televiwer from glass bowl and is posing question to person called on phone.
"Magic Carpet" series, produced by Anderson, Davis and Platte for Alexander Smith Carpet Co. over WABD, used specially edited travelogues to take the family at the right for a tour on the magic carpet.

the ages from a comic point of view. A cast of eleven in appropriate costumes acted out scenes against specially painted backdrops. (Agency—Al Paul Lefton Co.)

Fashion presentations lend themselves well to integrated handling for everything that is modeled is a plug in itself. It has long since been learned that a fashion show can be television's biggest bore and here are a few of the many different program formats worked out to avoid the static fashion show.

A half-hour musical with ballet dancers modeling bathing togs, sports and evening clothes was presented by John Myers Department Store over WRGB. Particularly elaborate was Condé Nast's presentation of "Pattern for a Dream", a 15 minute commercial for Vogue Patterns over WRGB. Program opened in the mess room of an aircraft carrier where several officers come upon a Vogue Pattern book. In it is the picture of a girl whose face has been blacked out. In his own mind each of the men supplied her with the face of his own dream girl and a series of flashbacks revealed their reflections and memories. Sanforizing Division, Cluett Peabody & Company, presented a series on "Fashions Coming and Becoming" through Young & Rubicam over WABD. Nancy Dixon, Sanforizing's fashion authority, was the femcee of each program which dramatized fashions in a different format each time.

"Teleshopping at Macy's", a five minute shopping series over WABD, featured a different department in each show. Typical was the Bridal Shop program which in five minutes modeled a war bride's trousseau. (RKO—Television). Robinson's Department Store, presented models displaying latest fashions, with a fashion magazine as a background. (Agency—Mays & Bennett). Gimbel's fashion show at WNBT tied in the cover of Harper's Bazaar, with the cover model posing before the magazine. Theme brought the pages of the magazine to life.

Demonstration

Selling axiom that a demonstration is half the sale has a natural application in television.

Ruthrauff & Ryan series for Lever Brothers has made good use of this technique. Most recent commercial on the "Aunt Jenny" show, which was sponsored by Spry, showed how to prepare a turkey for roasting, using the product of course.

Contrasts between the old washboard methods of washing and the Rinso way have also been shown on the Rinso sponsored shows. One particularly good version was done in pantomime with the girl responding in expression and gestures to the off-screen instructions of the announcer.

The first Super Suds show, produced by William Esty for Colgate-Palmolive-Peet, built their entire format on the "Here's How" theme. Direct commercial was the "Here's How—to wash a blanket", which gave practical information on the use of the product.

Variations on the demonstration technique are the department store uses of video. Marshall Field & Co. have been presenting "Wednesday Matinee", as a weekly series on WBKB. Their tips on gardening stressed the how-to-do-it angle. The Fair Store, now launched on their experimental tele shopping series at WBKB, is also stressing a merchandise presentation format.

Stills

Stills can range from a simple title card with the sponsor's name, to elaborate posters displays, or backdrops which give a silent plug through the entire show.

Gillette, with their twice weekly sponsorship of boxing bouts over WNBT, relies entirely on stills for their commercials. (Agency—Maxon, Inc.) Curtis Publishing Co. also used stills showing magazine covers and
“Serving Through Science,” institutional program by U. S. Rubber over WABD, showed the wartime uses of their product. Here, Charles J. Durban, assistant director of advertising for the company, is shown with a rubber life boat.

Botany has animated their wooly lamb trade-mark for their weather reports at WNBT. Agency is Alfred Silberstein.

Rinso turntable consisted of three divisions containing identical packages of the product. Title cards in each division mentioned different uses. This was developed for Lever Brothers by Ruthrauff & Ryan as part of the series. Titles of lead articles in their commercials on the Army-Navy game over WNBT. (Agency — MacFarland-Averyard).

For their pre-Christmas time signals over WCBW, Ben-Rus watch commercial consisted of a Christmas wreath with two Ben-Rus watches mounted in the center. Close-up shots gave the right time, as well as a good view of the watches featured. (Agency — Young & Rubicam). Bulova also used a poster of a watch with the second hand going around for their time signal at WNBT. (Agency — Spear & Co.) Esquire’s cover was used as a means of fading titles in and out for the sponsorship of the all-star baseball game, filmed by ABC and shown over WRGB. (Agency — Schwimmer & Scott.)

Keeping the product in sight throughout the program is a natural for packaged goods. Typical of this technique were the backdrops used on Lever Brothers, “Thanks for Looking” show. In one set, large boxes of Rinso, soap bubbles and the Rinso White radio jingle formed the backdrops, while in another, the Lifebuoy Soap box and bar, together with the ad theme, gave a silent plug throughout the show.

Animation

Capitalizing on the public liking for cartoons, some experiments have been made along these lines. Typical example was the program “Herkimer Wins the Red Heart”, sponsored by John Morrell & Co. for Red Heart Dog Food. This consisted of 36 cartoons and headlines which were alternately filmed onto two 35mm. slide film strips and projected directly onto the face of the iconoscope, using lap dissolves. Sound was a narration in rhyme, recorded over a musical background. (Agency — Henri, Hurst & McDonald, Inc.)

Botany, using weather reports as station breaks, animates their wooly lamb trade mark as the focal character in the series. Commercial plug is usually given by having the lamb offer a tie or other piece of merchandise with the Botany label. (Agency — Alfred Silberstein)

Animation has also been tried out in other ways besides the film cartoon versions. The Rinso letters, simulating clothes flying in the breeze, pop into view. spelling out the word. The Super Suds show also used animated hand action on some of their still cartoons.

Film

On the widely disputed question of film vs. live, the issue has resolved itself into a general feeling that there’s a place for both. Film proponents point to its use, particularly in a demonstration type commercial, as a safeguard against error—with results sure to be “as advertised”. They further point out that in this pre-network stage, it makes for economic use of the medium, for films can be shipped to other stations around the country and used repeatedly. However, enthusiasts of live hold that the immediacy of tele is missed if film is used—that the viewing public will believe what it sees happening, more readily than it will a film version. Public knowledge of takes and retakes will dim the effectiveness of film, they believe.

Certain products have lent themselves particularly well to film. Esso, with their sponsorship of special events such as Eisenhower Day, over
WNBT, etc., used film shots to show their gas stations, cars in motion, etc. (Agency—Marshall & Pratt.) For their sixth consecutive sponsorship of the Penn football game over WPTZ, Atlantic Refining Company made a series of four films (repeated twice weekly during the 8-week game schedule) which were shown before the game, during the half and after the game. (Agency—N. W. Ayer.) Pan American’s “Wings of Democracy” program at WNBT, also utilized film clips showing their planes in flight as opening and closing sequence to their film travelogues. (Agency—J. Walter Thompson.) Waltham Watch with contracts for time breaks at WNBT and WPTZ have made films, all with dramatic themes centering around time. (Agency—N. W. Ayer & Sons.) Elgin also have made films, all with dramatic “bumpers” which were shown before the game, during the half and after the game. (Agency—N. W. Ayer.)

Elgin commercial over WBKB uses live models and a three minute dramatic format for their presentations. (J. Walter Thompson—Chicago.)

**SUMMING IT UP**

These examples are just some of the highlights to show the trends of commercial techniques.

In almost all agency experimentation, particular emphasis was given to the development of the show itself, on the theory that without a good commercial there would be no audience. There is a growing consciousness that more attention should be given to the development of good video techniques in order to best use the potent combination of a video and audio plug. While the “behind the scenes” tug of war over final production control is still an unsettled question between the agencies and the networks, agencies admit freely that before attempting to call the signals, they must understand the technicalities of television, must be familiar with its scope and limitations—and they want a chance to learn.

Experimentation to date has been spotty—there has been very little activity the last quarter of 1945. But 1946 will see intensified effort and the entry of many newcomers into the tele field. For even those who have a “wait and see” attitude toward the new medium, are becoming convinced that they had better be prepared.

Yes, there’s a feeling that television’s “tomorrow”, lengthened by the war years, is here and that “today” is the time to get going.

