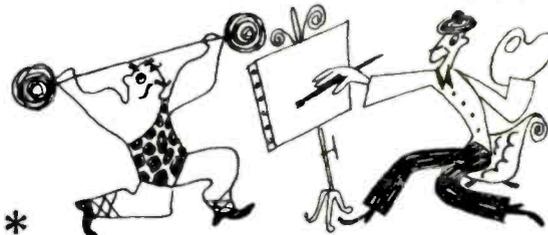
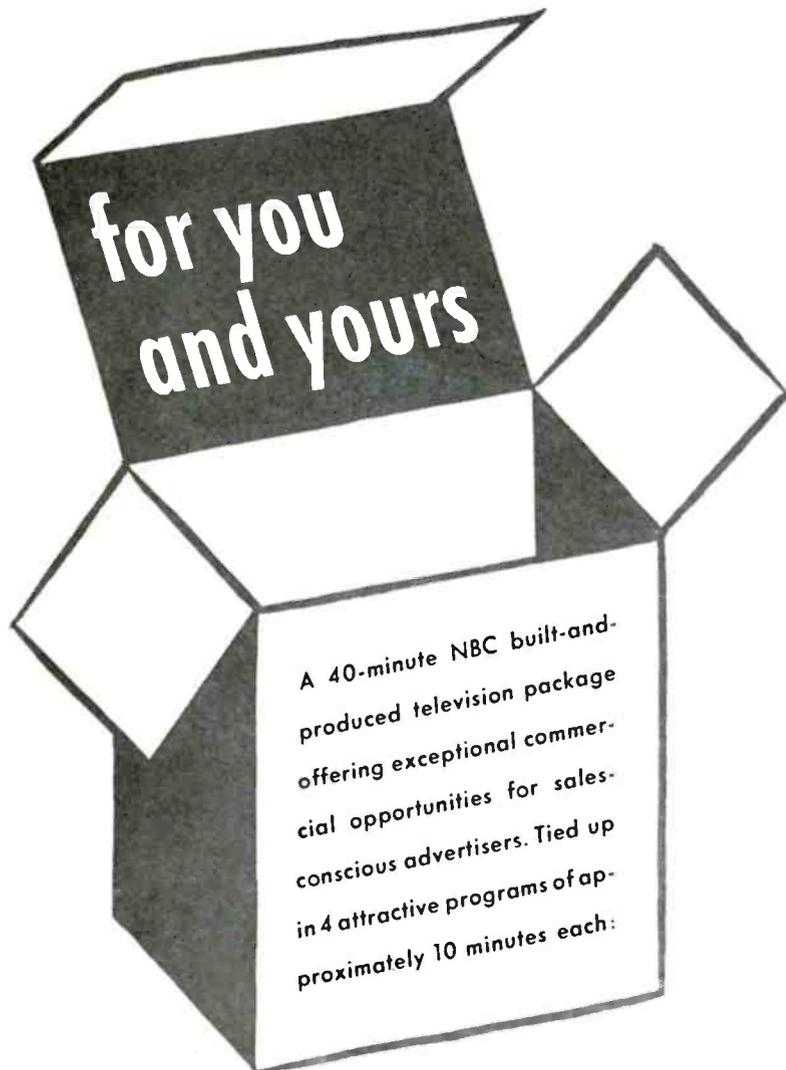


Television

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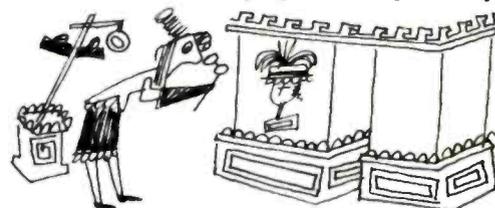
THE BUSINESS MAGAZINE OF THE INDUSTRY



* **THIS IS MY OWN** It's easy to learn how to draw—and fun for the whole family when John Gnagy instructs. Informal in format, instructive and amusing with great visual appeal.



* **AMERICA REDECORATES** Here's Paul MacAlister's popular *Plan-A-Room* feature adapted for television. An excellent woman's service program with proven appeal.



* **THE WINDOW SHOPPER** When Faye Elizabeth Smith goes shopping, she finds not only interesting items but fascinating personalities—and brings both back alive for presentation from the NBC Television Studio.



I LOVE TO EAT Culinary James Beard works kitchen magic for television. A treat to watch and listen to even for those not directly interested in cooking. SOLD TO: THE BORDEN COMPANY.



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For complete information—time, rates and most effective methods of commercial tie-in—write or call:
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NATIONAL BROADCASTING COMPANY
30 Rockefeller Plaza, New York 20, N. Y.

NBC TELEVISION

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

TELEVISION! Air waves that bring
 you music and voices now bring
 electronic pictures to go with the
 music! Television is no longer
 in rehearsal. It is here, now, in many

FARNSWORTH TELEVISION



In those cities where television programs are broadcast, a limited number of Farnsworth table model television sets will soon be available. Like the Farnsworth portable radio, table model, and phonograph-radio, the new television receiver combines modest price with the quality you expect from the home of television. Prices: Farnsworth radios and phonograph-radios, \$25 to \$350

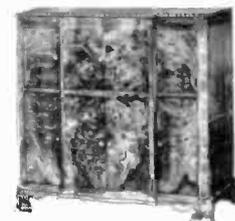
A color-action photograph from "Song of Norway," Broadway musical hit now in its second year, based on the life and music of Edvard Grieg.



Capehart and Farnsworth television will bring the greatest stage shows to your home—in sparkling, detailed black-and-white action pictures.

cities. On the Capehart and the
 Farnsworth television will reproduce
 in clear, sparkling black
 and white the musical comedy,
 the opera, the play, the ballet, the news
 of the hour, as it happens.

CAPEHART TELEVISION



Only by comparison with the human voice, or with the original musical instrument, can the clarity and purity of tone of the new Capehart be appreciated. That standard of excellence will be inherent, also, in the new Capehart television receivers. Just as Capehart now brings you the finest instruments for musical reproduction, so will Capehart bring you the finest instruments for your visual entertainment. Phonograph-radio prices: The Panamuse by Capehart, \$300 to \$700. The Capehart, \$925 to \$1500

FARNSWORTH TELEVISION & RADIO CORPORATION, FORT WAYNE 1, INDIANA

Television

THE BUSINESS MAGAZINE
OF THE INDUSTRY

Volume III, No. 8 October, 1946

c o n t e n t s

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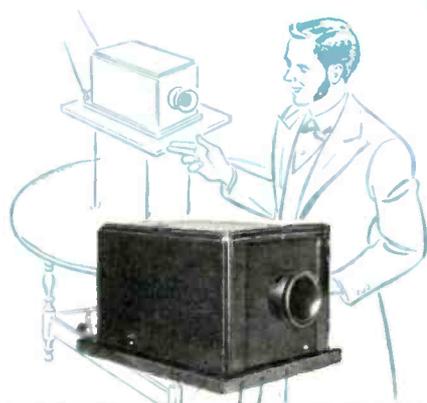
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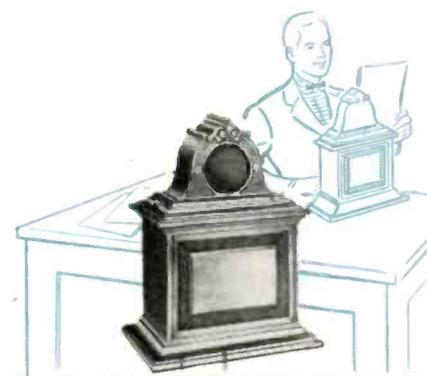
Why this team sets the



1877: Grand-daddy of all microphones was Alexander Graham Bell's box telephone, into which Thomas A. Watson shouted and sang in the first intercity demonstrations of the infant art of telephony.



1920: Telephone scientists developed the first successful commercial mike—the double carbon button air-damped type. Used first in public address systems, it later became the early symbol of broadcasting.



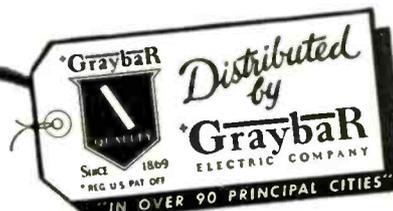
1921: The condenser microphone, designed by Bell Laboratories for sound measurement in 1916, entered the public address and broadcasting fields. It provided a wide frequency range and reduced distortion.



1937: The Western Electric "Machine Gun" mike does for sound pick-up what the telephoto lens does for photography. Sharply directional, this microphone makes sound "close-ups" at unusually long range.



1938: Cardioid directional microphone, with ribbon and dynamic elements, was the first mike ever to combine 3 pick-up patterns in one instrument. The later 639B, with 6 patterns, is also one of the finest all-purpose mikes ever made.



pace in Microphone Development



1931: Bell Telephone Laboratories developed the Western Electric moving coil or dynamic microphone. The first of its kind, it was rugged, noiseless, compact, and needed no polarizing energy. Many are still in use.



1935: The first non-directional mike—the famous Western Electric 8-Ball, designed by Bell Laboratories. Small, spherical, it provided top quality single mike pick-up of speech or music from every direction.



1936: Directional with slide-on baffle, non-directional without it, the Western Electric Salt Shaker gave highest quality pick-up at new low cost. Widely used in studios and remotes as well as in high quality sound distribution.



1946: No larger in diameter than a quarter, the 640 Double-A condenser mike (shown with associated amplifier) is ideal for single mike high fidelity pick-ups. It was originally designed as a laboratory test instrument.

What is a microphone? Fundamentally it's a device which converts sound into electrical energy—just what Bell's original telephone did for the first time away back in the seventies.

Today's Western Electric mikes—the Salt Shaker, Cardioid and 640 Double-A—are a far cry from the first crude, close-talking telephone transmitter. But they're its direct descendants.

Year after year, Bell Telephone scientists—through continuing research—have developed finer and finer telephones and microphones.

Year after year, Western Electric has manufactured these instruments, building quality into each one.

Together these teammates have been responsible for almost every important advance in microphone development.

Whether you want a single mike, a complete broadcasting station, or radio telephone equipment for use on land, at sea or in the air, here's the point to remember:

If Bell Telephone Laboratories designed it and Western Electric made it, you can be sure there's nothing finer.



BELL TELEPHONE LABORATORIES

World's largest organization devoted exclusively to research and development in all phases of electrical communications.

Western Electric

Manufacturing unit of the Bell System and the nation's largest producer of communications equipment.

telescope



Here's an example of the exhaustion induced by overwork in producing a television show. All the tired people on the bed are essential in producing the effect for the lone figure in the second picture. The busy fellow under the bed is a representative of TELEVISION Magazine, getting on-the-spot or under-the-bed-instantaneous coverage. Tired people in the first picture are (left to right): Jim Campbell (BBD&O), Bob Henry (Metropolitan Television), Chet Kulesza (BBD&O), Lou Sposa (DuMont), Jo Lyons, Bill Witherell (BBD&O). In isolated terror is Bob Henry who appeared in the Wanamaker show put on over WABD for North Star Blankets through BBD&O.



This Month

Brighter side of the fall picture is the rapidly growing list of national advertisers who are signing long-term contracts with the happy commercial managers of television stations. Another cheerful sign is the demonstrations of radio relay put on by Federal Telephone and Radio and Raytheon. Both companies demonstrated equipment, which, while not capable of transmitting television signals now, will undoubtedly be stepped up for this purpose at a future date.

RCA and DuMont are now delivering transmitter equipment. FCC should finish up with 42 pending applications within the next few months, and industry acceleration should be well under way.

There still is considerable cloudiness in receiver production. While a few dealers have sample demonstration models on hand, large scale production has been hampered by strikes and its attendant material shortage. Biggest headache for most manufacturers is shortage of cabinets. One comparatively small company, Viewtone, has produced and sold well over a thousand television receivers in a few months. It is a seven inch tube model and sells for \$169. DuMont has its larger and more expensive models in the hands of top dealers, but cabinet production is hampering deliveries. U. S. Television has started limited production of projection type receivers capable of delivering a 21 inch picture, and has demonstration models in four of New York's top department stores. Farnsworth has test models in the New York area and RCA has already had showings of their receivers for dealers in New York area. Telicon also intends to be out with a 15" tube by the end of the year. However most of the major companies do not expect to swing into real deliveries until November.

Full credit and praise should be given by the entire industry to CBS's Peter Goldmark and his fellow engineers for the remarkable demonstration of live color television. The results were excellent and compared favorably with other color media. Unfortunately lacking was the even more essential part of the color picture, and that is the definite equipment production commitments by Westinghouse, Federal, Bendix and Zenith, the balance of the industry's color enthusiasts.

Climax of Color Campaign was CBS' petition to the FCC for commercial operation of ultra high frequency color television. Recommended standards were submitted and a public hearing requested. Petition also pointed out that recommendation does not affect present standards for black and white operation in lower bands.

Last remaining video hearing was obviated when the influential Toledo Blade withdrew its application leaving a clear and uncontested field to the Fort Industry Company for Toledo's single channel.

As soon as the four neophyte television stations in Washington go on the air regularly—and best predictions are that this will not be before Christmas—the Federal Trade Commission proposes to start passing judgment on the commercials which appear on local video screens.

At Left:

Commonwealth Edison Company, Chicago, became the first purchaser of television time in the Chicago area when the company's advertising agency and Balaban & Katz signed the contract at Station WBKB. Signing is George B. Bogart, Vice President of J. R. Pershall Company, Edison's advertising agency. Left to right: John Balaban, Secretary-Treasurer of Balaban & Katz; Ardien B. Rodner, Edison's television official; and Captain Bill Eddy, Director of WBKB.

Television may occupy an important spot on the agenda of the world radio conference scheduled for April somewhere in the United States. It will be the first world-wide conference since 1938 and will have the job of modifying the now outdated convention of Madrid which—though 14 years old—still governs international radio. Dress rehearsal for the big show is a preliminary five-power parley of radio experts which opened in Moscow, September 28.

American University which has opened its campus as site for WMAL's (Washington Evening Star) picture transmitter is also the first college here to include bona fide courses in television production and scripting as part of its regularly accredited curriculum.

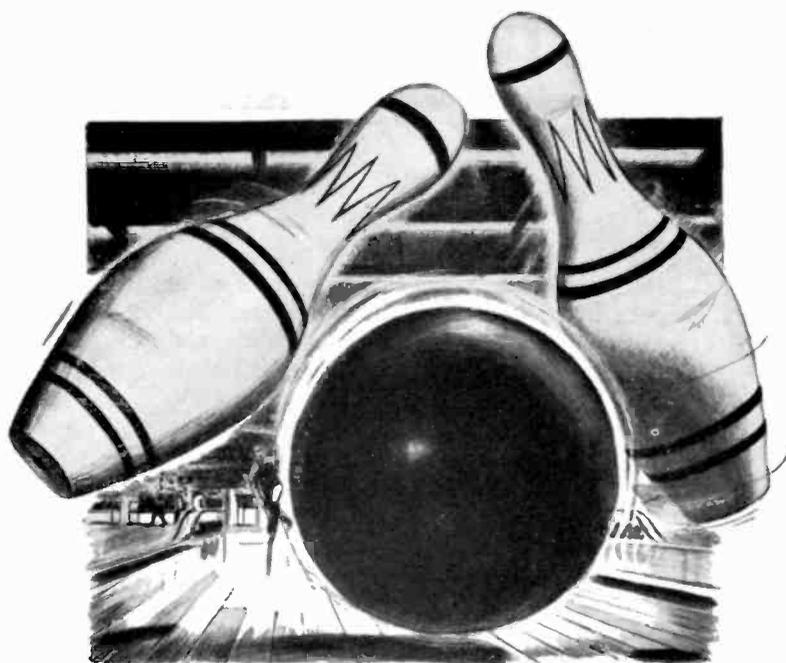
Persons and Places

Here is an item we like which was sent in by Robert L. Armstrong. We are reprinting it in its entirety:

WPTZ scannings are currently being viewed by the public on Wednesday evenings in Wanamaker's (Philadelphia) radio shop where one of the postwar DuMont telesets has been installed. Ironically, first program on Wednesday evening is sponsored by Gimbel's. Viewers roar with laughter when the female announcer says: "Come on down to Gimbel's" (about four blocks away) while the red-faced radio salesman pretend they didn't hear.