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**List of Advertisers**

- Acrobat Shoe Co. — Ruthrauff & Ryan, Inc.
- Admiral Radio Corp. — Direct
- Alexander Smith Carpet Co. — Anderson, Davis & Platte, Inc.
- American Gear Co. — Direct
- American Institute of Food — Direct
- Atlantic Refining Co. — N. W. Ayer & Son, Inc.
- Ben Pulitzer Creations — Loewi-Gamble Productions
- Bulova Watch Co. — The Bow Co., Inc.
- Carter Products, Inc. — Buchanan & Co., Inc.
- Cel-O-Sheen Tablecloth — Norman D. Waters & Associates, Inc.
- Central Manufacturing Co. — Direct
- Chef Boy-Ar-Dee Quality Foods — MacJunkin Advertising
- Colgate-Palmolive-佩特 Co. — William Eddy & Co., Inc.
- Commonwealth Edison — Direct
- Conde-Nast Publications — Vogue Patterns — Direct
- Duff Gordon Wines — Munson Shaw American Distributors — Direct
- Elgin Watch Co. — J. Walter Thompson Co.
- Esquire — Schwimmer & Scott Advertising Agency
- Esso — Marshalk & Pratt Co.
- The Fair Department Store — Direct
- Firestone Tire & Rubber Co. — Sweeney & James Co.
- I. J. Fox Co. — Direct
- Getz Department Store — Direct
- Gillette Safety Razor — Mazon, Inc.
- Gimbel Brothers, Philadelphia — Direct
- Richard Hudnut — Kenyon & Eckhardt
- Johansen Brothers Shoe Co. — Ansgjenger Advertising Co.
- Lever Brothers — Ruthrauff & Ryan, Inc.
- Loa Candy Corp. — Al Paul Leijon Co., Inc.
- R. H. Macy & Co. — Direct
- Maritime Milling Co. — Baldwin & Strachan, Inc.
- Marshall Field & Co. — Direct
- Miles Laboratories — Wade Advertising Agency
- John Myers Department Store — Direct
- Nu-Made Mayonnaise — Footle, Cone & Belding
- Pal Razor Blades — Al Paul Leijon Co., Inc.
- Pan American — J. Walter Thompson Co.
- Park & Tilford — Charles M. Storm Co., Inc.
- RCA Victor — J. Walter Thompson Co.
- Red Goose Shoes — Westheimer & Co.
- Red Heart Dog Food — Henri, Hurst & McDonald, Inc.
- J. W. Robinson — Mays & Bennett Advertising Co.
- Schutter Candy Co. — Westheimer & Co.
- Shell Oil Co. — J. Walter Thompson Co.
- Society of American Florists — Bozell & Jacobs, Inc.
- Tangie Lipstick — Warwick & Legler, Inc.
- Tinct — Charles M. Storm Co., Inc.
- Waltham Watch — N. W. Ayer & Son, Inc.
The Year in Review... technical developments few but important... summary of 1945 patent application.

TECHNICAL developments in television equipment have been qualitative rather than quantitative. Naturally this was to be expected what with all available scientific and engineering facilities and personnel harnessed to the all-out war effort.

Perhaps the most important advance was in radio relay work. In the R.C.A.-Western Union experiments, results have been so conclusive for voice transmission, that Western Union is now planning to scrap its existing system of wire communication in favor of radio relay. Contracts have already been let out for construction of relay towers between New York and Philadelphia.

Philco’s relay hook-up between Philadelphia and Washington is evidence that the step-up from voice to television relay is practical. This contention has also been borne out by the developmental work of General Electric andInternational Business Machines, Federal Telephone and Radio, Raytheon, and A.T.&T.

Construction of coaxial cable facilities by A.T.&T. has also gone steadily ahead, culminating in the opening of the Washington to New York line.

Newcomer to the transmission field is the Stratovision system, jointly proposed by Westinghouse Electric Corp. and Glenn L. Martin Company. This was developed during the war by the Army Signal Corps. Plan encompasses an airborne system of television relaying, whereby television signals can be sent through antenna and transmission equipped airplanes flying in fixed circular formation six miles up in the air. Actual flight tests to demonstrate the practicality of the system have just gotten underway. (See “Network Plans” page 7, September TELEVISION for complete story on present status of facilities.)

Another important advancement was the Image Orthicon Tube, a wartime development of the RCA Laboratories. This highly sensitive tube makes it possible for mobile cameras to operate under the most difficult lighting conditions, being able to televise clearly in light intensities as low as the flare of a match. This development extends the scope of programming operations to include all types of outdoor and indoor pick-ups where pre-arranged lighting conditions are not possible. While still not perfected for studio use as yet, the problem is now in the process of being solved. Its ultimate perfection is bound to have far reaching effects on present systems of studio lighting. (For technical story, see November TELEVISION.)

Other equipment developments were largely in the improvement of present studio and transmitter equipment. Chief among these are the high frequency, water cooled transmitting tubes: cathode ray tube improvements such as aluminizing to give more brilliance to the picture, and greatly improved broadband antennas.

Receiver development was mostly limited to improvements of circuit design and an increase in definition and brightness.

MOBILE EQUIPMENT — Telemobile, designed by Klaus Landsberg of Television Productions, combines all control equipment necessary for operation of two television cameras, including the synchronizing pulse generator, sweep signal generator, power supplies and monitoring units.
Professional Directory

RING & CLARK
Consulting Radio Engineers
WASHINGTON, D. C.
Munsey Bldg. • Republic 2347

Frank H. McIntosh
Consulting Radio Engineers
710 14th St. N. W., ME. 4477
Washington, D. C.

RING & CLARK
Consulting Radio Engineers
WASHINGTON, D. C.
Munsey Bldg. • Republic 2347

JANSKY & BAILEY
An Organization of Qualified Radio Engineers
DEDICATED TO THE SERVICE OF BROADCASTING
National Press Bldg., Wash., D. C.

COMMERCIAL RADIO EQUIPMENT CO.
Radio Engineering Consultants
Complete engineering services for applicant, owners, and operators of AM — FM — and Television Broadcasting Stations
International Bldg., Washington, D. C. 331 E. Gregory Boulevard, Kansas City, Mo.

John Creutz
Consulting Radio Engineer
328 Bond Bldg., Republic 2151
Washington, D. C.

Frank H. McIntosh
Consulting Radio Engineers
710 14th St. N. W., ME. 4477
Washington, D. C.

JOHN J. KEEL
CONSULTING RADIO ENGINEERS
Earle Bldg. • NATIONAL 6513
Washington 4, D. C.

DIXIE B. MCKEY
ROBERT C. SHAW
CONSULTING RADIO ENGINEERS
1108 16th Street N. W., Suite 405
Washington, D. C. • NATIONAL 6982

JOHN BARRON
Consulting Radio Engineers
Specializing in Broadcast and Allocation Engineering
Earle Building, Washington 4, D. C.
Telephone NAtional 7757

WORTHINGTON C. LENT
Consulting Engineers
323 F Street N. W., District 8456
Washington, D. C.

WELDON & CARR
CONSULTING RADIO ENGINEERS
WASHINGTON, D. C.
1605 CONNECTICUT AVENUE
PHONE—MICHIGAN 4151

COMMERICAL RADIO EQUIPMENT CO.
Radio Engineering Consultants
Complete engineering services for applicant, owners, and operators of AM — FM — and Television Broadcasting Stations
International Bldg., Washington, D. C. 331 E. Gregory Boulevard, Kansas City, Mo.

GEORGE C. DAVIS
Consulting Radio Engineer
Munsey Bldg., District 8456
Washington, D. C.

George Beers, Haddonfield, N. J., Patent #2,378,746 (RCA)—The mechanism works on the basis of two sets of color filters mounted on rotatable disks. A color wheel at the receiver operates in synchronization with a master wheel at the transmitter. This apparatus is designed to transmit a three-color image at 40 frames per second.

Robert E. Graham, New York City, Patent #2,378,547 (Bell Telephone Lab.)—A new television circuit aimed at removing spurious electrical variations from the output currents of electron camera tubes.

George C. Sziklai, Princeton, N. J., Patent #2,386,074 (RCA)—A system providing “a brilliant projected reproduction” at the receiver in natural colors. A new image producing tube is provided under this patent, as is a novel light controlling device.

January, 1946

1945 PATENT REVIEW
Amplification

Kurt Schlesinger, West Lafayette, Indiana, Patent #2,384,263 (RCA)—The amplifier comprises a number of voltage amplifier stages with electronic tubes serving as the coupling elements. These coupling tubes are connected as cathode followers and they result in splitting the load capacitances across the voltage amplifier in two parts.

Patent #2,366,358 (RCA)—An amplifier circuit using modulated or keyed cathode follower circuits by connecting a number of cathode-follower stages in series and keying them by the blanking and synchronization control impulses.

Automatic Gain Control

Robert B. Dome, Bridgeport, Conn., Patent #2,363,299 (C-E)—The circuit as a whole is described as a simple and effective arrangement for securing automatic volume control and synchronizing pulse separation in a video frequency detector and amplifier system without the necessity of providing separate electron discharge devices and circuits for performing these additional functions.

Electronic Beam Correction

Otto H. Schade, West Caldwell, N. J., Patent #2,368,844 (RCA)—A tube designed to compensate for second order distortions produced by an electronic scanning beam.

Richard Ritter von Felgel-Farnholz, Berlin, Germany, Patent #2,375,906 (Alian Property Custodian)—A method for correcting or controlling the shading of a television picture by modulating the electron beam scanning the storage electrode.

Robert E. Graham, New York City, Patent #2,378,547 (Bell Telephone Lab.)—A new television circuit aimed at removing spurious electrical variations from the output currents of electron camera tubes.

Color

George Beers, Haddonfield, N. J., Patent #2,378,746 (RCA)—The mechanism works on the basis of two sets of color filters mounted on rotatable disks. A color wheel at the receiver operates in synchronization with a master wheel at the transmitter. This apparatus is designed to transmit a three-color image at 40 frames per second.

George C. Sziklai, Princeton, N. J., Patent #2,386,074 (RCA)—A system providing “a brilliant projected reproduction” at the receiver in natural colors. A new image producing tube is provided under this patent, as is a novel light controlling device.

Georges Valensi, Paris, France, Patent #2,375,906 (Patented in France in 1938)—Scanning means are provided for exploring successively ele-
mental areas of the subject being televised. A first electrical signal is produced corresponding to the brightness of one area at each given instant, and automatic means analyze the color of this area and produce a second coded electrical signal corresponding to this color. These first and second signals are transmitted to a distant station, and there modulated to recompose the image.

Dr. Alfred Goldsmith, New York City, Patent 2,384,260 (RCA)—A hand-held device designed to provide three-dimensional, full color television, adapted to operate in synchronization with the television receiving equipment, said device containing its own disc and a small electric motor.

Edwin Jay Quinby, Key West, Fla., Patent 2,384,259 (RCA)—This device is particularly adaptable to the Goldsmith system. It comprises a lightweight instrument with a spounge-rubber fitting for the observer's forehead. An electric motor operates a disc with color filter segments. Eye apertures are spaced at the approximate eye-distance apart and a hand switch is provided on the plastic casing.

Deflection

Otto H. Schade, West Caldwell, N. J., Patent 2,370,436 (RCA)—A circuit arrangement for deflecting the cathode ray beam in a television picture-up or scanning tube such as the "Iconoscope" type.

George L. Beers, Haddonfield, N. J., Patent 2,365,563 (RCA)—This patent covers a method for improving the system utilized for scanning the elements in a television picture by controlling the velocity of movement or the change in velocity of movement of an exploring point or a scanning beam.

Karl Wendt, Audubon, N. J., Patent 2,381,236 (RCA)—This patent covers a simplified circuit for producing oscillation frequency control voltage which changes in value with any change in the phase relation of the incoming synchronization pulses with respect to the oscillator output.

John Wilson, Bayside, N. Y., Patent 2,384,717 (Hazelline)—This patent covers an arrangement for controlling the aspect ratio of television scanning. A line-scanning generator and a field-scanning generator are coupled to an output circuit of a detector through a synchronizing-signal separator. The line-scanning generator also is coupled to line-deflection windings, and the field-scanning generator is coupled to field-deflection windings of the cathode ray tube.

Guiseppe Zanarini, Turin, Italy, Patent 2,369,631 (Alien Property Custodian)—This patent covers a push-pull circuit for magnetic deflection of cathode rays. The invention was patented in Italy in 1940.

Echo Reduction

Frank Bingley, Chestnut Hill, Pa., Patent 2,372,876 (Phileo)—Echo elimination is provided through a phase-changing means at the transmitter for periodically changing the polarity of the echoes seen at the receiver, so that they are of opposite character in successive frames. Phase-reversal is used gradually, by selecting video and synchronizing carrier frequencies which bear a numerical relation to each other. This device works in practice on the familiar optical effect of "persistence of vision."

Frank Bingley, Chestnut Hill, Pa., Patent 2,386,087 (Phileo)—This patent covers a system of periodically changing the polarity of the echoes seen at the receiver. It is held to have additional utility in conventional television systems, it is held to have additional utility in conventional television systems.

Film Transmitter

Hanns-Heinz Wolff, Berlin, Germany, Patent 2,376,645 (Phileo)—A scanning disc containing a number of apertures equal to the number of lines, operates in conjunction with a shutter which blocks certain groups of lines and permits others to be scanned.

Fluorescent Lighting

Otto Schade, West Caldwell, N. J., Patent 2,370,425 (RCA)—A system for using fluorescent lights in a television transmitting studio instead of the more conventional incandescent arc lamps or mercury vapor lights.

Lens


Robert M. Lynn, Altadena, Calif., Patent 2,379,167 (Unassigned)—A lens system which gives a large image, and which has been corrected for spherical and chromatic aberration.

Projection

T. T. Goldsmith, Jr., Cedar Grove, N. J., Patent 2,373,114 (DuMont)—A system for producing television programs on a large size motion picture screen. From a cathode ray tube, a motion picture camera films the incoming picture, develops the film and projects it in standard motion picture theatre projection equipment.

receivers

George M. Daly, Collingswood, N. J., Patent 2,362,358 (RCA)—A method for converting power for television receivers using cathode ray tubes from DC to AC, without the hum effects or interference patterns unavoidably introduced in the received picture.

Joseph K. Rose, Chicago, Ill., Patent 2,368,892 (Unassigned)—A television receiver which includes a panel or frame surrounding the image exhibiting screen, and an extensible light shield that may be collapsed (like the bellows of a camera) into the recess of the panel bordering the screen.


Receiver Control from Transmitter

John H. Homrighous, Oak Park, Ill., Patent 2,369,783 (Unassigned)—A system for controlling radio and television receiving sets by operation at the transmitting station, so that a power supply may be connected to the receiving set. While the apparatus has utility in conventional television systems, it is held to have additional value for military uses.

Signal Output

George L. Beers, Haddonfield, N. J., Patent 2,383,365 (RCA)—An arrangement for obtaining a maximum amount of useful signal in the output of television picture-up equipment under varying light conditions.

Slow-motion Television

Alfred N. Goldsmith, New York City, Patents 2,381,902 and 2,381,901 (Unassigned)—A method for providing slow motion and reverse motion for television transmitters. The apparatus works on the same
principle of motion pictures, i.e., if a scene is photographed by cameras operating four times as fast as normal and the resulting film is then projected at normal speed, the action depicted will be only one fourth as fast as normal.

**New Television System**

Henry Haldeman-Julius, Downey, Calif., Patent #2,367,272 (Unassigned)—A television system which produces images without the customary scanning mechanism, but uses photoelectric cells, stimulated in varying degrees in accordance with the strength or intensity of the light rays striking them.

**Transmitters**

Le Roy Moffet, Baldwin, N. Y., Patent #363,800 (RCA)—A patent covering several improvements in a television transmitting system, primarily an improved arrangement for the reinsertion of the DC picture current signal component in the transmitter.