Charles Storm Agency's Mr. Klein wonders what will be done about the billboards and electric signs which are bound to appear on television's remote pick-ups. Who will pay for this additional circulation? Will the cameraman have to be careful about the spots he selects . . . or will a special rate be established for this type of accidental advertising? What happens if on a Ford sponsored remote program, a Chevrolet sign flashes across the screen? Does the cameraman get an early priority on a new Chevy or does the agency switch to a Kiddy Kar account?

WBKB's athletic-looking cameraman, Art Kambs, suddenly found himself the center of a mob of small fry, when he left the stadium where he'd been shooting the Cubs game. The hero-worshipping, autograph-seeking mob of Junior-G Men were a little off in identification this time, but Art couldn't bear to disappoint the kids. He scrawled his autograph for the half-pint admirers, and now makes wide detours around the short pants set.



CONTROL!

Only MOTION PICTURES give you Control
—Showmanship Control vital on
TELEVISION programs

- Only Film can guarantee: perfect lighting—absolute focus—flawless dialogue.
- Only Film can make possible: repeat performances of uniform quality—identical selling messages—selective marketing.
- Only Film eliminates: costly rehearsals—telephone line charges—time zone differentials.

Now available for sponsorship . . . exclusive *
Series. In 13, 26 or 52 week installments.

Write for details and arrange for private screening.

Send for booklet:

"Film—The Backbone of Television Programming."

RKO TELEVISION CORPORATION



Dept. , 1270 Avenue of the Americas, N. Y. 20, N. Y.

A Radio-Keith-Orpheum Corporation Subsidiary

In Television . . . Film removes the question mark!

*Copyright U. S. Pat. Off.

WASHINGTON

TV experimentals show 16 licenses, 21 CPs and 28 relay stations operating . . . **by Dorothy Holloway**

TELEVISION experimentation which started off at a slow pace after the war has now moved into high gear—with 65 test stations, fixed, mobile and relay—now cruising the length of the television spectrum. Television test transmitters are springing up in cities and small towns in all parts of the country.

Latest count from FCC's engineering department shows 16 licenses issued for regular television experimentation and 21 other testing units under construction.

Twenty-eight television relay stations are licensed and operating. Leading the list of TV experimenters are the networks—NBC, CBS, and old-timers in tele like DuMont, Paramount, Don Lee, Philco—most of whom are already licensees of regular commercial stations.

The list also includes such "lone wolf" television pioneers as William Still, radio dealer of Jamaica, Long Island, who singlehandedly built his own television station, and Gus Zaharis, industrial electronics engineer of Charleston, W. Va., who put up a "one man" station in his home town.

Experimenters in tele also include three Mid-West colleges: Iowa State University, Kansas State, and Purdue University.

Unique among the group is the Conestoga Television Association—recent winner of a construction permit for experimental operation in Lancaster, Pa. This is a cooperative association of local businessmen and engineers, who have put up \$7,500 out of their own pockets to get a station on the air. The Conestoga Association though short on funds is long on "know how"—counting among its members many RCA engineers employed at the Lancaster plant.

These video-minded men hope to bring Lancaster television service from Philco's Philadelphia outlet WPTZ. They propose to operate a relay and intercept signals of WPTZ for rebroadcast in Lancaster. RCA has agreed to advance them money for their equipment, though cost of building and maintaining the station will be undertaken by the Association's 27 members.

Set manufacturers, of course, form the largest single group of video experimenters—in both the downstairs and upstairs ranges of the television spectrum.

Other manufacturers already operating test transmitters are the Sherron Metallic Corporation of Brooklyn, N. Y. and the P. R. Mallory Company, Indianapolis. Continental Television Corporation, new permittee in Boston, also occupies unusual place in TV. Richard Campbell, president of the Company and former director of DuMont Research, wants to overhaul entire present system of television. Several top engineers from M.I.T.'s Radiation Laboratories have been hired to work with him. He hopes to design receivers and also act as consultant to other set manufacturers and TV broadcasters.

Three newspapers—affiliated companies—Los Angeles Times-Mirror, the Milwaukee Journal and the Gardner Cowles Company—are among the experi-

menters. All three are testing with both black-and-white and color or color exclusively.

Although several department stores are on the commercial television bandwagon, Metropolitan Television, Inc., whose new owner is Ira Hirschmann, is the only TV-experimenter allied with retailing interests.

Here's a complete list of TV experimenters:

Experimental television relay licenses

Call	Organization	Channel	Power
W9XBB	Balaban & Katz, Chicago, Ill.	384-396	10 w
W9XBT	Balaban & Katz, Chicago, Ill.	204-210; 210-216	40
W2XCB	Columbia Broadcasting System, New York, N. Y.	346-358	25
W2XEM	Allen B. DuMont Labs., Inc., New York, N. Y.	496-508; 524-544	1000
W10XKT	Allen B. DuMont Labs., Inc., New York, N. Y.	258-270	50
W2XI	General Electric Co., New Scotland, N. Y.	162-168	50
W2XGE	General Electric Co., Schenectady, N. Y.	162-168	60
W6XDU	Don Lee Broadcasting Co., Los Angeles, Calif.	318-330	50
W2XBT	National Broadcasting Co., Inc., New York, N. Y.	162-168	400
W2XBU	National Broadcasting Co., Inc., New York, N. Y.	282-294	15
W3XPD	Philco Television Broadcasting Corp., Arlington, Va.	204-216	40
W3XPE	Philco Television Broadcasting Corp., Honey Brook, Pa.	230-242	40
W3XPF	Philco Television Broadcasting Corp., Havre de Grace, Md.	204-216	40
W3XPG	Philco Television Broadcasting Corp., Havre de Grace, Md.	204-216	40
W3XPH	Philco Television Broadcasting Corp., Honey Brook, Pa.	230-242	40
W3XPI	Philco Television Broadcasting Corp., Arlington, Va.	204-216	40
W3XPK	Philco Television Broadcasting Corp., Odenton, Md.	230-242	40
W3XPL	Philco Television Broadcasting Corp., Odenton, Md.	230-242	40
W10XP	Philco Television Broadcasting Corp., Philadelphia, Pa.	230-242	40
W10XPA	Philco Television Broadcasting Corp., Mt. Rose, N. J.	230-242	40
W10XPB	Philco Television Broadcasting Corp., Mt. Rose, N. J.	230-242	40
W10XPC	Philco Television Broadcasting Corp., Philadelphia, Pa.	230-242	40
W10XPR	Philco Television Broadcasting Corp., Philadelphia, Pa.	204-216	40
W10XPD	Philco Products, Inc., Philadelphia, Pa.	1305-1325; 1345-1365	50
W10XAE	Philco Television Broadcasting Corp., Philadelphia, Pa.	865-875	50
W10XAF	Philco Products, Inc., Philadelphia, Pa.	1305-1325; 1345-1365	50
W3XAD	Radio Corp. of America, Camden, N. J.	321-327	500
W6XLA	Television Productions, Inc., Los Angeles, Calif.	480-508	100

Experimental television construction permits

Call	Organization	Channel	Power	Call	Organization	Channel	Power
W8XCT	Crosley Corp., Cincinnati	66-72	1000 w	.....	Continental Television Corp., Boston, Mass.	*TBA	1000
W9XFT	Farnsworth Radio & Television Corp., Fort Wayne	66-72	4000	.....	RCA, New York, N. Y., Relay	*TBA	20
W6XIS	Intermountain Broadcasting Corp., Salt Lake City, Utah	54-60;	400	.....	RCA, New York, N. Y., Relay	*TBA	20
W9XKY	The Journal Co., Milwaukee	186-192; 540-560; 700-720; 900-920	100	.....	Bendix Aviation Corp., Towson, Md.	*TBA	100
WOXBV	Kansas State College, Manhattan, Kansas	44-50; 500-510; 900-910	400	.....	Don Lee Broadcasting System, Hollywood, Calif.	*TBA	250
W9XMT	P. R. Mallory & Co., Indianapolis, Ind.	60-66	600	.....	Cherry and Webb Broadcasting Co., Providence, R. I.	*TBA	250
W2XNJ	North Jersey Broadcasting Co., Clifton, N. J.	514-530; 900-920; 1302-1325	1000	*To be assigned.			
W3XF	Philco Products, Inc., Philadelphia, Pa.	524-544	1000	Experimental television licenses			
W3XAF	Philco Television Broadcasting Corp., Arlington, Va.	66-72	3000	Call	Organization	Channel	Power
W9XG	Purdue University, West Lafayette, Ind.	66-72	750	W9XBK	Balaban & Katz, Chicago, Ill.	60-66	4000 w
W9XRM	Raytheon Mfg. Co., Chicago, Ill.	560-580; 900-920	5000	W9XPR	Balaban & Katz, Chicago, Ill.	384-396	10
W2XDK	Sherron Metallic Corp., Brooklyn, N. Y.	76-82; 210-216; 500-510	10000	W2XCS	Columbia Broadcasting System, New York, N. Y.	480-496	1000
W6XPC	Times-Mirror Co., Pasadena, Calif.	520-555; 700-735; 885-920	1000	W2XVT	Allen B. DuMont Labs., Inc., Passaic, N. J.	78-84	50
W3XOL	Cowles Broadcasting Co., Wheaton, Md. Conestoga Television Assn., Lancaster, Pa.	485-600	3000 *TBA 200	W3XWT	Allen B. DuMont Labs., Inc., Washington, D. C.	76-82	4000
				W2XWV	Allen B. DuMont Labs., Inc., New York, N. Y.	78-84	4000
				W6XAO	Don Lee Broadcasting Co., Hollywood, Calif.	50-56	4000
				W2XMT	Metropolitan Television, New York, N. Y.	162-168	50

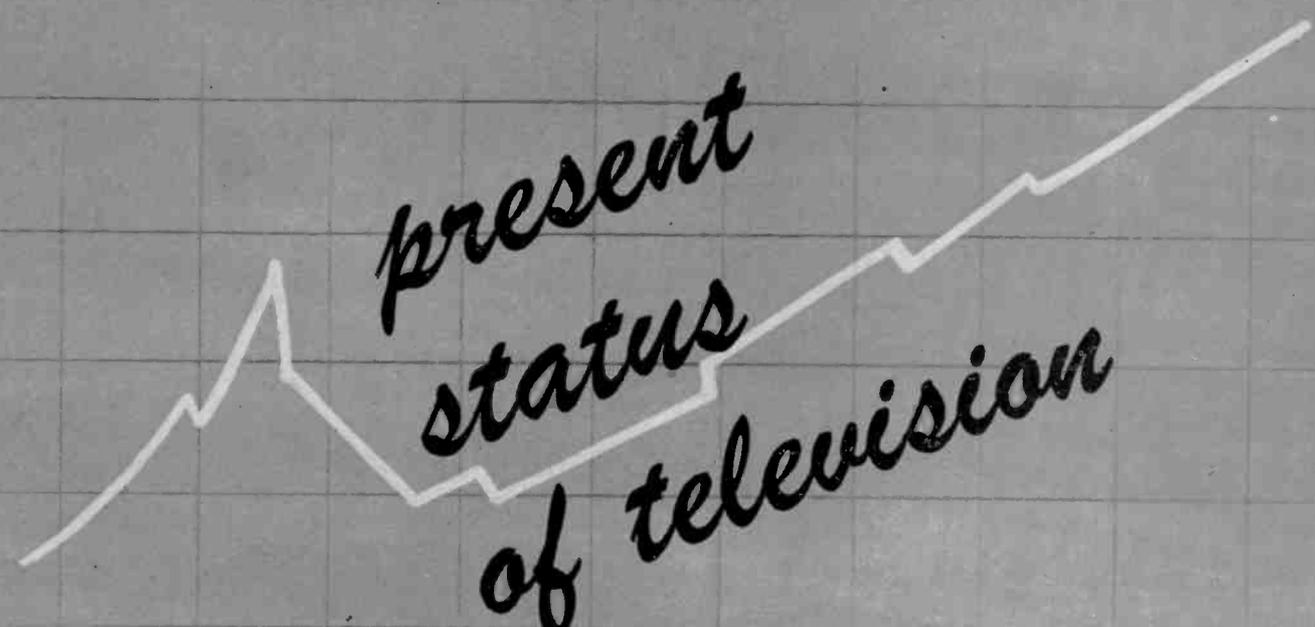
(Continued on page 38)

Image quality

FOR MORE than one hundred years Ansco has been meeting unusual, exacting, and changing requirements of industry for photographic film emulsions. Today our experimental laboratories are engaged in perfecting emulsions specifically designed for television use. This research is aimed at obtaining the best possible image quality.

Ansco

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present status of television

By Mary Gannon

WITH nine operating stations, 29 grants and 41 applications pending FCC action, the next year should see television stations operating in 38 cities around the country. Present statistics show that 26 states and the District of Columbia will have television. Video will then reach one-third of the nation's population.

FCC decisions are being awaited on New York, where six applicants have testified for the four open channels and in Los Angeles, where eight applicants vied for seven channels. Action has been delayed on most of the pending applications in order that they may be brought up-to-date.

Interesting too is the fact that while, as expected the big cities will have television, some of the "little fellows" like Broadcasting Corporation of America, Riverside, California are also waiting FCC approval, while WJAC, Johnstown, Pennsylvania and Albuquerque Broadcasting Co., Albuquerque, New Mexico have already received the official green light.

Although on its way now, video is still a pioneer industry—for of the 140 trading areas in which FCC allocated television channels, 107 are still wide open. True, while from an economic standpoint, many of these must wait the advent of network television for profitable operation, nevertheless in the first ten cities, rated according to sales rank, video slots are available in six of them. Chicago, in second place saleswise, has two open tele spots; Boston in fifth place has two channels going begging; Detroit, sixth on the list, still has two video slots for which there are no applicants; Pittsburgh, ranking eighth, has only DuMont on record for one of its four channels, Cleveland with a sales rank of ninth has two available tele slots, and in tenth place, St. Louis offers four available channels.