Otto Schade, West Caldwell, N. J., Patent #2,377,972 (RCA)—Generally this invention presents a system whereby return beam blanking may be accomplished without the necessity of resorting to 100% or heavy current modulation of the scanning cathode ray beam or without producing undesired variations in the signal output intensity during the blanking interval.

Alva B. Bradford, Collingswood, N. J., Patent #2,368,096 (RCA)—A picture transmitter designed to improve transmission of the correct component of picture signals by utilizing the large power tube of the transmitter more efficiently.

**Tubes**

Robert Eugene Ricketts, Plainfield, N. J., Patent #2,365,006 (Unassigned)—A cathode ray tube having, in addition to an electron generating or producing source, a source of secondary emission electrons which are produced by the bombardment of an electron emitting element. In this device, the secondary electrons are condensed with the primary electrons into the spot or trace producing ray which is directed against the fluorescent screen and is caused to move across the screen in the usual manner.

John S. Vansant, Huntingdon Valley, Pa., Patent #2,378,975 (Phileo)—A method of forming a precision screen on a cathode ray tube, replacing the practice whereby the entire face of the tube is covered with fluorescent material and a mask is applied externally to cover that portion of the tube on which the picture does not appear. The patented tube works without an external mask.

*(continued on page 39)*

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**IRE Winter Technical Meetings**

**TECHNICAL SESSIONS**

**Thursday, January 24**

10:30 A. M. - 12:30 P. M.

Group A (Grand Ballroom), Military Electronic Applications.

Group B (Rose Room), Frequency Modulation and Standard Broadcasting.

Group C (Coral Room), Circuits and Theory.

2:00 P. M. - 5:00 P. M.

Group A (Grand Ballroom), Television.

Group B (Rose Room), Radio Navigation Aids.

Group C (Coral Room), Vacuum Tubes.

**Friday, January 25**

9:30 A. M. - 12:00 Noon

Group A (Grand Ballroom), Microwave Vacuum Tubes.

Group B (Rose Room), Antennas.

2:00 P. M. - 5:30 P. M.

Group A (Grand Ballroom), Radar.

Group B (Rose Room), Microwave Technique.

**Saturday, January 26**

9:30 A. M. - 12:00 Noon

Group A (Grand Ballroom), Industrial Electronic Applications.

Group B (Rose Room), Communication Systems and Relay Lines.

Group C (Coral Room), Radio Propagation.

2:00 P. M. - 4:00 P. M.

Group A (Grand Ballroom), Broadcast Receivers.

Group B (Rose Room), Quartz Crystals.

Group C (Coral Room), Crystal Rectifiers.

**COMMITTEE MEETINGS**

**Wednesday, January 23 (Morning)**

Antennas; Frequency Modulation, Radio Receivers, Radio Wave Propagation.

**Wednesday, January 23 (Afternoon)**

Circuits; Membership, Railway and Vehicular Communications; Research; Television; Vacuum Tubes.

**Thursday, January 24 (Morning)**

Standards.

**Thursday, January 24 (Afternoon)**

Education; Public Relations.
FOCUS of interest is on Washington hearing (slated for Jan. 21—Feb. 1) to select candidates from among six competing applicants for the four video channels assigned to the nation's capital. Washington was chosen as first test hearing in television it was understood, largely on ground that it had no present TV service, although it will undoubtedly be one of the most important U.S. program centers. FCC Chairman Paul A. Porter had earlier predicted that New York City would be scene of first hearing, but Commission, in his absence at the Bermuda Telecommunications Conference, voted for TV debut in Washington.

Applicants include one newspaper, one movie-affiliated company, a department store group and three important set manufacturers. They are: Bamberger Broadcasting Service, Inc., (affiliated with R. H. Macy, and licensee of WOR, N. Y. C.); Capital Broadcasting Co., (licensee of D. C. station WWDC); Allen B. DuMont Laboratories, Inc. (set manufacturer and 37-percent owned by Paramount Pictures, Inc.); The Evening Star Broadcasting Co., (owner of Washington Star, and licensee of ABC outlet, WMAL); NBC (RCA affiliate and licensee of WRC, Washington); Philco Radio & Television Corporation (set manufacturers and licensee of WPTZ, Philadelphia). (Complete information on these applicants will be found in July-August TELEVISION.)

Eleanor "Cissy" Patterson, publisher of the Washington Times-Herald withdraw from the race for a Washington outlet (December 19th). Mrs. Patterson gave as her reason for backing out of the D. C. television picture, fact that publishing activities consume bulk of her "time and energy."

Marcus Loew Booking Agency (100-percent affiliate of Loew’s, Inc.) and Scripps-Howard Radio, Inc. (whose local newspaper affiliate is the Washington Daily News) were last minute scratches, withdrawing their applications on January 18th. Rumors also persist that the Capitol Broadcasting Co. may have a last minute change of plans.

On the other side of the story, Philco Radio and Television Corporation, December 21, reinforced its position in the Washington race. Company filed an amended application, giving complete engineering and programming plans for a $500,000 station in Arlington, Va. (Complete details on Philco application below.) Moreover, Philco’s plans call for 164 hours a month on the air, considerably over the commission’s requirements of 28 hours a week. Station proposes spending as much as $61,500 a month on station operation, a new high in cost estimates for D. C. stations.

At the same time, FCC denied an NBC petition for reinstatement of its construction permit (given in December 1941) for a Washington TV station at the Wardman Park Hotel location. NBC’s plans for a capital city outlet were caught in wartime freeze policy, and construction was never far advanced. In the meantime, the net’s construction permit lapsed.

Four of the eight applicants have already begun activity in the Washington area. Dumont has an experimental license and is currently programming from a low-powered transmitter located in the Hotel Harrington, in downtown Washington. Philco has begun construction of a 350-foot tower on its experimental tel station in suburban Virginia. Its application for a commercial license specifies use of the present experimental station set-up in Arlington, Va.

Extent of present NBC and Bamberger activity is a series of appearances before D. C. Zoning Commission on location of proposed TV towers.

FCC Chairman Paul A. Porter set a new precedent—one which may be followed in future television hearings by calling a special "pre-trial conference" December 29 of counsel for the capital city applicants. Purpose was to narrow down issues for discussion at hearing, January 21, and so cut down unnecessary testimony. Porter, who will personally handle the Washington hearing, has also indicated speedy decision following close of the hearing.

Meanwhile, more and more publicity on the "lush Washington market" is catching the eye of potential TV broadcasters and advertisers in the capital city. Best survey of Washington's postwar market prospects to date was recently released by CBS-owned Washington station, WTOP. (Author is Maurice Mitchell, station's ace press chief).

Highlights of the WTOP Study Show:

1. Washington metropolitan area includes 1,250,000 persons, RIGHT NOW. (Washington's population has made steady gains every year since 1940, consistently growing faster than that of the U. S. itself. Its rate of growth dwarfs that of San Francisco, Chicago, New York City.)

2. Washington will reach a population of 1,380,000 in 1950, according to minimum figures compiled by Opinion Research, Inc. for the Washington Board of Trade.

3. Effective buying income of average Washington worker is $1,899—or $733 above average for entire country, and higher than that of New York, Chicago, etc.

4. In 1944, Washington was SIXTH in total retail sales.

5. Radio is close to pocketbooks of D. C. residents. More than 95 percent of all metropolitan families already own radio sets, say they plan to buy 56,000 more of them.
NEW APPLICATIONS

Eleven new applicants have filed with the FCC, bringing the total of prospective television stations to 150. Below are listed the newest entrants in the field, together with the pertinent information contained on their applications.

WBEN, Inc.
Address—Hotel Statler, Buffalo
Officers—Edward Butler, President

Estimated Costs
1. Visual transmitter $21,500
2. Aural transmitter tubes 12,000
3. Antenna System 5,000
4. Studio Equipment 62,500
5. Studio Lighting 5,000
6. F & M Monitors 5,000
7. Land 5,000
8. Building 8,000
9. Other item 8,000

Total Costs $124,000

Channel—#3
Kilocycles—60-66
ESR—1340

Antenna
Height, ground level—750 ft.
Height, sea level—1215 feet

Population—1,275,800

Power, aural and visual—2.5 kw aural and 5 kw visual

Misc.—Applicant has applied for a Cleveland station. The same figures apply for both applications.