Statewise, there are 22 states in which applications have not been filed. New England areas of Maine, New Hampshire and Vermont; Delaware, West Virginia

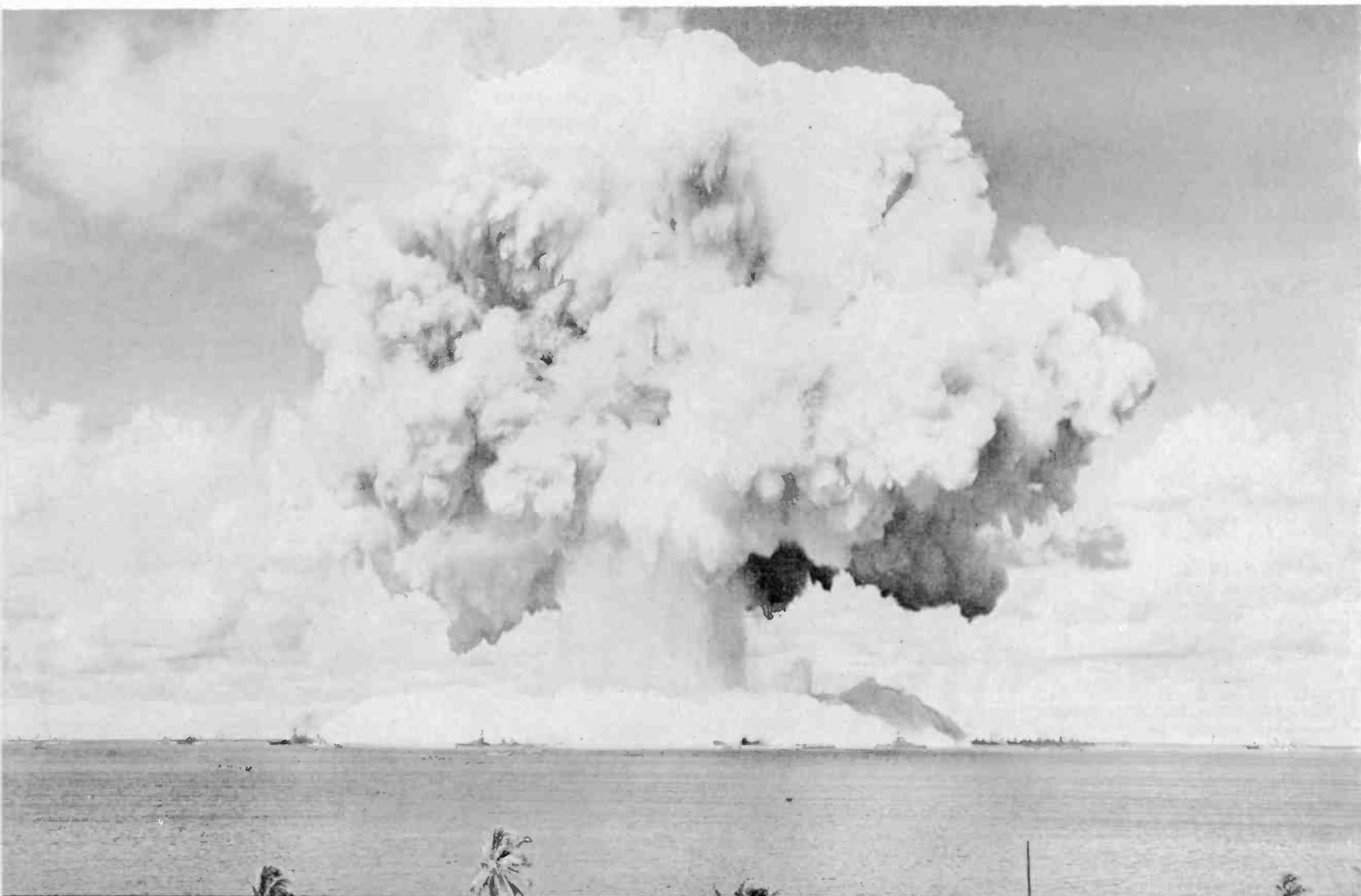
and the southern states of North Carolina, South Carolina, Georgia, Alabama and Mississippi, the western states of Montana, North Dakota, South Dakota, Wisconsin, Wyoming, Kansas, Idaho, Nebraska, Colorado, Nevada, Arizona and Arkansas are at the moment slated to be video-less.

Overall picture is encouraging, for although temporarily hamstrung by the CPA ban and the production bottlenecks which have plagued every other industry since V-J day, those who are in television give every indication of their willingness to get going just as fast as possible. Add to that the stimulus of increased advertising interest on the part of big name advertisers; the cooperative advertising campaigns, particularly in Chicago; the definite promise of receiver deliveries—and it would seem that, at last, television has reached the dawn of its long awaited "tomorrow."

Operating television stations

City	Name of Company and Call Letters
Chicago, Ill.	Balaban & Katz Corporation—WBKB
Los Angeles, Cal.	Don Lee Broadcasting System— W6XAO
	Television Productions—W6XYZ
New York, N. Y.	Columbia Broadcasting System— WCBW
	Allen B. DuMont Laboratories, Inc.— WABD
	National Broadcasting Company— WNBT
	Philco Products, Inc.—WPTZ General Electric Company—WRGB
Philadelphia, Pa. Schenectady, N. Y.	Allen B. DuMont Laboratories, Inc.— WTTG
Washington, D. C.	

City	Sales Rank	Population	Number of Channels	Applications Granted	Applications Pending
Albuquerque, N. M.		77,492		Albuquerque Broadcasting Co.— KOB	
Ames, Iowa					Iowa State College
Baltimore, Md.	13	1,046,692	3	A. S. Abell & Co. Radio Television of Baltimore, Inc.	
Boston, Mass. (Waltham, Mass.)	5	2,350,514	5	WBAL—Hearst Radio Westinghouse Radio Stations, Inc.	New England Theatres, Inc.
Buffalo, N. Y.	14	857,719	4	Raytheon Manufacturing Co. WBEN, Inc.	
Chicago, Ill.	2	4,499,126	7	American Broadcasting Co., Inc. National Broadcasting Co. Zenith Radio Corp. WBKB—Operating	WGN, Inc. (Chicago Tribune)
Cincinnati, Ohio	16	789,309	4		The Crosley Corp. Allen B. DuMont Laboratories, Inc. Institutum Divi Thomae Foundation
Cleveland, Ohio	9	1,214,943	5	National Broadcasting Co. Scripps Howard Co.	Allen B. DuMont Laboratories, Inc.
Columbus, Ohio	29	365,796	4		The Crosley Corp.
Dallas, Texas	27	376,548	3	KRLD Radio Corp.	Interstate Circuit, Inc.
Dayton, Ohio	44	271,513	2		The Crosley Corp.
Detroit, Mich.	6	2,295,867	5	The Evening News Association (WWJ) King-Trendle Broadcasting Corp. Carter Publications, Inc.	United Detroit Theatres Corp.
Fort Worth, Texas	51	207,677	3		Connecticut Television Co.
Greenfield Hill, Conn.					William H. Block Co.
Indianapolis, Ind.	24	455,357	5		Jacksonville Broadcasting Corp.
Jacksonville, Fla.	66	195,619	4		
Johnstown, Pa.	100	151,781	1	WJAC	
Los Angeles, Cal.	3	2,904,596	7		W6XYZ—Operating W6XAO—Operating American Broadcasting Co., Inc. Earle C. Anthony, Inc. Hughes Productions National Broadcasting Co. Dorothy Thackrey The Times-Mirror Co.
Louisville, Ky.	33	434,408	2	Courier Journal & Louisville Times	
Minneapolis, Minn. (St. Paul)	11	911,077	5	KSTP	Minnesota Broadcasting Co.
Nashville, Tenn.	56	241,769	4		J. W. Birdwell
New Orleans, La.	31	540,030	5		Maison Blanche Co.
New York, N. Y. (N. E. New Jersey)	1	11,690,520	7	WABD—Operating WCBW—Operating WNBT—Operating	American Broadcasting Co., Inc. Bamberger Broadcasting Co. Bremer Broadcasting Co. Debs Memorial Radio Fund, Inc. News Syndicate Co., Inc. WLIB, Inc.
Philadelphia, Pa.	4	2,898,644	4	Philadelphia Inquirer WPTZ—Operating	Philadelphia Daily News, Inc. William Penn Broadcasting Co.
Pittsburgh, Pa.	8	1,994,060	4		Allen B. DuMont Laboratories, Inc.
Portland, Oregon	22	406,406	5	Oregonian Publishing Co.	
Providence, R. I.	18	711,500	1	Outlet Co.	
Richmond, Va.	48	245,674	4	Havens & Martin	
Riverside, Cal.					Broadcasting Corp. of America
St. Louis, Mo.	10	1,367,977	5	Pulitzer Publishing Co.	
Schenectady (Albany-Troy)	23	431,575	5	WRGB—Operating	
Salt Lake City, Utah	58	204,488	5	Intermountain Broadcasting Co.	
San Francisco, Cal. (Oakland)	7	1,428,525	6	Chronicle Publishing Co.	American Broadcasting Co., Inc. Associated Broadcasters, Inc. Don Lee Broadcasting System Hughes Productions Dorothy S. Thackrey
Seattle, Wash.	19	452,639	4		Radio Sales Corp.
Stockton, Cal.	108	79,337	1		E. F. Peffer
Toledo, Ohio	34	341,663	1		Fort Industry Co.
Washington, D. C.	12	907,816	4	Bamberger Broadcasting Service, Inc. The Evening Star Broadcasting Co. National Broadcasting Co. WTTG—Operating	



TELEVISION AT CROSSROADS

TELEVISION presented the world's most lavish command performance to several ships and planes of Joint Task Force One, when the atomic bomb exploded over Bikini Atoll in the Marshall Islands.

The awe-inspiring spectacle was viewed by two iconoscopes installed in transmitters mounted atop seventy-five foot towers on Bikini Island. One of the lenses was telescopic, the other a regular coated lens. Images were telecast to the various receivers aboard ships and planes for the benefit of observers and cameras. The ships were too far away (13-20 miles) for high quality direct transmissions due to the low power output of the transmitters (15 RF watts maximum). To improve reception a relay was employed using Martin Mariners circling the atoll equipped with television receivers and transmitters which received the signal from the island towers on one frequency and retransmitted the signal on another frequency. This gave the advantage of high altitude for a "free space" antenna and consequent better reception on the ships. The two Martin Mariners (PBM-5) each had a relay circuit so two channels were available to the ships which usually had at least two receivers (one tuned to each channel). Cameras were used to monitor the television receiver screens in the planes and also aboard one of the ships. Cameras in the planes were of the conventional type, but the camera used aboard the USS Avery Island

(AG-76) was one constructed specifically for the purpose, called the "Hobart Camera," and was equipped to take one picture a second, mark each negative with the time of exposure, and have the film developed within two minutes as it was fed out of the camera and wound on the reel. Much timing information was acquired from these records.

Final Set-Up

The equipment had been checked at every electronic rehearsal, and during the "Queen Day" dress rehearsal, so that every possible error could be eliminated from the television part of the big operation on "A Day." When the day finally came, the time for detonation of the bomb had been set at "H Hour" (0900 Bikini time, 6 P.M. Eastern Daylight Time).

At "H Hour" minus seven hours, Lieutenant Earle, in charge of the towers on Bikini Island, started his transmitters and made his final adjustments. (Imagine a modern television studio setting up its shading and

An eyewitness account of television's role in atomic tests Able and Baker, by Robert J. Creagan, former field engineer, airborne coordinating group, Naval Research Laboratory. Lieutenant Creagan was in charge of the installation and maintenance of the television equipment aboard the USS Panamint AGC-13 during both tests.

focus circuits in early morning darkness for its biggest telecast, and then leaving the equipment to shift for itself! Earle checked the fuel in his gasoline motor-generator set and left the island in a small boat ("H Hour" minus 4½ hours).

Meanwhile on the various ships, his transmissions were being picked up and the men in charge made last minute checks of their receivers and waited.

As the ships withdrew from the area to a distance of 13-20 miles the signal strength faded and the only quality signal available was that obtained from a "Corner-reflector" type antenna located on the USS Avery Island (AG-76). This had 8 decibels gain more than the other tuned stub antennas mounted on the other ships. The loss in signal strength had been observed during the rehearsals and had been corrected by arranging for the two television equipped Martin Mariners to act as relays as described above. When the planes came on station, receivers were retuned to the new frequency and the pictures and synchronizing signals became much stronger and clearer.

Three Screens

During the wait for "H Hour," the pictures available on the television screen were three:

1. The primary picture being sent from number one tower was a view of the target array centered on the main target ship, the red and white painted battleship USS Nevada (BB-36). This picture was focused on the mosaic of the iconoscope by telescopic lens, which had the desirable effect of magnifying the scene, but the undesirable effect of cutting down the light intensity available at the mosaic. The net result was that the observers aboard ships could only see the silhouettes of the main target ships which were clustered around the battleship Nevada. The only way in which separate targets were determined was by previous identification of the silhouettes by actual observation from the towers.

2. The secondary picture was being sent from tower number four and was a view of the beach directly in front of the tower and centered on a black and white pole which was to be used to measure the rise and fall of the water caused by the bomb. This view had been ordered by the Oceanographic Survey for inclusion in their data.

3. The other eight channels were not assigned to the Navy, but to the Army for use in drone planes (two being used for relays). The views seen on these channels were of instrument panels so that the pilot in the mother plane could fly the drone by remote radio control. The instrument panel as viewed by television showed the air speed, pressure altitude, cylinder head temperature, manifold pressure, gyro and magnetic heading. In this manner it was possible to know what the drones were doing at all times. Some of the army pictures sent over the air were scenes of the atomic bomb mushroom and were telecast by one of the crew of the mother planes who had an iconoscope and associated equipment mounted so that he could show various scenes of interest.

"Bombs Away"

At "H Hour" minus five seconds, a time signal (audio modulated RF) was scheduled to trip an automatic device which would place a 2.5 density neutral filter in front of the iconoscope lens for five seconds and then remove it so as to protect the lens and icono-

scope mosaic from the light intensity of the bomb burst. The shutter worked perfectly.

The voice of the bombardier had just come over the radio saying "bombs away" when a brightness covered the television screen. This was noted by film evidence to be gone in about one second and then was presented a scene reminiscent of a nightmare where leaping flames, erupting water, tornado-like columns of smoke were moved about at incredible speed. The view had all the appearance of Dante's most vivid description of Hades. Swirling smoke streamers whisked across the television screen in a very short time even though the screen width represented a great distance geographically. Fires were glowing brightly around some of the ships as viewed on the screen. The mushroom did not show in the view as the camera unit had been directed down at the target fleet and did not have much of a vertical coverage, but the base of the mushroom was shown as a rapidly expanding maelstrom.

The equipment continued to present the blow by blow story of the effect of the bomb until all the fires were extinguished by the returning firemen and all was quiet in the lagoon so that observers might return to the wreckage. Lieutenant Earle went back to his transmitters late in the afternoon and turned off the power concluding a continuous sixteen hour telecast. His only observation was that one of the transmitters had become slightly detuned for some unexplained reason. Closer inspection of the equipment showed that nothing had happened and everything was ready for test Baker—a month away.

Later reports from the other ships involved showed that the telecast had been a success from all angles and the major complaint voiced was about RF interference from the many transmitters in use during the day.

Equipment Used

The equipment involved in this test was all of the same type; namely ATK transmitter and ARK receiver. It consists of a light weight transmitter which will deliver 15 watts of RF power at frequencies around 300 megacycles. This transmitter is modulated by means of a conversion unit (camera) which uses a standard iconoscope in a typical television pick-up circuit of video amplifiers and pulse generators. The RF power is fed to a two element (radiator and director) quarter wave length tuned stub antenna and ground plane which gives one major lobe of great angular width. The receiver includes an RF amplifier, mixer stage, and seven IF stages followed by three video stages of amplification. Presentation is on a seven inch cathode ray tube of the magnetic deflection type. Miniature tubes are used wherever possible. Controls are provided for contrast, focus, frequency tuning, brilliance, size and centering of image. The receivers provide ten channels twelve megacycles apart, although the bandwidth of the IF strips is only five megacycles. All possible simplifications are made in the set, hence sequential scan is used instead of the more desirable interlace scan. 350 lines are used of which 330 are actually visible (20 being used up in the vertical retrace period) and the picture is scanned forty times a second. The receivers provide attachments so that many monitors can be run off the same receiver; however in practice this is limited to four monitors.

This television equipment was designed for the Navy to use in aircraft and consequently was of light weight. The Navy designated this equipment "Block-3" and used it during the war as the "eyes" of remote controlled aircraft.

(Continued on page 22)



Don Stetler, advertising manager at Standard Brands: "We are no less self-critical about television than we are about radio. After these many years of radio we are not self-satisfied, but have a healthy attitude about it that is not self-congratulatory . . . However we are going to go ahead with television because we regard it as a very good investment. We have protected ourselves on time and we are gaining lots of experience during a period of little circulation."

STANDARD BRANDS' 'HOUR GLASS' SHOW

By Sidney R. Lane

WHEN the announcement was made that Standard Brands had signed for a series of television variety shows there was a lot of speculation about why a company so wise in the expenditure of advertising dollars had contracted for an expensive series over WNBT in the face of the admittedly limited circulation. What were the reasons behind this move . . . and what return was expected? The answer is not too difficult to find if one glances back sixteen odd years ago and finds that Standard Brands was one of the earliest to appreciate the value of radio advertising. Ever hear of Charlie McCarthy, One Man's Family or Fred Allen? The corporation well realize the proven advantage of finding the right time and the right outlet for the right show. "Hour Glass" over WNBT produced by J. Walter Thompson, is their attempt to find the television answer.

The first program was scheduled for May 9th and the title of the show "Hour Glass" was announced. The program would follow the pattern of the variety show and promised to draw top entertainment from the world of screen, radio, and stage. How well Standard Brands adhered to this promise is demonstrated in the following list of some of the talent who have appeared on the series: Dennis Day, Benny Baker, Diane Courtney, Eddie Mayhoff, Renee De Marco, Joey Faye, Paul and Eva Reyes, Johnny Mack, Audrey Finn, Hildegarde Holliday, Jerry Colonna, Coleman Brothers, Jim Wong Troupe, Austin Puppets, Eugenie Baird, Hewy Trio, O'Donnel and Blair, Gil Lamb, Martell Brothers, Francine Ferrandee, Peggy Lee, Duke Art, Pierre, Vanya and Bert Lahr.

In most of the shows there is usually a short one-act play or a skit, and rather than risk the flop that missed subtlety can cause, these sketches are kept to either broad comedy or broad drama. Among the plays especially edited for television were the following:

"Farewell Supper" by Arthur Schnitzler and Granville Barker

"The Jest of Hahalaba" by Lord Dunsany

"A Tooth For Paul Revere" by Stephen Vincent Benet

"Two Men on a Merry-go-round" by Arthur Purcell
"Jim Bramble and the Bank Robber" by Howard Rodman

"Western Night" by Robert Finch and Betty Smith

Integration

Instead of the separate acts of the earlier programs, an attempt is now made to weave the entire hour into one theme, tying them together by story and locale. This integration also presents an opportunity to work in the commercial with a smoother blending. After experimenting with film for commercials, the producer Howard Reilly and the writer Ed Rice have come to the conclusion that at this stage they can be handled better and cheaper by live talent. There is less difficulty in working the commercial into the show through the use of live actors. Recent programs are cases in point. For example, the commercial in the Carnival was handled by the barker and the fortune teller.

Interesting too is the growing publicity campaign to build up Helen Parrish, the femcee. It is felt that by building her up, the Standard Brands show will also benefit. Miss Parrish has been an actress on the stage and on radio prior to her choice for this important role of femcee-ing this hour-long show. She has a seven year contract which starts at \$250 a week and calls for automatic raises every thirteen weeks.

J. Walter Thompson and Standard Brands have learned many things since they were on television, and this is best exemplified by the contrasts in first shows and the present shows. Lately there has been a change in the amount of money and effort expended on the backgrounds, with the locale now suggested by means of cartoons. This practice permits more money to be spent on talent which they feel is much more important than background . . . it is foreground with personality, and talent is as important over television as it is in any other medium.

They also learned the importance of a gimmick to bridge the announcer's introductions—for example the use of the Stars in the Sky—the Chase and Sanborn sky which was used for the background.

Commercials

The commercials have also been cut down greatly in length, but have much more sock than they did on the early programs. Here are examples of two commercials from earlier shows. Both were used on the same hour. Though they were well written and well-produced, the producers thought they were too long for interest-sustaining tele commercials.

First commercial—Playright pantomimes—all voices off-scene. Playright at work (shot of guy at typewriter).

Voice: "Boy it's hot . . . wish I had a glass of iced coffee. Coffee—Chase & Sanborn. Chase & Sanborn—shade grown flavor."

Other voice: "Why don't you get yourself some?" (Man shakes head and concentrates on paper in typewriter—lights cigarette.) *Voice:* "I'll finish writing this scene first."

Other voice: "You have a lot of nerve anyway—complaining about the heat . . . Think of the poor traffic cop! Stands all day in the broiling sun blowing his whistle. Now there's a man who really appreciates a glass of iced coffee."

Voice: "Chase & Sanborn, Chase & Sanborn—shade grown flavor." (Man fights hard to keep mind on work—smokes, etc., hand through hair).

Other voice: "Think of all the people in hot offices, factories, and stores. Believe me, they look forward to a glass of iced coffee. Cooling, refreshing."

Voice: "I've got to finish this one scene first! Now let's see. The girl looks up at the man and says . . ."

Other voice: "Chase & Sanborn Coffee—shade grown flavor." (Man rubs head in distraction).

Voice: "No, no," she says, "the first time I ever saw you, you were . . ."

Other voice: ". . . drinking a glass of iced Chase & Sanborn." (Man puffs furiously on cigarette fighting losing battle.)

Other voice: "Why don't you break down? You know that iced Chase & Sanborn is the king of summer drinks, not only cooling and refreshing, delicious—on top of all that it's coffee! (Close up of glass of iced coffee.)

Voice: "Say! That's right! It is coffee . . . I'll bet if I had a glass of iced Chase & Sanborn I could finish that scene in no time." (Close up of can of Chase & Sanborn Coffee.)

Other voice: "Of course you could! Ha, ha, that's got him . . . down to the kitchen for a glass of iced Chase & Sanborn. I'll sit here on the typewriter and wait for you . . . You know folks the shade grown flavor of Chase & Sanborn is just what you want to off-set the melting ice. It's so much richer to start with! So—ask your grocer for Chase & Sanborn—the coffee with the shade grown flavor!"

Second Commercial

Background is a cartoon of a funny little verse, Bird on Chimney.

Femcee: "The crest of the heat wave must have carried us out of this world—because here we are—before the House Where Dreams Come True. It's just a shanty built of visions—tele visions—and once you pass through this little door quite anything may happen."

Bird (off-scene voice): "If you can get through that little door anything can happen."

Femcee: "Who said that?" (Camera—cartoon of cocky bird winking).

Bird: "I did." (Camera cuts to a real can of Chase & Sanborn Coffee.)

Femcee: "No sooner said than done."

Bird: "I didn't think you could do it."

Femcee: "Here we are in the kitchen."

Bird: "How do you know?"

Femcee: "Because there is a can of Chase & Sanborn Coffee."

Bird: "Well feather my nest!"

Femcee: "I told you this is the House Where Dreams Come True. Of course they'd have Chase & Sanborn."

Bird: "Gee! Don't you wish they had some all made with ice in it?" (Cartoon of funny cartooned stove as background for glass of iced coffee.)

Femcee: "There it is . . . Isn't it wonderful? Every wish comes true before you know it!"

Bird: "Let's try again . . . your turn."

Femcee: "Okay—I wish that Chase & Sanborn could speak." (Camera cartoon of Coffee Bean under umbrella as background for a can of Chase & Sanborn.)

Can: "Ah! Won't you sit down?"

Bird: "Now I've heard everything."

Can: "I am delighted that you people came to see me . . . This is a portrait of my father." (Dissolve to film—shade grown flavor and after film back to can which plugs Chase & Sanborn iced coffee.)

Present Formats

Now study the contrast with later shows which were better integrated—punchier shorter commercials. Tender Leaf Tea and Chase & Sanborn Coffee have been used interchangeably on these programs. During the summer months most of the plugs were for iced tea or

Left to Right: J. Walter Thompson's producer Howard Reilly; Paul Douglas, actor; and Ed Sobel, WNBT director, plotting some pre-rehearsal business at NBC.



iced coffee. All commercials are integrated with the program, and an attempt is made to keep them in key with the sketch which they precede.

Here is an example from a recent program of the manner in which the commercial is worked. The setting was a sculptor's studio party and after two acts (a song by Peggy Lee and a funny burlesque by Eddie Mayhoff) the commercial was introduced with these words by the Femcee Helen Parrish to the sculptor.

Femcee: "Now if you want two models of perfect contentment—look right over there!"

Camera: Med-close shot of two beautiful models—but as we first see them, their faces are all but concealed behind two glasses of iced tea, tipped up. They are discovered drinking.

Off Scene: Two souls with but a single thought—and they're doing something about it.

First Model: (As both lower their glasses—speaks to second model.) "In the summer, if I can't stay under water—with just my nose out—then I want iced Tender Leaf Tea within easy reach all the time!" (Both laugh.)

Second Model: "Isn't it delicious? . . . My husband calls it the cheapest vacation a man can take."

First Model: "A vacation?"

Second Model: "He claims that when he starts drinking a glass of iced Tender Leaf Tea, all the city heat and dirt are left behind. He's away off—deep in the cool, green woods . . ."

First Model: "I suppose the tinkle of the ice is a mountain brook!"

Second Model: "With flavor added!" (She drinks.)

First Model: "It's the flavor that I love so much. There's so much of it." (She drinks.)

Second Model: "Right down to the last swallow—it's still tempting—still refreshing."

First Model: "Because it's still Tender Leaf Tea!"

Second Model: (Holding up her glass as if toasting her friend) "Here's quick comfort when you need it most."

First Model: (Clinks her glass against the other's) "Quick comfort!" (They drink.)

Off Scene: "You'll be needing quick comfort a good many times before the summer is over—so stock up!"

Camera: (Close shot of package of Tender Leaf Tea.)

Off Scene: "Ask your grocer for the half-pound—that's the Iced Tea size—package of Tender Leaf Tea!"

After the commercial there is a smooth bridge to lead back into the rest of the program. Here is the method as the script calls for it:

Femcee: "Oh, dear—I wish I were a beautiful, glamorous model."

Art (Half turning to her): "You wouldn't want to be a model for this."

Femcee: "What is it?"

Art (Standing aside): "A foot."

Femcee: "Well, no . . . Not that particular foot. What's the story behind it?"

Art: "Watch—and see . . ."

Camera: Dolly in to model of foot . . . (dissolve) Cross dissolve close up of Albertson's foot in sketch. . . and then into the play, "Mrs. Ritzmore Calls," which was a very funny sketch in which the aching foot of one of the characters was the subject of the introductory lines.

After this sketch the femcee is panned in, and says, "A party is never a success without dancing and for

successful dancing we couldn't do without this team," and she introduces the team of Pierre and Vanya who go into their dance.

After the dance Noel Hightown is introduced by means of the same sculptured gimmick, and he goes into his act which is an imitation of musical instruments. When this is concluded, femcee Helen Parrish pokes around with the clay, because she can't find the sculptor.

Format II

Having no luck with her efforts she takes a key which she sticks in the mass of clay saying "Just the thing—a key. That's the key for Peggy Lee to sing "I'm Glad I Waited For You." Camera cuts to Peggy Lee singing.

After this song is finished there is patter between Helen Parrish and the sculptor Duke Art about making a model of the genera *Agapornis* of Africa . . . which turns out to be a bird . . . camera dollies in on the completed model of the bird and then cross dissolves to a real lovebird which is the next act. When this entertainment is over the second and final commercial is worked in. Here is how the script calls for it.

Camera: Duke Art modelling a very funny female face.

Off Scene: "Everybody knows the story of Pygmalion—the sculptor who fell in love with the statue he had made himself . . . and here we see a modern Pygmalion—but he doesn't seem to be getting much of anywhere."

Camera: Art makes the nose longer, or something, ostensibly trying to create a Galatea, but with humorous results.

Off Scene: "No, that can't be right. There's something on his mind. A vision comes between the artist and his work."

Camera: Close-up glass of iced tea.

Off Scene: "Oho! So that's it. He wants a glass of iced Tender Leaf Tea . . . Well, who doesn't on a day like this?"

Camera: Same shot as before of Art working on the funny head.

Off Scene: "All over the country people are thinking about iced Tender Leaf Tea . . . Mother in her hot kitchen, father in his hot office or factory or store. They all look forward to a glass of iced Tender Leaf Tea. It's quick comfort when you need it most!"

Camera: Art, disgusted with results, scrambles the features of his dream woman.

Off Scene: "It looks as if you need it most right now . . . Why don't you break down?"

Camera: Art starts a new head with great determination.

Off Scene: "Just think how cooling, refreshing and flavorful it is! Why—iced Tender Leaf Tea is an inspiration! It's the tea that ice made famous!" (Close-up glass of iced tea.) "Famous for flavor that outlasts the melting ice. Just step into the kitchen, pour yourself a glass of iced Tender Leaf Tea, and you'll finish that statue in no time."

Camera: Same shot of partially finished clay head—but Art has left scene. In the clay a half pound package of Tender Leaf Tea has been stuck.

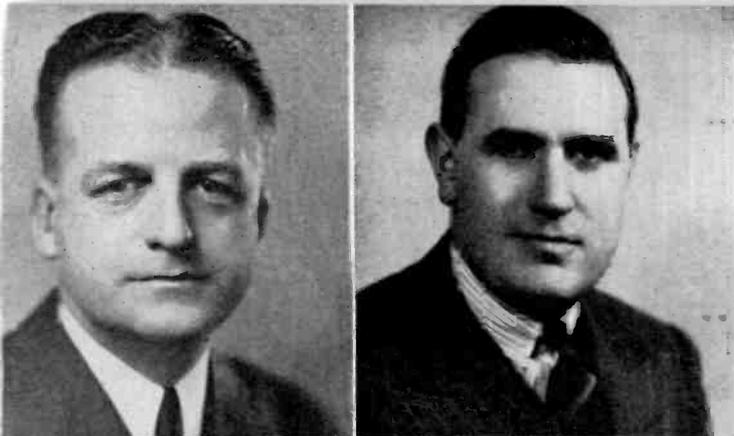
Off Scene: "Hello! He's gone! But he finished the statue! That's what was on his mind all the time" . . . Dolly in to close-shot of Tender Leaf Tea package.) "Friends, stock up! Ask your grocer for the half-pound package of Tender Leaf Brand Tea!"

(Continued on page 38)

Top group: Some of the players who have appeared on the series. Clockwise: Donald Cook, Peggy Conklin, Doodles Weaver, Paul Douglas, Joe Besser & Company and Femcee Helen Parrish.

Bottom group: Some commercials in natural settings.





TBA →

THE MEN BEHIND TBA:

Left, top to bottom: J. R. Poppele, president and director of TBA—vice-president, secretary and chief engineer of Bamberger Broadcasting System; Will Bal- tin, secretary-treasurer; Paul Raibourn, director—vice- president in charge of budgets for Paramount; presi- dent of Television Productions; Curtis Mason, director —chief engineer, Earle C. Anthony; G. Emerson Mark- ham, director—manager of WRGB.

Right, top to bottom: F. J. Bingley, vice-president and director—chief television engineer, Philco Corp.; O. B. Hansen, asst. secretary-treasurer and director—vice- president in charge of engineering at NBC; Dr. Allen B. DuMont, director—president of Allen B. DuMont Laboratories, Inc.; Ernest H. Vogel, director—vice- president of Farnsworth Radio and Television; Ralph B. Austrian, chairman of TBA Conference—president of RKO Television.