CINCINNATI, OHIO
Allen B. DuMont Laboratories, Inc.
Address—2 Main Avenue, Passaic, N. J.
Officers—L. F. Cramer, Vice-President in charge of broadcasting

Estimated Costs
1. Visual transmitter $70,000
2. Aural transmitter plus tubes 40,000
3. Antenna System 90,000
4. Studio Equipment 10,000
5. Studio Lighting 5,000
6. F & M Monitors Included in Transmitter 5,000
7. Land 20,000
8. Building 50,000
9. Other item 50,000

Total Costs $280,000

Operation Costs per month $25,000

Channel—#2
Kilocycles—54-60
ESR—2360

Antenna
Height, sea level—1311 ft.
Height, ground level—391 ft.

Power, aural and visual—aural—12.5 kw peak visual—25 kw

Population—903,655

Lawyer—William A. Roberts
Misc.—DuMont has also applied for a Cleveland station. The same figures apply for both applications.

ERIE, PA.
Unity Corporation, Inc.
Address—1014 Edison Building, Toledo, Ohio
Officers—Edward Lamb, president

Estimated Costs
1. Visual transmitter $ 36,000
2. Aural transmitter plus tubes 7,500
3. Antenna System 7,500
4. Studio Equipment 81,000
5. Studio Lighting 5,000
6. F & M Monitors 1,300
7. Land 210

Total Costs $121,560

Channel—#2
Kilocycles—54-60 megacycles
ESR—1250

Antenna
Height, sea level—1215 feet
Height, ground level—177 feet

Population—174,855

Misc.—Applicant has applied for a FM station in Columbus, Lima, Toledo, Mansfield, Ohio, and also for Erie. Pa. Lamb is president of Record Publishing Co., publishers of Erie Dispatch Herald. Net worth $449,000.

HARRISBURG, PA.
WHP, Inc.
Address—216 Locust Street, Harrisburg, Pa.
Officers—E. J. Stackpole, Jr., President

Estimated Costs
1. Visual transmitter $24,000
2. Aural transmitter plus tubes 13,500
3. Antenna System 7,500
4. Studio Equipment 89,000
5. Studio Lighting 12,000
6. F & M Monitors 3,500
7. Land 10,000
8. Building 6,000

Total Costs $165,500

Channel—#1
Kilocycles—50-56
ESR—1110

Antenna
Height, sea level—670 ft.
Height, ground level—330 ft.

Power, aural and visual—3 kw, aural—4 kw, visual

Population—240,506

Size of area—938 sq. mi.

Engineer Consultant—Grant W. Wrathall, Washington

Equipment—RCA

Lawyers—Dow, Lohnes and Albertson, Washington, D. C.

Misc.—Affiliated with Harrisburg Telegraph Press, which owns 95% station stock. Has FM application on file.

HUNTINGTON, N. Y.
Sheraton Metallic Corporation
Address—1201 Flushing Avenue, Brooklyn, N. Y.
Officers—P. H. Sherron, President

Estimated Costs
1. Visual transmitter $18,000
2. Aural transmitter tubes 8,500
3. Antenna System 10,000
4. Studio Equipment 43,000
5. Studio Lighting 5,000
6. F & M Monitors 6,500
7. Land 2,000
8. Building 7,500
9. Other item 5,000

Total Costs $105,500

Channel—#5
Kilocycles—76-82

Antenna
Height, sea level—500 ft.
Height, ground level—200 ft.

Transmitter location—Suffolk County, N. Y.
Power, aural and visual—3 kw—aural, 5 kw—visual

Population—970,596

Misc.—Company is electronic equipment manufacturer and has already started manufacture of television transmitters and related equipment. Their coverage proposal and location of transmitter is a new approach in the New York City area. By locating transmitter in Huntington, a portion of Long Island, not covered by transmitters located in Manhattan, will be reached, as well as parts of Connecticut. This company has indicated their desire for channel sharing.

January, 1946

33
LOUISVILLE, KY.

**Courier-Journal and Louisville Times Company**

Address—300 West Liberty Street, Louisville, Ky.

Officers—Mark Ethridge, President

Channel—#9

Kilocycles—186.192 mc

ESR—1425

Antenna

Height, sea level—970 feet

Height, ground level—500 feet

Transmitter location—Jefferson County, Kentucky, 6th and Broadway, Louisville, Ky.

Power, aural & visual—3 kw, aural; 4 kw visual

Size of area—38 mi.

Location of Studio—Jefferson County, Ky., 6th and Broadway, Louisville Ky., adjacent new WHAS studios.

Engineering Consultant—O. W. Towner, technical director WHAS

Misc.—Applicant is licensee of WHAS. Station will serve all surrounding counties of Jefferson, Clark and Floyd.

The Times-Mirror Company

Address—202 West 1st Street, Los Angeles

Officers—Norman Chandler, President

Estimated Costs

1. Visual transmitter $86,000
2. Aural transmitter plus tubes 64,000
3. Antenna System 17,500
4. Studio Equipment 89,000
5. Studio Lighting 7,500
6. F & M Monitors 6,000
7. Land 500 annual rental
8. Building 60,000
9. Other item 20,000

Total Costs $350,500

Equipment—General Electric

Channel—#7

Kilocycles—76-82

ESR—16,069

Antenna

Height, sea level—4,893 feet

Height, ground level—118 feet

Transmitter location—Mount Disappointment 5,994' above sea level

Power, aural & visual—20 kw and 40 kw

Population—4,156,297

Size of area—9,114 miles

Location of Studio—Los Angeles County, to be determined


Lawyers—Eliot C. Lovett

Misc.—This is really amended application of earlier request filed October 1944. Applicant owns the Southwest Company whose business is sole ownership Times Building and Los Angeles Times-Mirror. Herbert Wilson is special radio consultant.

PHILADELPHIA, PA.

**William Penn Broadcasting Company**

Address—1528 Walnut Street, Philadelphia, Pa.

Officers—William McLea, President

Estimated Costs

1. Visual transmitter $40,000
2. Aural transmitter tubes 13,000
3. Antenna System 30,000
4. Studio Equipment 50,000
5. Studio Lighting 5,000
6. F & M Monitors 7,000
7. Land Leased
8. Building 10,000
9. Other item 50,000

Total Costs $200,000

Operation Costs per month $15,000

Channel—#10

Kilocycles—192-198

ESR—2870

Equipment—RCA

Transmitter location—12 South Twelfth Street

Location of Studio—1528 Walnut Street

Engineering Consultant—George C. Davis

Lawyers—Pierson & Ball.

SAN FRANCISCO, CAL.

**American Broadcasting Company, Inc.**

Address—30 Rockefeller Plaza, New York, N. Y.

Officers—Mark Woods, President

Estimated Costs

1. Visual transmitter $86,000
2. Aural transmitter plus tubes 64,000
3. Antenna System 18,000
4. Studio Equipment 89,000
5. Studio Lighting 6,000
6. F & M Monitors 3,500
7. Land —
8. Building 30,000
9. Other item 90,000

Total Costs $386,500

Operation Costs per month $13,000—Based on 15 hour a wk.

Channel—#7

Kilocycles—102-108 kc

ESR—3950

Antenna

Height, sea level—4,186 ft.

Height, ground level—337 ft.

Transmitter location—Contra Costa County, California

Power, aural and visual—20 kw, aural; 40 kw, visual

Population—2,433,875

Location of Studio—San Francisco

Engineering Consultant—Frank G. Kear, Washington, D. C.

Equipment—General Electric

Misc.—ABC has bid for tele stations in Chicago, New York and Los Angeles.

SAN FRANCISCO, CALIF.

**Hearst Publications, Inc.**

Address—Hearst Building, Third and Market Sts., San Francisco

Estimated Costs

1. Visual transmitter $86,000
2. Aural transmitter plus tubes 64,000
3. Antenna System 27,000
4. Studio Equipment 89,000
5. Studio Lighting 16,000
6. F & M Monitors 3,500
7. Building 12,500
8. Other item 25,000

Total Costs $323,500 plus rent

Operation Costs per month $35,000

Equipment—General Electric

Channel—#4

Kilocycles—66-72 megs.