THE Television Broadcasters Association was started in January, 1944. Despite a long period studded with bitter industry dissension, with disappointing postponements which kept television in the "industry of the future" stage, TBA has done a remarkable job in its few brief years of operation.

Pledged "To foster, encourage and promote laws, rules, regulations, customs and practices which will be in the best interest of the public," TBA also aims to create television service nationally in one half the time or less than it took the radio industry to achieve similar objectives. This can be done because past experience shows where the pitfalls were. TBA is well on the way toward that objective.

In 1944, shortly after its formation, TBA went along with the RTPB on its recommendations to the FCC that commercial television be allocated on the low frequency band, with the ultra high frequencies set aside for experimental work. But it was on its solution to the allocations problem that TBA won the greatest recognition. After 18 months of hearings, the FCC issued its allocations plan in October 1945—with the result that cities like New York received but 4 channels. Industry was strong against the plan. But TBA did more than issue a statement. A special committee, headed by F. J. Bingley, chief television engineer at Philco, was set up, the FCC proposal carefully analyzed, and a solution, whereby 59 additional television stations could go on the air, was reached. Use of directional antenna was also proposed. The FCC accepted the plan—although omitting the directional antenna—and gave TBA credit for its work. As a result of this action, TBA's prestige soared. It gained recognition as the one organization for the industry and since then has worked in close cooperation with the FCC on television motions.

Last spring when the CPA ban on new construction was announced, TBA went on record to get CPA to relax restrictions. Their request was based on the ground that television was a new service and in areas where there are no stations, holders of grants should be permitted to build in order that television may lay the groundwork for its future growth. However, no formal action has as yet been taken to grant this request.

While on the alert to prevent interference with television's expansion, TBA has also set up five committees to study the problems of station operations. Idea is to gather all operational experience and disseminate this information which will serve as a guide for both present and future telecasters. Committees usually meet once or twice a month. The committees are:

Commercial Operations

Headed by G. Emerson Markham, manager of WRGB, this committee studies the problems of operating commercially in relation to programming and programming hours, rates, relationship between advertising agency and station on sponsored programs, etc. As distribution of receivers get underway, they plan to keep a record of all sets being manufactured, and the percentage allotted to each area. Through this, they hope to keep the station—and the advertiser—abreast of audience growth in their particular community.

Television Station Operations

Under the direction of O. B. Hansen, vice president in charge of engineering at NBC, function of this

committee is to determine uniform technical operations. They are trying to devise a plan whereby each station will have the same engineering set-up. If there are various job classifications in each station, it will be hard for an outside producer to adjust himself. A uniform plan will contribute to smooth programming on a network basis.

Publicity & Promotion

Problem of creating in the public mind the fact that television is here, falls to Paul Raibourn, president of Television Productions, and vice president in charge of the budget for Paramount Pictures. Committee plans to assist members in building interest in their communities, with particular emphasis on working with new stations in areas where no stations have been before.

Programming

Headed up by Ralph Austrian, president of RKO Television, programming committee analyzes all programs on television. System for registering titles of all television shows in central office of TBA will be put into effect as soon as necessary.

Educational

Wallace Moreland of Rutgers is in charge of the educational committee. Its function is to disseminate information on the educational and cultural aspects of television and to encourage all colleges and schools to develop visual education ideas.

Membership

Under the direction of Dr. Allen B. DuMont, president of Allen B. DuMont Laboratories, committee hopes to have 100 members before the end of the year. There are three types of membership—active, affiliate, and education.

Active membership is open to any one who has an application on file or who has received a grant for a station. Dues are \$1,000 a year. Any organization or group whose product is associated with television—such as agencies, talent groups, manufacturers, etc.—may be an affiliate member. Dues in this category are \$500 a year. Educational membership is open to colleges or trade schools interested in television. There is no set fee for membership in this group.

Each company may designate two representatives. Voting is limited to the active members, with officers elected for one year terms. Directors are elected for 1, 2 or 3 years but there are changes every year.

In order to keep their members alert to what is happening, a weekly newsletter is issued, together with a loose-leafed book which contains television reports on FCC actions. This is revised monthly.

Summation

TBA has come a long way since 1943 when Klaus Landsberg, now West Coast director of Paramount's television operations, traveled around the country enlisting support for an organization which would represent the television interests. His trip whipped up such enthusiasm that in December 1943, the foundation of the TBA was laid in Chicago and in January 1944, the organization was incorporated in Delaware.

As television expands TBA will take even a greater part in the guidance and shaping of this new industry.



A producer

By Bob Emory—manager of the DuMont Produced Sustaining Programs Department

FROM producing shows at various stations—working in different studios and control rooms—a producer can think up plenty of ways in which studio architects could make his work easier. Of course, there's a wide chasm separating the guy who drew up the blueprint from the fellow who has to work in what he's designed. The following dossier may not be engineeringly correct or even possible—but a fellow can dream, can't he?—and here's my idea of a producer's dream studio.

First, I would consider the human element as important as modern equipment and technical excellence.

I would make my studio one in which the entire staff could operate with the least amount of interdepartmental travel (see *Circular Construction . . . Plan A*).

I would afford those who work there an opportunity for recreation between the gruelling sessions and lengthy rehearsals necessary to a well produced tele-show . . . (see *Cross Sections . . . Plan B*).

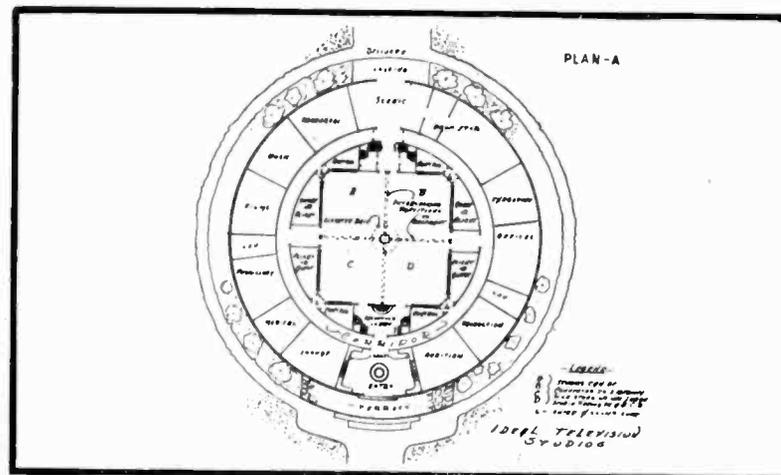
I would avail myself of the height of the building to make my actual studio three floors in height with the ceiling used to "fly" scenic sets and light grids, as well as having the studio flexible so that four operating studios can be made of one large studio by the use of interlocking partitions rising from the basement . . . (see *Plans A and C*).

To explain this in detail let us take each step separately and examine it in detail.

The Entire Building

By referring to plans A & B it will be seen that the building is a three-story affair with an additional floor below street level. It is built in a circular fashion with the perimeter of each floor level assigned to work associated with the actual production which goes on in the studio itself. The ground floor is to be devoted to executive and other departmental functions. In this way no department is further from the actual scene of production than the radius of the circle in which the building is built.

Between this and the actual studio itself is a corridor which separates this part of the building from the studio. The studio is square . . . (120 feet by 120 feet). It can be used as one large studio, or divided into four active studios (each 60 feet by 60 feet) by the use of rising interlocking partitions; or made into two studios (120 feet by 60 feet each).



The second floor perimeter which is set back from the ground floor . . . (see Plan B) is devoted to dressing rooms, showers and sun deck, as well as to additional needs such as lounge for artists, etc. The actual studio part of this floor is merely the second floor of the studio which allows scenery and construction two floors high. (Example—Elmer Rice's "Street Scene" where we need a street set two floors high and a below street shot . . . (manhole) . . . shooting down into basement studio.

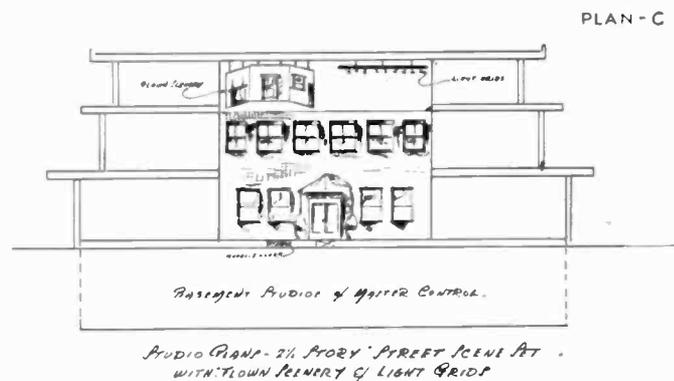
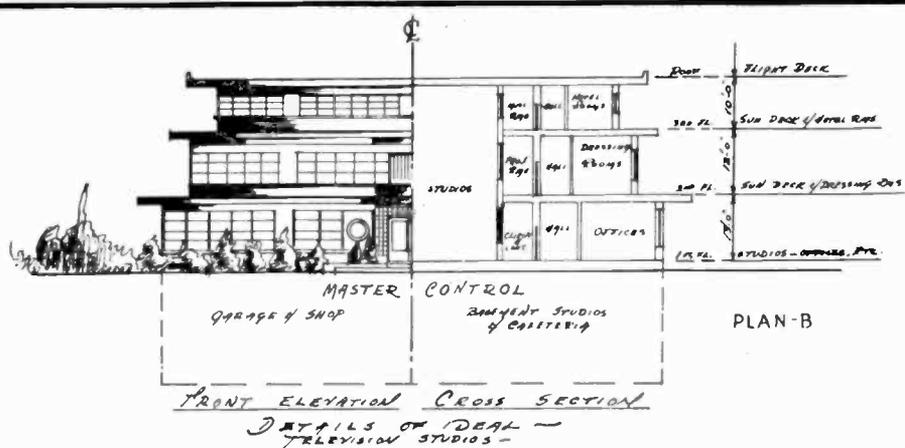
The third floor perimeter is set back from the second floor and contains individual rooms for staff or artists who wish to stay a length of time, such as a play which is to be given for seven performances during the week. A sun deck skirts these rooms and the roof of the building serves as a flight deck, or location for technical instruments needed for sharp calibration in transmission. The below street level is divided into basement studio for downward shots from street floor studio, cafeteria, master control, garage and shops.

The Actual Studio

A square studio 120 feet by 120 feet and three stories high, will have interlocking sound partitions, with a

“designs an ideal studio”

Producing shows at various studios gives a producer some ideas on studio design.



center elevator dais for extremely high camera shots. The control rooms, guest and client rooms complete the circle. (See Plan A). One feature of this studio would be the availability to all dependent departments properties, scenery, music, films plus a page from the Theatre, the “Flying” (raising intact) of set scenery for repeat performances or weekly standard sets. Light grids also can be raised and lowered to service one or two-story scenes. Camera cables would be suspended from a cat-walk around studios or from an elevated portable track.

Equipment

With the rapid development in smaller, more efficient equipment, more effective lighting and cameras more sensitive and needing less light, it is presumptuous to say, at this time, what equipment is needed. Suffice it to say that as this part of a tele-studio develops, installations will be altered to meet the requirements of newer equipment.

Production Ideas

There is one thing I would try to do. I would try to have 16 millimeter automatic cameras in the television cameras used on dress rehearsals, operated so that camera switches started and stopped the actual photo-

graphing of the dress rehearsal. This film I would have immediately assembled and projected electronically from the negative (if positive was not used) for criticism by the director to the entire company. With a dress rehearsal of a show on Monday, and a screening of the 16 mm. version of it to the cast on Monday evening, the show is in a far better shape to go on the air Tuesday.

I would try to furnish the stage manager and producer with portable studio “jeeps” with which they can watch the show and be in a position to anticipate the director’s wishes through this medium.

I would try, as much as is feasible, to have any “outside” shots which are to be tied in with a studio production, done concurrently by a remote crew. Failing in this I would use film shot at another time. (Broadway at night . . . etc.).

I would use adjoining studios (B in case Studio A is used) for orchestral set ups, where live music is used as motivation.

I would build a studio which is efficient technically and is so planned to give the human element access to all parts of the studio, with as little effort as possible.

Reprise

I can dream can’t I?

Television magazine audience panel

The industry's only continuous audience survey

THIS report is based on programming for the night of Sunday, September 8. Two stations were on that evening, WCBW and WNBT. There were 63 returns to the 150 questionnaires sent out to the panel. 31 of the panel members were not using television that night for a number of reasons. 5 sets were out of order; 4 set owners were at the movies; 2 were at church; 2 were at weddings; 1 was visiting a sick friend and so forth. Of the 55 sets in working order 32 or 58% were in use. 62 men, 65 women and 22 children made up an audience of 149 or an average of 4.6 listeners per set.

Program Schedules

The program schedule for September 8 was as follows:

WNBT

8:00 p.m.—Face to Face—studio cartoon quiz—Tender Leaf Tea (Standard Brands)

8:15 p.m.—Geographically Speaking—film, travelogue—Minit-Rub (Bristol-Myers)

8:30 p.m.—Song and Dance—variety

8:40 p.m.—Television Theatre Presentation—The Clod

Time Spots—Bulova, Elgin

WCBW

8:15 p.m.—News

8:30 p.m.—Shorty—studio cartoon with Syd Hoff—Ipana (Bristol-Myers)

8:45 p.m.—Sports Almanac—sports film—Vitalis (Bristol-Myers)

9:00-9:15 p.m.—Dance Show

Time Spots—Bulova, Elgin

In answer to the question, "Which advertiser made the most vivid impression in giving facts about itself?" 17 panel members voted for Tender Leaf Tea, 8 for Minit-Rub and 2 each for Bulova, Botany, Gillette, Bristol-Myers, and 1 each for Elgin and Ipana.

Tender Leaf Tea commercial got top rating with such comments as: "Program amusing and advertising of product unique" . . . "Like the way the Dunns present commercial" . . . "Amusing advertising presentation" . . . "Because you see the product in two forms, packaged and ready to drink." And perhaps best of all was the panel member who voted for Tender Leaf Tea, because "it hits the spot this time of the year." However, all viewers did not take kindly to Tender Leaf Tea advertising. One comment was "The program created adverse impression, because 'Face to Face' is tiresome and boring and the advertising silly." One panel member emphasized his dislike: "We don't

like 'Face to Face'." Another panel member voted for Minit-Rub, "because it was well presented and not too forced like Tender Leaf Tea."

Minit-Rub commercial, while second in votes, came in for a good deal of praise because of the clarity of their commercial. Comments were along lines of these panel members who voted for Minit-Rub because "factors clearly stated by Ray Forrest" . . . "visual commercial" . . . "the drawings were enjoyed by the children."

Advertising Impressions

To the question, "Would you list the names of the advertisers that first come to your mind when you think of television?" Gillette again led the field as it has in previous panels with 32 votes. Second was Tender Leaf Tea with 21 ballots; third was Botany with 18, and then Bulova with 13, Firestone and Esso both received 9 votes, RCA 6, Elgin 5, Waltham and Bristol-Myers 4, Wanamaker, Minit-Rub and Chase and Sanborn 3, Longine and Trushay 2, and 1 each for Alexander Smith, Ipana, Goodyear, Ford and U. S. Rubber. Gruen and Maxwell House also polled one each although they're not on television.

For the last three panel reports, Gillette has received the highest vote in answer to this question, although having no program on for the night of the panel. This is particularly interesting, because in the opinion of most advertising critics Gillette supposedly has the poorest commercial. Gillette uses in its sponsorship of the Madison Square Garden bouts static and not too well done slides. But by following the old Lucky Strike pattern they do keep their name in front consistently.