ESR—1472.85

Antenna

Height, sea level—2,735 feet

Height, ground level—131 feet

Location—on 50 foot substructure, consisting of a self supporting steel tower. Mt. Tamalpais.

Transmitter location—Marin County, leased from Marin Municipal Water District

Power, aural & visual—aural 20 kw.—visual 40 kw.

Population—1,713,807

Size of area—9,000 sq. mi.

Location of Studio—San Francisco County

Engineering Consultant—Cille Brothers

Lawyers—Grove Fink, 1018 Hearst Building, San Francisco, E. California

SCRANTON, PA.

**Comerford Publix Theatres Corp.**

Address—297 Wyoming Avenue, Scranton, Pa.

Officers—J. J. O'Leary, President

Estimated Costs

1. Visual transmitter $36,000
2. Aural transmitter tubes 81,000
3. Antenna System 7,500
4. Studio Equipment 81,000
5. Studio Lighting 5,000
6. F & M Monitors 1,300
7. Land —
8. Building —
9. Other item —

Total Costs $125,000

Channel—#12

Kilocycles—204-210 mc

ESR—2057

Television
Transmitter location—Mountain top site, 4½ miles southeast Scranton, Pa.
Power, aural and visual—5 kw, video; 2½ kw, sound
Population—1850,824
Size of area—1,280
Engaging Consultant—L. E. Pett, Field Engineer, DuMont
Misc.—Comerford Publix Theatres Corporation in theatre business for many years; 55 theatres in Pennsylvania. Paramount owns 100 percent of the B preferred and 50 percent common shares.

WASHINGTON, D. C.
Philo Radio & Television Corp.
Address—Tioga and C Streets, Philadelphia, Pa.
Officers—Ernest Loveman, Vice president in charge of television
Estimated Costs
1. Visual transmitter $18,500
2. Aural transmitter plus tubes 12,137
3. Antenna System 9,995
4. Studio Equipment 171,300
5. Studio Lighting 34,000
6. F & M Monitors 1,630
7. Land 10,000
8. Building 167,281
9. Other item 79,360
$61,500
$38,500
$17,000
$12,000

RCA Equipment
Operation Costs per month
Channel—#4
Kilocycles—66-72
Hrs per wk of operation—164 hours a month
Breakdown—54 hours, outside pickups; 100 hours studio production; 10 hours, film.
Antenna
Height, sea level—740 feet
Height, ground level—350 feet
Transmitter location—South side, Lee Highway, Arlington County, Va.
Engineering Consultant—Raymond Wilmotte
Lawyers—Reed T. Rollo
Misc.—The application points out Philco received its first experimental license in Philadelphia in 1932. Been on the air for 13 consecutive years. Work is underway to permit two-way operation through their Washington to Philadelphia radio relay. Philco will maintain studios at Arlington transmitter site and in Washington. Will use three studios, six studio cameras and four mobile-unit cameras. Will hire up to 190 personnel, minus those used on New York and Philadelphia station terminals.

WORCESTER, MASS.
Worcester Telegram Publishing Company
Address—20 Franklin Street, Worcester, Mass.
Estimated Costs
1. Visual transmitter $38,500
2. Aural transmitter plus tubes 19,400
3. Antenna System 25,000
4. Studio Equipment 74,500
5. Studio Lighting 7,500
6. F & M Monitors 500
7. Land 17,000
8. Building 12,000
$194,100
$81,051—Based on 20 hours per wk.

Channel—#1
Kilocycles—414.50
ESR—3260
Antenna
Height, sea level—1660 ft.
Height, ground level—280 ft.
Transmitter location—Little Asnebumsket Hill, Paxton, Mass.—4 miles
Power, aural and visual—aural—3 kw, visual—4 kw, northwest Worcester.
Population—482,268
Location of Studio—18 Franklin Street, Worcester
Engineering Consultant—Jansky and Bailey, Washington, D. C.
Equipment—RCA
Lawyer—Karl Smith, Washington, D. C.
Misc.—Applicant is licensee of WTAG and WTAG-FM, Worcester; has applied for FM station at Paxton, Mass. Station's technical staff under direction Hobart Newall. Professor Electrical Engineering, Elliott Browning, WTAC, chief engineer will direct engineering.

January, 1946

Film Projection Equipment (continued from page 15)
practice this "light change" procedure, which compensates for varying density in different scenes in a negative, is taken care of in the laboratory when the negative is printed. In film-television production a negative edited for projection might contain a great number of scenes shot under widely varying light conditions. Some type of light change device, operated by a photo-cell "reader," can be developed which will automatically control a set of filters, a vignette or operate an electronic control in the video channel. This will permit a print of level density being received in the home receiver.
Stereotopic and still picture projectors used in television production should receive equal consideration. The size and shape of the slide or transparency, the focal length and speed of the lens, the type and intensity of the illuminant should be standardized in order that the eventual interchange of still picture material between television stations may be accomplished.

Need for Experimentation
Experiments should be conducted with 16 mm. and stereotopic projection equipment to determine the feasibility of using such equipment to provide projected backgrounds for live studio productions. Television should not require the large background screens used in motion pictures and such projected backgrounds would solve scenic problems while broadening the scope of studio productions. Major problem to be solved in such experiments will be that of providing an illuminant of high intensity which can be cooled to a level of safety before reaching the motion picture film or still transparency. Motion picture studios have designed and successfully used such projectors with 35 mm. film, by using a water cooled cell and a revolving glass shutter to cool the light beam projected by a high intensity lamp. A motion picture projector for background projection in a television studio would of course have to meet the 30 frame scanning standard of television and should be equipped with lenses of high resolving power which were corrected over their entire surface.
Film-television projectors are destined to become one of a television studio's most versatile and most used pieces of equipment. The straight projection of programs produced on film will be but one of the many uses for such projector. Locales will be identified, moods will be created, effects produced, and sequences of live studio productions will be tied together with projected film "bridges." Present available projection equipment should be carefully investigated from the viewpoint of converting it to the technique of film-television projection and manufacturers should be encouraged to develop projectors of special design for film-television service.
THE YEAR IN REVIEW

A survey of the past year's programs would indicate that television last seen by the pre-war public in its swaddling clothes, will renew its post-war acquaintance sporting its first pair of long pants. The demands of the war took from the infant industry almost everything essential for its physical growth, equipment, manpower, and finances from commercial sources. But this cloud, too, was not without its silver lining. Priorities were never established on imagination or intelligence, nor ceilings on ingenuity and initiative. The circumstances enabled program directors to experiment widely, to adapt to the new video art whatever was valuable from other mediums. And to evolve new forms suited to the peculiar requirements of television. In the last year, televiewers have seen some of the results of this constant experimentation and development in programs. Presentations have varied widely, ranging from standard film and dramatic fare to visual musical abstractions.

Such factors as small budgets, limited facilities, inexperienced personnel and material shortages influenced to a considerable degree the type of program as well as its quality and technical excellence. Programs must be viewed not only by what has been done — but with what it was done. And much has been accomplished with little.

The programs mentioned are important, we believe, as examples of what has been attempted or achieved, rather than for technical excellence or entertainment value. Some were highly successful and some fell short of their goal. But they are signposts on the road to programming.

Dramatic Adaptations

One of the outstanding developments of the past year has been the use of film in live dramatic shows. WNRB (NBC) in many of its Sunday evening full-length dramas has used film successfully in establishing locale, mood and setting of a play. In "Bedelia," WNRB's dramatization of Vera Caspary's best-selling novel, viewer interest was stimulated by the use of film depicting a rural winter scene while an off-stage announcer delivered an appropriate prologue. In "Winterset," films showing a great bridge lend credence and substance to the stage set of a house and waterfront alley in the shadow of the towering structure. NBC has also used film in other dramas to bridge the gap between scenes or to maintain continuity while set changes were made. However, film must be employed with some discretion. Too much can be made of a good thing, as was demonstrated in the WNBT-W6XAO (Don Lee), in cooperation with the Birmingham General Hospital, gave a radio training course to a group of their servicemen patients. "Cops Don't Get Married!," a comedy-drama, was televised as an illustration of the work being done. WBKB (Balaban and Katz) in Chicago presented "Welcome To The Walkers," one of television's first comedy series. Sponsored by the Commonwealth Edison Co., the script neatly tied in plugs for electrical appliances. WXYZ (Paramount) in Hollywood, presented a string of "Embarrassing Situations," another comedy serial.