Also interesting is the poor showing of Chase and Sanborn with only 3 votes. Chase and Sanborn for some time now have been alternating with Tender Leaf Tea on Thursday nights in sponsoring the Hour Glass Show, television's most popular regular program. Indications that consistency in spot time pays off is best evidenced by the high poll of Botany and Bulova. Both these companies have been using time and weather spots consistently.

"The Clod," NBC's television drama, received top rating of 9 ballots for the program liked best. "Geographically Speaking" (the Minit-Rub show), "Face to Face" (the Tender Leaf show) and NBC's telecast of the tennis matches received 5 ballots each. 1 vote each went to CBS's dance show and news program.

Until we can materially enlarge the size of our panel, the results of this survey are offered only as interesting information which might possibly shed some light on commercial and programming techniques and habits of the viewing audience. Because it is extremely difficult to find television set owners with good reception on all three stations, we will not be able to enlarge our panel until new receivers go on sale. We are aiming for a panel of 500 set owners as compared to our present 150.



television department

SEVEN FCC Commissioners—meeting once or twice weekly on a raised dais in a handsome brown-leathered hearing room—make policy for television. It is they who decide such monumental questions as the where and when of color television operation or how many hours a week video stations shall program.

But the spadework, the ammunition for these decisions comes from a mere handful of FCC staffers in the law and engineering departments. These men—seldom heard of outside trade circles—burn the midnight oil screening applications or fitting additional channels into a proposed allocation which may be slighting such talent centers as New York or Los Angeles. Their recommendations pro and con usually form the framework through which the Commission itself determines the future course of television.



Curtis Plummer
Chief, Television Division

Curtis Plummer

Bulk of the night work in television to date has been on the engineering side . . . which means that thirty-three-year-old Curtis Plummer, chief of the FCC's Television Engineering Division, is kept on the move.

Plummer, like other television engineers at the Commission, is youthful but has several years government service behind him. Like his assistants in the TV Division, he got into radio as a ham operator while still in his teens.

A native of Alfred, Maine, he was graduated from the U. of Maine with a B.S. in Electrical Engineering in 1935. The next year found him on the technical payroll of station WHEB, Portsmouth, N. H. After a year at WHEB, Plummer moved on to New York City where he signed up with the Radio Receptor Company. His principal job there was installing radio range beacons for the Civil Aeronautics Administration.

This was followed by a venture as entrepreneur of his own radio business, which in the lean thirties was not sufficiently profitable to dissuade him from joining the engineering staff of WGAN, Portland, Me., when the opportunity came. Plummer, along with a college buddy, installed the new station. He liked it well enough to stay on for two years until the FCC, early in 1940, offered him a job as radio inspector for the radio intelligence division. His duties were to install monitoring units throughout the New England states. In June 1941, when FCC began to step up its radio activities under national defense, Plummer was called to Washington. On arrival, he found himself assigned to standard broadcasting but soon thereafter was moved in to assist Cyril Braum then chief of the non-standard broadcast section, handling FM, television, short-wave and other radio services.

Since November 1945, Plummer has headed the newly created Television Division at FCC.

As to his future plans: "I'll stick with television," says he.



William Boese
Chief, TV Applications Section

William Boese

Chief of the TV Applications Section, William Boese is another youthful old-time FCC'er recently returned from the wars. Born in St. Paul, Minnesota in 1913, Boese, while still in high school set up a ham station with the titillating call—W9HOT. Moving on to the University of Minnesota, he soon became chief engineer of the University station WLB (now KUOM).

After graduation, he signed up with CBS-owned WCCO, Minneapolis but left to accept an FCC assignment as radio inspector in Dallas, Texas. In 1939, Bill was called to Washington and after a few months on the job headed up the section handling FM and tele and a myriad of other infant broadcast services. He likes to recall the heated sessions of FCC-National Television System Committee meetings in the 1939-1940 period before tele was given a green light for commercial operation. And the trouble FCC had in getting the squatter off the 1600-1800 kc band just above standard broadcasting, which in the early days was given over to video experimentation.

In April 1942, Boese went into the Army as a shavetail, where for the first year he was "immured" in the Pentagon Building, working in the Office



Hart Cowperthwaite
Chief, TV Allocations

of the Chief Signal Officer. But the War Department soon compensated for the Pentagon duty by sending the young engineer on to Wright Field to work on aircraft radio problems and later in 1944—then as a Major—to England with the Air Forces. Much of Boese's work there was on radar and radar counter measures. After another tour of duty at Eglin Field, he shipped out to the Philippines and was moved on to Tokyo where—after V-J Day—he was named director of the radio division of civil communications for SCAP. (Incidentally, soon after the U. S. troops moved in, the Nips wanted to reactivate a pre-war television transmitter in Tokyo. But the move was discouraged since SCAP badly needed technical personnel to get Japanese AM stations back on the air).

In mid-1945, FCC asked the War Department to release Lt. Col. Boese, with the result that in another six months he was back at his old desk in Washington, heading the section on television applications.

Hart Cowperthwaite

Plummer's second assistant chief is another Minnesotan—38-year-old, bachelor Hart Cowperthwaite, who heads the television allocation section. Cowperthwaite has worked with boss Plummer all through the war and with him co-authored and revised the latest television allocation plans.

A native of Fairbault, Minn., Cowperthwaite got his "ham" license at 16, graduated with a B.S. from the State University, and then stayed on in his hometown for seven years as engineer for the local public utilities company.

A hankering for radio led him to accept a government job offer in Jan. 1941 as monitoring officer with an FCC field station at Grand Island, Nebraska. This station was a major listening post for the government network tracking down illegal and subversive transmitters. His next stop was Puerto Rico where FCC had sent him to aid in installing a monitoring unit for the Foreign Broadcast Intelligence Service. After the Island outpost was set up, Cowperthwaite was ordered to Atlanta, Ga., and finally to a post as intercept officer at Wilmington, Del.

In June 1944, he was called into Washington to work in the non-standard broadcast section—which in those days of the wartime "freeze"—handled FM, television, shortwave and all other broadcast services outside the AM field.

Cowperthwaite is largely responsible for details of FCC's final TV allocation, which by dint of much manipulation with compass and slide rule managed to assign seven channels to both New York and Los Angeles—without recourse to use of directional antenna systems. (FCC's first proposal gave these markets only four channels and TBA's counter-plan squeezed in seven, only by requiring complicated directionals.)

When asked how he managed to fit in the added channels, Cowperthwaite explains simply that he "plays a good game of chess."

As to his future: Cowperthwaite says frankly he asked to get into television and he wants to stay with it.

Newcomers

Newcomers to the television field are Harold Anderson, a native of Oregon and with the FCC since 1940, who runs the "Equipment Section." Bruce Longfellow, a U. of Maine engineering graduate, heads up the section handling "Hearings" on TV applications.

Television at Crossroads

(Continued from page 11)

All the spectators were pleased with the results as brought in by television as it was the only means that some of the ships farther out had of seeing the fate of some of the target ships, and later determining as they came closer which ships were no longer there. Naturally the clarity of modern television was missing but then the conditions were not as perfect as studio arrangements for adjustments of the various pieces of equipment.

Test Baker

After "Able Day" work on televising test "Baker" began. Changes were necessary in the basic set up because no channels would be available for relays. This necessitated an increase in power output or improved antenna design. An RF amplifier was built but because of tube limitations at frequencies around 300 mc not enough power could be realized and the project was abandoned. The alternative of antenna design was finally realized with a coaxially fed dipole with director and reflector mounted a quarter wavelength away from the driven element designed and built by the author and Hobart Ballou. This three element had a gain of 5 db. over the non-directional dipole and hence gave the same effect as amplifying the power output by a factor of three. Field strength patterns were obtained of the new antenna so the whole group of ships would be covered and this coverage was checked on "William Day" the dress rehearsal for test Baker.

The scenes available were the same as on "Able Day" namely: Tower one: focused on the LSM from which the bomb was suspended and covering the center of the target array; Tower four: focused on the beach to observe wave heights; Army drones on other channels with instruments in view and one camera viewing the atoll from the air.

The pictures from tower one were the most spectacular, showing the bomb burst the surface in a huge water spout that seemed like slow motion as it carried the LSM 60 on its crest for a short while before it blew it apart leaving only one piece big enough to be seen on the way down. The television screen was almost covered by the huge column of water (2100 feet in diameter) and not much was visible until the water and mist disappeared a little. Then a blank section of water appeared where formerly proud "Sarah," Old Arkansas and several other ships had been in the center of the blast area. Only a few ships still remained in the picture.

It took five minutes for the first water wave to hit the beach in the scene from the television transmitter atop tower four. When the waves did come, they were about 10 feet high and washed a small landing craft up on the beach. The waves were visible from the beach back to the former position of the target array and advanced in military precision to the beach where they broke, giving a good contrasting picture for television.

Summing It Up...

It is not idle philosophizing when we say that much of value was learned through the medium of television at Bikini, and it was the first means of presenting the news to the observers. It scooped the biggest news event in many a moon when it showed capsizing and sinking ships. It can truthfully be said that television screens will help point out the proper Crossroads to take in setting America's policy of the future.

long shots and close ups

a regular
monthly feature
on film production
by H. G. Christensen

The Commercial Film Director

THIS month's article marks the beginning of the second year of LONG SHOTS AND CLOSE-UPS. The first year passed as they say in diplomatic circles . . . without any untoward incident. However, not being a diplomat, the continuance of this phenomenon cannot be guaranteed . . . because having always said what I think . . . I think it's high time that HOLLYWOOD stopped looking down its nose at commercial motion picture directors! . . . And I might even add, in some instances, "sniffing."

It's also about time that some advertising agencies . . . their clients and others responsible for various commercial picture activities stopped thinking of the commercial director as a "character" who couldn't get a directorial job in Hollywood and being a disappointed and disillusioned guy is a "hanger-on" in the commercial field. Or, if he once had a job in Hollywood, and is NOW directing commercials, the only reason he's doing it is because he wasn't good enough for that city of make-believe.

My answer to that could be one word . . . but for realizing statements like these . . . (even if it were only one man's opinion, which it isn't) . . . need some explanation. It has been demonstrated time after time that there is more thought, more sincerity and more honest craftsmanship in the average "top-notch" sponsored film than in an equal amount of "average" Hollywood footage.

Let's make one thing crystal clear . . . this is *by no means* an attempt to belittle Hollywood talent. Everyone knows and recognizes that in their "top brackets" Hollywood has many men whose ability amounts to positive genius. That's in the top brackets. But the rest of the boys . . . who grind out the stuff that makes "double features" possible and who are perfectly competent in their field of

straight entertainment would be and have been completely lost when meeting up . . . face to face . . . with the subtle relationships involved in many sponsored films. For instance, the commercial director must not only hold the interest of his audience (more about his audience later), BUT he must also get over an idea, make a sale, demonstrate a product, train people, prove a theory, further company policies, present a point of view or anything else which is calculated to advance the interests of his client.

Commercial Direction

This means that in addition to knowing how to make a picture, he must also have some knowledge of selling, merchandising, advertising and manufacturing methods . . . no small achievement! To add to his headaches, he must accomplish all this under supervision . . . the nature of which would drive his Hollywood colleague "nuts." Imagine submitting a "rough cut" version to a committee of a dozen men . . . each of whom is looking for, and will pick 'em, if they're there . . . flaws affecting his own particular branch of the industry being shown on the screen.

Imagine starting a film for one committee and later finding out that another committee is going to be responsible for the approval of the finished picture.

Try casting a picture for the client who doesn't and isn't expected to, (but he's gotta be there just the same) take into consideration the fact actors are supposed to be able to act parts they don't resemble in their ordinary pursuit of happiness . . . and work. If the applicant for the part . . . be it a coal miner or a banker . . . doesn't look it without any outside help from the make-up and wardrobe departments, he's up against it unless the director takes over from the client.

If I was getting paid by the word . . . we'd go on and on, me and my Royal Portable with many more

"F'rinstances." In any event your commercial director must not only turn out a picture that satisfies the client, his associates and probably his wife and relatives, but also an audience used to top Hollywood production quality. AND he's expected to do this with budgets that compare with Hollywood budgets like the Empire State Building compares in size with that well-known mousetrap.

Audience Appeal

Another word about that audience . . . they're very important. When a commercial director starts out to make a picture which shows any technical processes, manufacturing methods, operating techniques, scientific experiments or discoveries, new uses for new things, or maintenance problems on old ones or a hundred and one similar subjects, and that picture is going to be shown to AN AUDIENCE who are engaged in that particular line of endeavor . . . brother, every detail of that picture had better be right! And they'll know it if it isn't . . . and if it isn't, it's the client who "takes the rap." That's the why and wherefore of that "supervision" we're talking about and that's why the commercial director doesn't squawk about it . . . he knows it's gotta be. He's not making pictures just to entertain . . . he's got to present hard cold facts, which few people like to hear, (although having a direct bearing on their livelihood) . . . in an entertaining manner . . . and that's quite an order.

There's plenty of romance in the world of science and business that can be glorified and dramatized for pure entertainment purposes as Hollywood has well learned. To name a few, "Union Pacific," "Wells Fargo," "The Story of Louis Pasteur," "Dr. Ehrlich's Magic Bullet" and others.

But try and glorify the business of running a gas station . . . a laundry . . . or a drug store . . . or dramatize the exciting life of a

(Continued on page 35)

FILMS

LIKE so many of those theoretical arguments which were batted back and forth in television's waiting period, the film vs. live controversy seems to have settled down into an acceptance that each has its place and the two can mix very well together in the same program. The role film will play in television obviously will be an important one. That is why we have inaugurated this department.

Commercials

Best indications of the importance of film is this list of advertisers on television now, who are either using film for their program format or in their commercial: Bristol-Myers (Minit-Rub, Trushay, Ipana and Vitalis); Waltham, Gulf, Alexander Smith, Esso, Elgin, Firestone, RCA, U. S. Rubber, Atlantic Refining, Goodyear, Reid's Ice Cream, Botany. Film commercials are usually made in series, with the advertisers planning multiple use of them as program coverage is extended to other cities.

Advertisers who were never too enthusiastic about commercial film before are now actively studying its possibilities. Obviously at present with the extremely limited audience only a few budgets can stand the making of films exclusively for television. One of the most prolific users, the U. S. Rubber Company, very effectively makes all their television film "double-in-brass." Good example was the filming of the Tam-O-Shanter golf tournament in cooperation with ABC. The film was released over five television stations. The film will then be distributed to golf pros (the main outlet for U. S. Rubber golf balls) and will be shown before golf club members throughout the country. This additional circulation is the plus factor that justified U. S. Rubber expenditures for the television film.

While many scoff at the idea of the television newsreel competing with the Hollywood newsreel, NBC has already scooped the newsreel many times over the air, notably

Film included in most commercial formats . . . dual use cuts costs . . . 8 operating stations using film

with the showing of the atomic bomb films and the opening of the Paris Peace Conference, as well as with other special events shown the same day they took place. Costly trips like the one John Royal, NBC vice-president, recently made to Europe to line up foreign film sources and channels for news coverage are not made to see the countryside. New companies, such as Televents, with considerable money behind them are only waiting for a large enough audience before they get under way.

ABC, who has also piled up an impressive score at filming special events, edit their films from a documentary angle rather than as a straight news story. Recent deal with BBC calls for an exchange of film between the two. As BBC is non-commercial, all commercial messages are taken from the film before shipping.