Radio Adaptation

Another popular trend was in the adaptation of well-known radio presentations to television. WCBW produced a Norman Corwin show, choosing "Untitled" for its initial attempt. A flashback technique, film and slides helped to dramatize the story. It was, unfortunately, a rather poor choice. Written for radio, it contained little action, and hence, little visual appeal. "On A Note Of Triumph," Corwin's VE day script was judiciously cut, and the televised portions came over much better. Among others televised by WCBW was "Big appetites," "Aunt Jenny," while WABD (DuMont) adapted ABC's "Women Of Tomorrow" and "Breakfast Club." ABC in particular concentrated on the adaptation of radio shows to television.

WCBW produced "Three Houses," a first soap opera written especially for television. No "cliff hanger," it was presented in three evenings with each episode self-contained, an off-stage voice preserving continuity by relating the preceding events. Another WCBW series which should appeal to the millions of crime detection "whodunit" fans was the adaptation of the "Look" magazine mystery feature, "Photocine." As in the magazine, all the evidence necessary to solve the crime is presented.
in the opening scene and constitutes a challenge to audience to solve the mystery before the detective does.

WABD's policy of encouraging smaller groups and radio stations to use television, and their experiments with commercials, gave it economical shows of a highly diversified nature. The WOR "Brownstone Theatre Players," operating on a limited budget, produced a series of brief dramatic programs, among them "Man who Went to Gettysburg" and "The Spiders Web." The illusion of a legitimate theatre was maintained by the use of sound effects simulating an audience arriving, curtains, intermissions, and applause.

News and Special Events

In the field of news gathering and reporting, WNBT's mobile unit brought important events into television's homes. Only television could bring to the nation the scenes of celebration in Times Square on VE and VJ days and involve them in emotional participation with the cheering throngs. A new and vivid form of news reporting has been created through the use of on the spot sight and sound. Great events and their backgrounds come alive when reported with newsreels, animated maps, charts, photographs and cartoons.

 Probably the outstanding accomplishment of television thus far was the VE day coverage. In New York WNBT went on the air at 8:54 a.m. with the formal recorded announcement of victory by President Truman. Then followed an unprecedented 14 hour uninterrupted program, relayed in its entirety to WPIZ (Philo) in Philadelphia, and partially to WRGB in Schenectady, which combined its own program with that of NBC's. WRGB cut in with interviews with prominent citizens, including the Mayor, and prayers by local churchmen. Included in WNBT's program were pick-ups from Times Square, studio presentations, and documentary films. The program ended at 10:56 p.m. with a film of Verdi's "Hymn To The Nation" played by the NBC symphony orchestra.

Regular newscasting formats vary considerably. WNBT's studio news presentations consist exclusively of film obtained from various sources and specially edited for television. In many instances they have scooped theatres with first showings of newsreels. WCBW's news programs are of an interpretive nature, and generally conclude with a five minute studio interview with an individual who is prominently associated with some

Your Staff

THE Broadcaster planning to build a television station wants his engineers to keep abreast of the latest designs for stations and studios. He wants his producers to know what video programs have proved effective. He wants his salesmen to know which advertisers and agencies are the leaders in the field.

How does he do this?

Top, executives in the television industry — station operators, agency men, engineers, advertisers, equipment manufacturers — all see to it that their staff read TELEVISION.

Industrialists planning future television activity, — department store owners, motion picture heads, broadcasters, newspaper publishers, — have taken out subscriptions for their department heads.

They've done this to keep their staffs posted on all the significant developments in the television industry. They know that every month their key staffmen will read factual, meaty articles on:

Station Operation Programming
Equipment Washington
Advertising Surveys

There is no other publication in which your staff can get the complete, significant, over-all picture TELEVISION magazine presents. You owe it to yourself and to your staff to take out a group subscription for your key personnel.

Group Rates

$2.50 for 10 or more subscriptions
$3.00 for five to ten subscriptions
$3.50 for one subscription

Television Magazine, 600 Madison Avenue, New York 22, N. Y.
news item. WCBW animates its graphic material by means of the Bretzicon, an animating device invented by a staff member, thus clarifying visually the news under discussion. WBKB uses a similar format for news presentations, while W6XYZ, through association with Paramount Pictures obtains the latest Paramount News film slides.

**News**

In sports, as in news, there are no mediums comparable to television pick-ups bringing the action to the homes of viewers. WPTZ has picked up all Pennsylvania football games at Franklin Field for the past six years. WNBT's mobile unit follows the sports in season — baseball, football, boxing, wrestling and hockey. Other stations, not employing mobile equipment, satisfy the sports urge in various ways. For stations operating with limited finances, studio presentations offer an acceptable solution to the sports question. WCBW telecasts amateur boxing matches from its studios and W6XYZ does the same with wrestling. Other novel sports programs include WABD's "The "Ike" On Sports," featuring Tom and Bill Slater, sports commentators, who discuss various sports, interview well-known sports figures, and answer listeners' questions verbally and with film insertions. WNBT programs "The Television Quarterback" featuring Lou Little, who has as his guest outstanding people in the football world. Future games are discussed and scores predicted. WBKB presents Joe Wilson in a regular feature, "Pigskin Predictions."

**Wide Variety of Formats**

In addition to those already discussed, there have been hundreds of programs that fall into a dozen or more general categories, such as variety shows, personalities, audience participation, quiz shows, children's programs, etc. Obviously, not all can be mentioned, but their importance and value to programming can not be underestimated. In many instances they are the trail blazers in sight and sound programs suitable only for television. One that comes to mind is the WABD program "Thanks For Looking" with John Reed King, originally sponsored by Lever Bros. Here for the first time is an audience participation program that involves not a comparatively small studio audience, but every member of a family tuned in — the vast home audience. Participants send their names and phone numbers to the show, watch the slips drawn from a bowl, see the phone call put through, and are asked questions visible to the audience.

Another program "naturally" for small station operation is WCBW's "There Ought To Be A Law." The show features student in the radio and television workshop of the New York City high schools gathered in a parliamentary body. Students propose, discuss and vote current controversial topics. This type of production combines economy with high local interest. WBKB in a program sponsored by the Admiral Radio Co. called "Young Chicago" also relies exclusively for talent on the city's high school students.

W6XAO brought yesteryear's vaudeville stars, whose names once blazed out from the marquee of the famous old Palace Theatre, before the television cameras in "We Played the Palace". In the revival, the old time stars gave the numbers which made them famous, headed by Trixie Friganza in her "Bag of Trix" comedy act. Other numbers included a gay nineties quartette rendering several barbershop numbers, old time songs, and other specialties so popular with the vaudeville audiences of past years.

**Travelogues**

Travelogues were popular as program material with almost every station, both as sustaining features and on commercial programs. WABD's "The Magic Carpet," sponsored by the Alexander Smith Carpet Co. featured a group of children being whisked off to strange lands by the versatile rug. A travelogue was inserted and the program closed with the sponsor's representative giving suggestions on carpeting problems. Pan-American Airways stimulated interest in air travel with a program titled "Wings Of Democracy" and WNBT presented Burton Holmes and Andre de La Varre, famous globe-trotters, who brought their films and commented on them during the showing. A variation on travelogues was Doug Allen's "Thrills and Chills," a WABD show. Format consists of Doug Allen introducing photographers, explorers and scientists and others with interesting world-wide personal experiences. While films are shown illustrating the locale, they describe their adventures.