Entertainment

Eight of the operating stations now use film regularly and the ninth, W6XYZ, will start just as soon as their new projection equipment is installed. While percentages of film used vary, one example is DuMont's WABD, which used 40% film in their programming schedule last month. However, one of the main problems that telefilm users are encountering is the finding of good entertaining films.

Interesting is DuMont's collection of filler films to take the place of the traditional organ and piano music used on standard radio to fill up dead spots. The scripts are cut out of shorts and feature films and run from three to five minutes. They usually have singers and dancers. They are properly titled and then kept on file for any emergencies that might arise.

New Developments

Every manufacturer of film stock is actively experimenting with spe-

(Continued on page 38)



ABC's first exchange of film with BBC gets underway with the shipment of the Automotive Golden Jubilee film. Left: Bernard (Bud) Pearse, ABC's director of special events hands the film to the pilot. Standing by is Stephen Fry, BBC's director of program operations in New York City.

ADVERTISING

station activities

ADVERTISING time charges as set up by five of the operating stations show a wide divergence both in actual financial outlay and the thinking which prompted their formulation. Latest to set up a definite rate card is WBKB (printed on page 27). Devised as a definite come-on for the Chicago area, where advertising interest has lagged, rates are based on the number of sets in the area, with a spiraling scale upward as the audience increases. With sets in the Chicago area estimated at under 500, airtime charge for any sponsor with an hour's live show is \$100 on a contract basis, with two hours rehearsal included.

Rehearsal charges are also interesting, with a 2 to 1 ratio included in with the cost. In excess of this 2 to 1 figure and less than 4 to 1, charge is pegged at \$25 an hour. Over that though, cost jumps to \$75 an hour. (DuMont used this same "penalty" method on their now suspended rate card, with rehearsal ratios over 6 to 1 pegged at time and a half. In contrast to this is NBC's policy of including 5 hours rehearsal time in with their airtime charge for a 1 hour show.)

CBS, although supposedly preparing a definite rate card for the past year, is still sticking to its first policy—\$150 per hour facilities charge, applicable to both airtime and studio rehearsal. However, the three commercial shows which are currently on CBS—Gulf sponsorship of the CBS News; Ipana "Shorty" program and Vitalis "Sports Almanac"—are CBS packages.

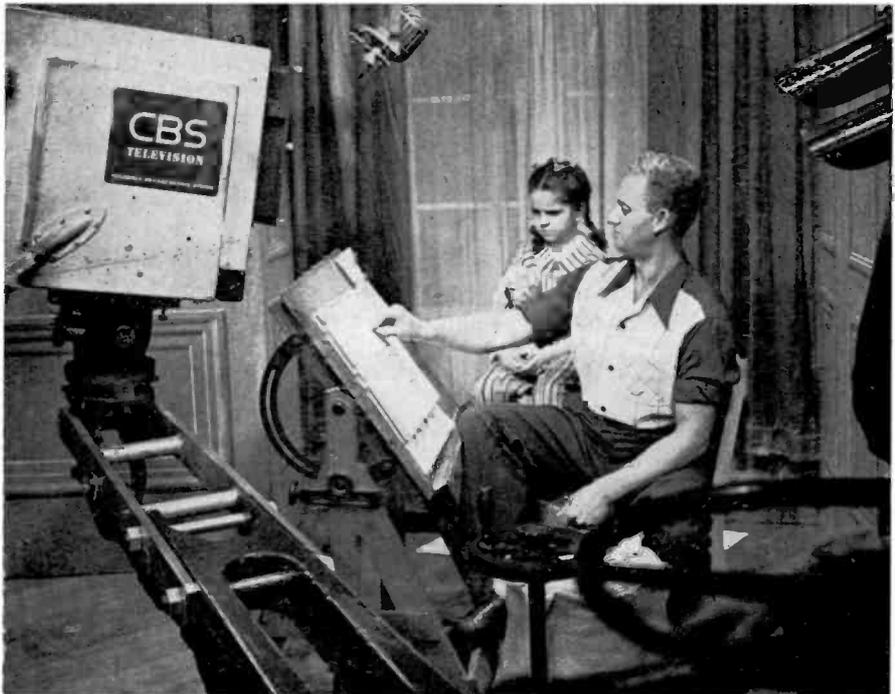
ABC, on the other hand, deviates from the time charge idea entirely, charging their accounts about 50% of the production costs of plugging video on the promotional value which going into television offers a manufacturer. In the case of filming special events, dual use is stressed, with the manufacturer free to use the film for dealer showings, conventions, etc.

Philco has also set up a tentative rate card, based on a 13-week contract. Charge for an hour live show is \$300, with rehearsal costs set at \$50 per hour.

Wide discrepancy shown in time charge set-ups . . . WBKB rate card . . . resume of commercial formats.



Above: ABC filmed the Saratoga "Hopeful Stakes," which were sponsored by Berk-Ray, and shown over WABD, WPTZ, WRGB, WTTG and WBKB.



Ipana sponsorship of the "Shorty" show with cartoonist Syd Hoff started its 52 week contract over WCBW. Opening and closing commercial is film, but Hoff works in a cartoon commercial as he recounts his story—such as Shorty rushing home to brush his teeth with Ipana and to give his hair the 60 second Vitalis workout, when he got a look at his new teacher.

WRGB is still maintaining its open door policy, with any prospective television advertisers welcome to experiment on commercial tele-

vision programs. The two coast stations—W6XYZ and W6XAO—can't set up rate cards until FCC decides on their commercial licenses.

fair comparison, WBKB's rates for the 1,000 to 5,000 audience are tak-

en, with five hours rehearsal time included in each figure:

RATES FOR ONE HOUR

WNBT	\$850	\$100 transmitter charge; \$750 program facilities charge; 5 hours rehearsal included.
WCBW	\$900	1 hour air time plus five hours rehearsal—or 6 hours at \$150 for use of facilities.
WABD	\$625	\$300 per hour plus five hours rehearsal at \$65 per hour.
WPTZ	\$550	\$300 per hour plus 5 hours rehearsal at \$50 per hour.
WBKB	\$325	\$200 per hour in the 1,000 to 5,000 range including 2 hours rehearsal. Additional 2 hours rehearsal at \$25 per hour (4 to 1 ratio); additional hour in excess of 4 to 1, \$75

Remotes Are Advertising Favorite ...

Ford Motor Company, in addition to pick-ups of six Columbia home games and all Madison Square Garden events (except boxing), over WCBW has added Saturday night coverage of seven Yankee pro football games over WABD. CBS' fly in the ointment is the delay in receiving image orthicon cameras needed to handle the remotes. WABD pickup of the night games will be handled with three image orthicons, with two more expected to be put into action later in the season. Stepping into the Chicago

area, Ford has signed with WBKB to sponsor the home games of Northwestern University. Ford is also said to be interested in getting into video in Detroit where execs can watch its development. WWJ, Evening News station, is scheduled to open November 15th, and ABC's King-Trendle also has a grant.

Commercials will be closely tied in with their current advertising themes. Idea is to have the ads come to life and to make the commercials as visual as possible. 'Tis said that \$8,500 has been set aside

for the commercials alone. Basic idea of Ford's television splurge is to impress the public with the fact that Ford is modern and interested in the development of anything new. Agency is J. Walter Thompson.

Goodyear is sponsoring seven Army games over WNBT, with five televised from West Point and two from New York. Climax will be the Army-Notre Dame game. Agency is N. W. Ayer.

Gillette sponsorship of the fights included the action-packed Louis-Mauriello championship round. Reception was excellent, and the expression of anger on Louis' face as he recovered from Mauriello's rushing charge was probably clearer to televiewers than to ring-siders. Gillette also sponsors the regular Friday night boxing matches from the garden.

Fashion Accounts

ABC has signed the Chernow Agency as sponsors of the John Robert Powers program. (See "Charm Schools," page 33, for review of audition show.) Chernow, one of the largest fashion agencies in the business, is offering it to their clients on a participating basis with three different accounts taking part in each show. Tie-up will give over 30 fashion concerns a television debut. With signing of the contract, ABC's sponsored shows over WABD are booked up until January 1st.

Left: A new aluminum rolling pin is demonstrated as part of the housewares commercial featured in the "All Eyes on Gimbels" program presented over WPTZ. Right: "Telequizzicals," Commonwealth Edison series presented over WBKB, keeps the electric range in sight of the viewers during most of the program. Viewer participation format is used.



commercials

Ipana (Bristol-Myers) sponsorship of "Shorty," a 15-minute cartoon format by Syd Hoff, has started a 52-week series over WCBW on the Sunday night 8:30 to 8:45 spot. Originally a CBS package ("Tales by Hoff"), character of Shorty has been created specially for the Ipana show. Opening and closing commercials are on film. Lead-in shows close-ups of the Ipana tube revolving slowly from the horizontal to the vertical position. Center panel of the tube (the elliptical shape in the center of the tube which encompasses the name) opens as a door, revealing a young mother—with beautiful white teeth, identified as the Ipana smile—and a youngster all set to go to bed. Youngster is then brought in to Uncle Syd for her bedtime story.

Opening show was built around Shorty going back to school—but reluctantly. Hoff's sketching and his commentary are in perfect harmony and the speed-up trick of having some sketches prepared beforehand when action is involved was well handled. Plug was worked into the story by having Shorty get a glimpse of the new teacher. Off-screen voice commented on her Ipana smile with Hoff taking up the plug by having Shorty dash back to brush his teeth with Ipana and give his hair the 60-second Vitalis work-out. Cartoons were clever and the commercial was well integrated. Closing commercial showed the mother leading Penny back to bed, and the same Ipana door was used for the sign-off.

Vitalis (Bristol-Myers) sponsorship of "Sports Almanac" features Bob Edge in a CBS sports film package. Opening program was a preview of things to come—with film clips of many different sports shown. However future shows will concentrate on one particular sport. Films are obtained by CBS and Edge gives the off-screen commentary. Opening and closing commercials are the same—showing the Vitalis name on a huge almanac, with a dissolve to Bob Edge in a shadow box effect, followed by a bottle of Vitalis.

In addition, two film commercials were used—being pantomimed while off-screen commentary gave the blurb. Sports theme was tied in, with first commercial showing a man dressing in the locker room

after his tennis match, and disappointed with his unruly hair—cut to girl waiting for him showed why. Then came the 60-second Vitalis work-out and he was set. Second commercial picked up the theme by showing boy joining girl and girl practically dazzled by his hair. Linking the two commercials is a good idea but the end one particularly was a bit too long and the girl's admiration a bit too obvious. Three commercials have been filmed for this program and will be used alternate weeks.

According to Jose E. diDonato, television producer of Doherty, Clifford and Shenfield, they would like to do the whole Hoff story on film in order to avoid the chance of error. He believes that the cost of telefilm can be about 25% of the Hollywood product.

Vitalis and Ipana shows are worked out with the copywriters at an idea and planning conference,

with the cooperation of Hoff and Edge and three shows for each series are mapped in advance.

Both packages were sold as a unit by CBS to the agency for under \$1500. They estimate that even with the film commercials added in, cost is still under \$2,000.

Bristol-Myers are also plugging Minit-Rub and Trushay over WNBT. Format is "Geographically Yours," travelogue film presented by Mrs. Carveth Wells. Agency is Young & Rubicam.

Commonwealth Edison's "Telequizzicals" program, now signed on a regular commercial basis under the new WBKB rate card, has been a regular half hour weekly feature over the station for over a year. Angled strictly to the tele-viewers who also have telephones, format is a quiz-charade idea. Audience interest in the commercial is secured at the beginning of the program

WBKB RATE CARD

	0-1,000 sets	1,000 to 5,000 sets	5,000 to 15,000 sets	15,000 to 25,000 sets	25,000 to 35,000 sets	Over 35,000 sets
Live Shows						
1 Hour	\$100	\$200	\$375	\$500	\$800	\$1,000
½ Hour	60	120	210	375	525	600
¼ Hour	40	80	140	200	320	400
Film						
½ Hour	\$ 50	\$ 75	\$125	\$200	\$300	\$ 500
¼ Hour	30	50	75	130	175	250
Spots						
Film	\$ 20	\$ 25	\$ 30	\$ 35	\$ 35	\$ 40
Live	30	35	40	45	50	60

Remotes

COST-PLUS BASIS; CHARGES QUOTED ON REQUEST.

* * *

Above charges discounted to recognized agencies. The above rates include full use of existing studio and assigned station facilities, necessary staff and technical direction. Camera rehearsal time in the ratio of 2-1 included in above costs. Camera rehearsal in excess of the 2-1 ratio and less than a 4-1 ratio at \$25.00 per hour or portion thereof. Spot rehearsal charge at \$15.00 per half hour or portion thereof. Charges for rehearsal in excess of 4-1 ratio at \$75.00 per hour. All rehearsal charges at cost and not discountable.

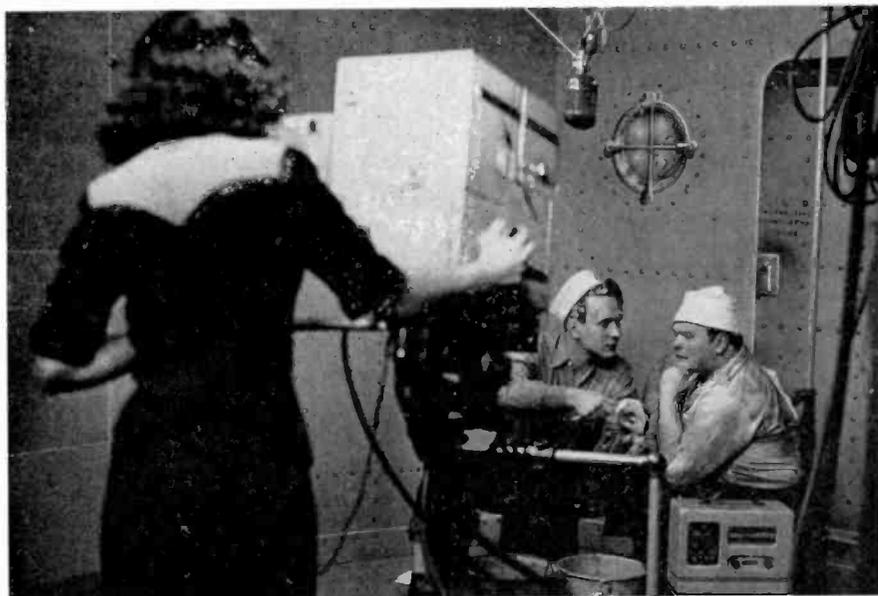
MINIMUM CONTRACT at these rates—13 weeks.

MAXIMUM CONTRACT at these rates—26 weeks upon acceptance.

SINGLE NON-CONTRACT broadcasts at double quoted figure.



Gulf sponsorship of the CBS News is a regular weekly feature over the station. Latest news of the day, visualized by charts, maps, films and animation, and a guest chosen from the human interest side of the news, completes the format.



Elgin time spots over WBKB are handled live and run between one and two minutes. Originally spots had spoken parts for the cast but trend now is toward pantomime presentation. Although their regular film commercials run 20 seconds on other stations, Chicago experiment is in line with manager Bill Eddy's theory that it takes more than 20 seconds to build an entertaining spot.

with emcee Joe Wilson announcing that any phoned contestant must give the "Passwords" in order to qualify for guessing the problem and winning a prize. Passwords are slogans such as "Electric range cooking is fast," and Meg Haun delivers a direct one minute commercial in the kitchen set explaining

and demonstrating three reasons to prove the slogan. Viewers are also warned that the answers to one of the puzzlers will be found in her demonstration.