**Educational Activities**

Television as an educational force also came into prominence this year. In Chicago, WBKB in conjunction with the Board of Education telecasts a weekly feature which is incorporated in the curriculum of several schools. In adapting television to adult education, WBKB presented "Opinions On Trial," in which authorities on controversial subjects participated in debates on current issues within the framework of courtroom procedure. Radio station WNEW, through the facilities of WABD, presented a series of public service shows dramatizing the Army Air Forces, the OPA, Russia, and others. WRGR dramatized an issue of "Look" magazine and an issue of the "Albany Times-Herald." WCBW, in addition to presenting documentaries on film, cooperated with the magazine "Mademoiselle" in adapting a series of articles on "Women in Wartime."
groups. It is decided also, that the treatment will have to be a combination of both dialogue sequences and narration. Now for a producer, who can produce this particular picture with the greatest effectiveness and economy.

The best bet is usually the recommendation of someone you know who has had a similar job done which proved thoroughly satisfactory. Failing that, there's always the good old red-book, the classified telephone directory with its light and heavily-faced type. In our contact with the various producers being considered, what points are most important?

Check List

If you want to play safe—check all of these, before, not after signing.

- Financial responsibility.
- Client list.
- Standing with former and current clients.
- Quality of production.
- Types of pictures produced.
- Experience in producing this particular type of picture.
- Employment of a permanent salaried staff of experienced people in all phases of production, or dependence on freelance help, if available.
- Facilities; including ownership of studios completely equipped.
- Operating own animation department, or "farming" it out.
- Availability of good professional talent.
- Employment of union or non-union crews. (The union employees of a factory refused to work when a non-union movie crew came into a plant to shoot assembly line operations. Several days and some money was lost, until a union crew reported on the job.)
- Competency of the writing staff on outline, scripts and continuity.
- Experienced directors with a knowledge of business practices as well as thorough training in motion picture production.
- Ability to produce pictures on schedule and deliver on stated date.
- Competency of the writing staff on outline, scripts and continuity.
- Experienced directors with a knowledge of business practices as well as thorough training in motion picture production.
- Ability to produce pictures on schedule and deliver on stated date.
- Competency of the writing staff on outline, scripts and continuity.

And of great importance, how many repeat orders have they secured, and how long in business.

If any outfit can pass that examination to your satisfaction, and they're around if you look for 'em, sign up with 'em. Maybe they've been looking for you too, but haven't been able to get by your secretary. Hope this answers your question Mr. Subscriber. If there are any specific details you have in mind, still unanswered—let's have 'em.

Cost Comparisons

Here's another one—it seems I've heard it many times. It goes back thirty years, quote—WHY DO PICTURES COST SO MUCH?—unquote.

It's hard to answer that question in that form. I can explain in great detail, if necessary, WHY ANY ONE PICTURE COST WHAT IT COST— but why the SO MUCH? Unimpeachable evidence is available to prove that certain pictures, and I mean commercials, costing between $50,000 and $85,000 when put to the use for which they were made did a job that, by the client's own admission, couldn't have been accomplished as effectively by any other medium, regardless of cost. So, I'm assuming the person asking that question is thinking of picture costs in relation to other media costs and the number of people reached.

If I'm right in that assumption, and I'll find out that's an interesting question for the next issue of TELEVISION. But, a warning in advance—you'll find out that pictures can hold their own against any other media, from both the standpoint of results and cost.

And here's a few more we're going to try and answer for you. HOW DO HOLLYWOOD BUDGETS COMPARE WITH INDUSTRIAL BUDGETS?, or, can a client get Hollywood quality in a commercial picture without a Hollywood budget. This is well worth discussing. From what I've been hearing lately about Hollywood having this, and having that—I think maybe their Chamber of Commerce has opened an office in New York. (Wonder if folks in Hollywood feel the same way about New York?)

A few more bounced in and good ones, like; There's been a lot of loose conversation about Motion Pictures winning the war; about speeding up training twenty-five to forty per-cent. If so, how was it done? How can this be applied to industry and re-conversion?

Well, I asked for 'em and it looks like I'm going to be busy. We'll have more answers in the next issue—and thanks a lot.

EQUIPMENT (con. from page 31)

View Finder

George L. Beers, Haddonfield, N. J., Patent #2,364,232 (RCA)—A view-finder, designed for use in television cameras which provides not only a view of the scene being televised, but also indicates some of the area immediately outside of the picture boundaries.

New Tele Training Series

ONE of the most comprehensive and concrete tele-training projects yet undertaken will get underway soon through the cooperative efforts of City College of New York, Farnsworth Radio & Television, and the New York Public Library.

Complete studio equipment has been made available by Farnsworth and the course will concentrate on actual operational "know-how" and an understanding of the technicalities involved in production and programming. Future plans include completely modern equipment and work in cooperation with all manufacturers and broadcasters.

Bud Gamble, veteran television producer and Farnsworth consultant, is planning the series which will cover every phrase of programming, with top men in each field giving practical lectures and demonstrations on lighting, composition, camera operation, control room set-up, etc.

The New York Library will concentrate on building up an exhaustive file of all material pertaining to film and television. Initial course will be given at the Yorkville Branch, 222 East 79th Street.

January, 1946
Anti-Trust Suit

The recent action of the Department of Justice against the Scophony Corporation of America and its major stockholders, General Precision Equipment Corporation and Paramount Pictures, coupled with the front-page smear treatment the story received in the press, was unwarranted.

At the onset the action found a favorable reception from a postwar, cartel-suspicious public. If it's publicity the Attorney General's office wanted, they've had it. But it is incredible to us that Attorney General Clark would be naive enough to let his subordinates bring this matter to a head without a thorough investigation of the technical factors.

Our responsibility as the business publication of the industry calls for a thorough study of all of the developments pertaining to television. After our careful analysis of all claims, engineering opinions and the statements of the litigants involved, we are convinced this is a case of much ado about nothing.

Television Training

The problem of providing qualified television training is serious and cannot be solved by irresponsible opportunists hanging out a shingle with the magic legend "School of Television." For those who wish to be shorn, there is always the "School of Tonsorial Arts" or Barber College. There are too many video courses based on very flimsy experience mushrooming throughout the country today. There is just not enough experience in tele-programming to justify the "definitive teachings" of these self-constituted experts. The handful of men with a sufficient backlog of tele-work who can qualify as legitimate experts will admit that they are still in the student rather than the professor stage.

Fundamentally, television programming depends on a knowledge of the technicalities of the medium itself—its scope and limitations. First step toward any understanding of video depends upon actually working with the many different elements involved—lighting, mike placement, camera operation, control room set-up, etc. And with even the operating studios handicapped by equipment shortages, certainly no school, lacking such necessary tools, can do more than offer theoretical solutions to the problems involved. And television has been surfeited with theories.

If the multitude of courses now being offered adhere to an honest exposition of the problems of programming, some good may come from them. But, if they should invent a series of programming rules, only rigor-mortis will result.
The Technique of Television Relay Transmission is being Applied by PHILCO at Mt. Rose, N. J.

High in the hills at Mt. Rose, N. J., Philco has established a permanent television relay transmitter, in regular operation between New York and Philadelphia.

By means of this relay station, the television audience of Philadelphia enjoys, through Philco Television Station WPTZ, interesting program features originating in New York such as the Navy Day exercises in late October, and the important pro football game between the Philadelphia Eagles and the New York Giants in December.

This is part of Philco's vast television research program which, through the years, has made important contributions to the science of television. The relay transmitter at Mt. Rose is continuing to point the way to the technique by which nationwide audiences may clearly see and hear, in their homes, events that take place thousands of miles away.

PHILCO
Pioneers in Television Research
Facts, figures and "television know-how" are needed when considering this important question. Du Mont is qualified to help you find the answer. Du Mont has marched in the forefront of radio and electronic progress for the past 15 years. Du Mont has contributed importantly to television broadcasting and receiving equipment design. Du Mont has built more television stations than any other company. Du Mont has operated its own Station WABD and commercially programmed its telecasting time since 1942.

From this deep reservoir of television experience, Du Mont has drawn a pattern which you can use to plan your television future. This pattern is presented in detail in our new booklet, "The Economics of Television." This booklet sharpens but one axe—the tested superiority of Du Mont station equipment. It is another important Du Mont contribution to the development of a great new medium. Please request this booklet on your firm letterhead.