The Telequizicall Prize Panel contains electrical appliances ranging in value from a \$5 electric alarm clock to a \$36.50 electric blanket.

Ardien Rodner, Commonwealth Edison ad official, believes that the use of this panel is a subtle, inoffensive but psychologically very potent bit of selling. As the prize panel is shown to each contestant, it's on the scene five or more times during each program. Each contestant—and the audience who hopes their phone may ring next—looks at those prizes with the thought of owning one of them.

The puzzlers are all visual—charades worked out by Joe and Meg usually with a humorous twist; photographs of prominent people, scrambled names, etc. Commercial is again worked in by having one of the contestants repeat the three reasons given for electric range cooking being fast. To help the contestant—and to impress the points on the audience—Meg goes back to the range and pantomimes the motions she originally used. That the commercial sinks in is proven by the fact that only two people have been unable to answer it.

Alexander's sponsorship of "Let's Play the Game," an ABC package show produced over WABD, has begun a ten-week series. Format is based on charades, with viewer participation worked in several times throughout the show by flashing the phone number on the screen and asking the lookers-in to phone their guesses to certain stunts. Emceed by Harvey Zorbaugh, professor of educational sociology at NYU who fathered the idea, "guests at the party," included such old hands at the charade game as Irene Wicker, Ray Knight, and Will Mullin. Their stage presence and quick ad libbing helped the informality of the show. Charades worked out included song titles, headlines, proverbs, cartoons, names of people, etc. Occasionally slides giving a tip-off to the viewers were superimposed over the scene. However, since no announcement was made as to what this was, it was confusing and didn't register the first few times.

On the debit side was the commercial. Opening and closing slides gave Alexander's name. Direct commercial was introduced after about 12 minutes of playing time with the appearance of two teen-agers as guests. Comments were passed on their clothes, with the youngsters replying that they were bought at Alexander's and giving the prices. Youngsters were not particularly good models and clothes did not show up to best advantage. Kids

then did a stunt and were paid off with \$5 for appearing. Mathilda, who gets star billing on the credit list, guessed the next answer—Mathilda being a mannequin. Her "voice" then explained the details of Mathilda's costume—described her suit, blouse, hat, jewelry and accessories and gave the prices of each. Commercial was centered in this one spot and the Alexander slogan given at the end on the credit slide.

Wanamaker's "Color Harmony," presented by the Institute of Carpet Manufacturers tried a 12 minute direct commercial on the Basic Home Furnishings color promotion. Cut to five, the show may have had a chance of holding audience interest—but 'tis doubtful if many viewers would have stayed tuned long enough to find out that even in twelve minutes the show didn't really put over the story of correlated color harmony. Attempt at dramatization was made with opening scene of husband presenting wife with a birthday check for \$500 and wife describing how she was going to refurnish the living room. Sequence was characterized by too much talk and too little action. Next shot showed the wife shopping, with humorous touch added by a salesman who kept wishing he was back in neckties. Final denouement showed her in Wanamaker's with a salesman explaining the BHF colors. Slides giving the names of the colors was shown and close-ups of the tags on the rugs, and draperies, showing what colors harmonized were also included. Oral explanation was weak and camera action bad with the camera picking up half a chair in the "model" room.

Gulf presented another in their 15-minute series of up-to-the-minute news programs which are a regular Thursday night feature over WCBW. Program centers around the commentator Milo Boulton, and makes use of cartoons, maps, ideographs, and film to further bolster the spoken commentary. Interesting is the manner in which these various devices are employed to highlight different types of news features. For example, the reporting of the transportation strike was accompanied by a cartoon which clarified the issues involved, and demonstrated the immediate statistical effect of the strike. In clarifying the United Nations housing dilemma, an animated map illustrated the problem and indicated possible solutions. Maps were

also used to indicate the geographical as well as the political boundary aspects of the Greek situation. Interspersed with this were dramatic film cuts of the Greek representative at the UN meeting. Film was used to good advantage in reporting the delightful visual aspects of that all-important Atlantic City Beauty Pageant. Masculine reaction to this was that it was lacking in sufficient detailed close-ups.

Film shots of the picketing musicians further added to heightening the "serious" aspects of the labor situation. A film shot of the arrival of Arturo Rodzinskis' mother at La Guardia Airport looked as though it had been shot before airplanes were invented . . . so lacking in clarity was this that it looked like an early experiment in photography. There were some good live studio shots of a visitor from Coventry, England who discussed the rebuilding plans of his devastated city with the news commentator. This live studio pick-up was interestingly and briefly to the point. Milo Boulton ended his stint by reading last minute news bulletins.

Commercial message was given in the middle and end of the program. The first commercial spoke of the results of a survey which showed that it would be a long time before ample new car deliveries would be affected, and stressed care of the present old car. With the aid of an animated diagram the operation of the piston was explained, with spoken message about the value of Gulf Oil in protecting this vital area, plus cut-ins of a can of Gulf Oil and stills of a Gulf service station . . . and the spoken phrase "For the life of your car—Go Gulf." Final commercial reiterated the same message, but this time it was accompanied by films of a Gulf station and its smiling proprietor. Closing switched to a cartoon of the Gulf sign which was succeeded by another cartoon with the words, "Go Gulf."

Though news was given good topical coverage, there could be improvement in its visual treatment. Commercial, though factually informative, could use a change of oil—one with a lighter body—and more imagination.

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

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

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

CARAVEL



FILMS INC.

Telephone CIRCLE 7-6112

730 FIFTH AVE., N. Y.

Borden's Cheese sponsorship of the "I Love To Eat" segment of "For You and Yours" presented over WNBT features James Beard in a cooking demonstration. Title cards announce that Elsie and the Borden Company present the spot, with scene switching to Beard in the kitchen. Dish to be prepared has cheese in it, of course, and mention is made of the product as Beard uses it, with a close-up of the container for product identification. Plug is worked in naturally. Further commercial is given in the middle, with Beard discussing Elsie, Elmer and Buelah and showing lantern slides of their homes. Integration idea of looking at these while waiting for the chicken to broil fell flat. While an attempt was made to keep the illusion that the slides were being shown in the kitchen by retaining a black area around them on the screen, their indistinctness destroyed the effectiveness. Kitchen setting is used and beforehand preparation made so that the finished meal can be completed in time. Recipe is flashed on the screen for housewife who is interested. Agency is Young & Rubicam.

Sears Roebuck has started a 13-week series over WPTZ with the "Visiquiz" program. Half hour program spot is a combined audience-viewer participation format, with both home and studio participants eligible for prizes. As the studio guest pantomimes the stunt, home viewer is given a chance to guess the answer with prizes awarded to both. Commercial is interspersed throughout the show. All prizes are Sears Roebuck merchandise, which the emcee briefly describes in showing them. To promote the program, Philco sent a mailing to its list of viewers, describing the program and asking them to send in their phone number, address, etc. on an enclosed card. Returns were received from over 60% of the audience. Benjamin Eshleman Company is the agency.

Reid's Ice Cream is sponsoring the weather signals three times weekly over WCBW. Sixty varieties of animated and film reports have been prepared by CBS to take care of all kinds of weather. Three variations of commercials have been prepared by Doherty, Clifford & Shenfield. One-minute spot will appear three times weekly. This marks the first entry of an ice cream manufacturer into television.

Berk-Ray Corporation, manufacturers of men's sportswear sponsored the ABC reporting of the Saratoga Races. Special crew was flown to the races to photograph highlights of the closing race meeting. Film was produced under the direction of Harvey Marlowe, narration was by Don Dunphy. Biggest flaw in the presentation was the lack of synchronization between the audio and the video plug, but this may have been a blessing in disguise since mention of the sponsor was made at least a half-dozen times, and the impact would have been truly disturbing were it double-barrelled. Most of the races were filmed from start to finish, and though this may hold the interest of the professional, or the man with a bet, it fails for the home fan. The average video viewer would have found sufficient interest in exciting finishes. Perhaps the entire race was retained to support the commercial which was slipped in the middle of most races. Some good shots were made of the celebrities attending the race which has social and horse as well as sartorial significance. Best plug for the sponsor was the fade-out which showed the crew clambering aboard the ABC-Berk-Ray plane to rush the "pictures to you." These last were the commentator's words.

Marshall Field has signed a 26-week contract for sponsorship of the "Don McNeill Supper Club" over WBKB. Show will have a variety format and will be featured by remote pick-ups from hotels, etc. Agency is Foote, Cone and Belding.

B. T. Babbitt Corporation scored a first in being the initial advertiser to offer a premium over television. Though offer coincided with similar advertising in radio and newspapers, tele response was checked through a keyed address. In an attempt to buck the admittedly strong hold of Thursday night's Standard Brands show over WNBT, Walter Ware, Duane Jones' tele head, sent a mailing to receiver owners in the met area calling attention to the program over WABD through ABC. Show was a video adaptation of "Ladies Be Seated" with Johnny Olsen as mc and Harvey Marlowe directing for ABC.

Sponsor got in plenty of plugs during the half-hour show. A blow-up of a can of Bab-O was visible in most shots, and wherever possible the real can was revealed.

One of the stunts in this audience participation program called for a pot washing contest between husband and wife . . . of course, the winner was Bab-O.

One commercial of the cleanser was slightly startling. Scene is supposedly a Fifth Avenue jeweler's, where the personable salesman is showing Mrs. Upperclass the pin which is a replica of an ancient Egyptian love scarab (the premium offer)—and the next thing you see in the middle of this elegance is the well manicured salesman with a can of Bab-O in his hands. It got there so suddenly that it must have been in the tray between the rubies and the diamonds. Surely a little imagination could have taken care of this transition. (The introduction of the store porter could have done it.) There were many, many plugs for product and premium, but somehow they were not too irritating, because of the ingratiating manner of Johnny Olsen.

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933.

OF TELEVISION, published Monthly at Grand Central Annex, New York City, New York, for October 1, 1946. State of New York, County of New York.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Peter B. James, who, having been duly sworn according to law, deposes and says that he is the business manager of the TELEVISION and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations.

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Editor and Publisher, Frederick A. Kugel, 600 Madison Avenue, New York City; Managing Editor, Mary Gannon, 600 Madison Avenue, New York City; Business Manager, Peter B. James, 600 Madison Avenue, New York City.

2. That the owner is Frederick A. Kugel, 600 Madison Avenue, doing business as Frederick Kugel Company.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

PETER B. JAMES,
Business Manager.

Sworn to and subscribed before me this 18th day of September, 1946. Abe Gottfried.
(SEAL) My commission expires March 30, 1947.

PROGRAMMING

Charm schools need showmanship as well as glamour to be "a success" . . . review of current formats.

current

W6XYZ's "Movietown Backstage" has the entertainment value of taking the viewers behind the scenes of movie-making. Interesting is Paramount's making television an ally by using their film talent, sets and props (already on hand). Idea is also to stimulate the desire of the tele audience to see the picture. Such phases of movie-making as "Costumes for the Stars," "Models and Miniatures," "Producing Outdoors Indoors," and "Animal Stars" have been explained. Sets from "Monsieur Beaucaire" were used in a program depicting an 18th century atmosphere. Scene from "The Blue Dahlia" was used in "From the Director's Angles," with George Marshall, director of "Monsieur Beaucaire" and the "Blue Dahlia," demonstrating the fine points of the art in a 10 minute scene. According to Klaus Landsberg, west coast tele director, a request has been received from an eastern agency to put the program on film so that it can be released in the East.

ABC's "The Singing Lady" featured Irene Wicker, in a television of her radio show. Four youngsters were her audience for the story, and in the opening sequence their natural reaction to the bright lights and their answers to her questions were as amusing as unrehearsed childish antics usually are. However line-up of the cast wasn't good, for with Miss Wicker in the center and two youngsters on either side of her, camera usually succeeded in picking up only two or three with usually half a face thrown in for good measure. Closer arrangement would have eliminated this. Miss Wicker's version of "Goldilocks and the Three Bears" was well acted out, with occasional flash-backs to pick up the youngsters' expressions. Program should be a natural for the "children's hour." Show was produced by Harvey Marlowe.

WBKB's "Teatime Matinee," in the three to four spot, is an experimental program specifically designed for women. An integrated format has been developed and the same general cast is used each

week. Program takes a current theme, such as community fund, and each member of the cast contributes his own talents to that theme. Regular cast includes Jenya, WBKB's staff pianist, Paul Battenfield, cartoonist of the Chicago Times, Jerry Walker, story teller. Frank Oehlschlaeger, director of the Chicago Galleries of the Asso-

gling in the wrong spots. Setting was a mountain cabin and opening scene showed an intruder with a gun drawn bursting into the room and demanding food from the dozing housewife who was alone in the house. Way in which the villain clutched and tore the bread apart, stuffed two handfuls into his mouth, and then promptly forgot his "ra-

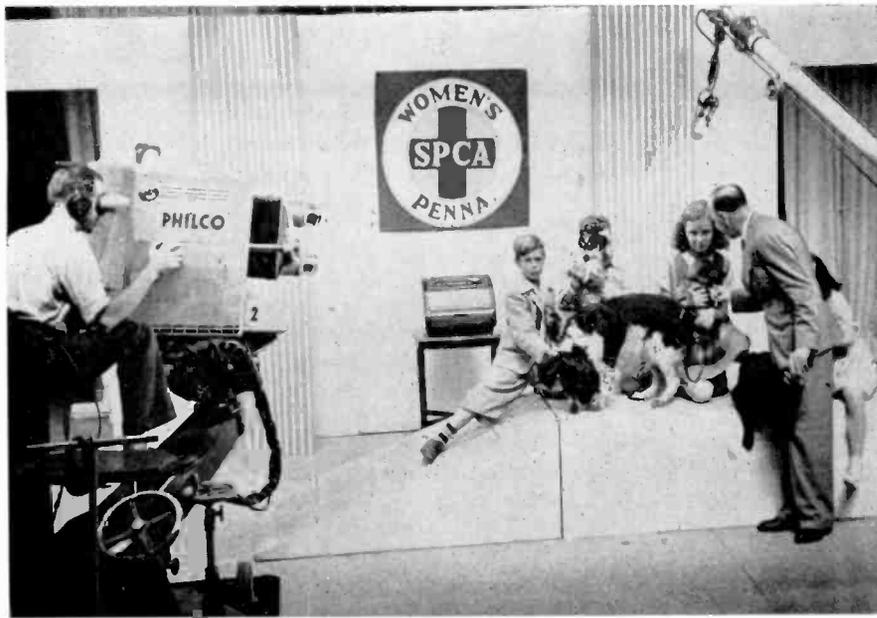


W6XYZ's "Movietown Backstage," regular weekly series over the station, emphasizes Paramount's policy of using television as an ally to plug their pictures, and has the entertainment value of taking the audience behind the scenes. Shot above, from "Monsieur Beaucaire," depicted an 18th century setting.

ciation of American Artists, is now a regular contributor to the program and each week presents a member artist and discusses samples of his work. Program as a whole is an informal affair, each participant working out his own segment tuned to the theme for that week. Beulah Zachary directs the program.

WNBT's "The Lady and the Law," a drama of the quick shooting west in the days of gold claims, had such a far fetched plot that the viewing room audience was gig-

gling in the wrong spots. Setting was a mountain cabin and opening scene showed an intruder with a gun drawn bursting into the room and demanding food from the dozing housewife who was alone in the house. Way in which the villain clutched and tore the bread apart, stuffed two handfuls into his mouth, and then promptly forgot his "ra-



Finals of the contest for Philadelphia pets and their young owners presented by WPTZ also included a studio show. Dog show was presented in cooperation with the Women's SPCA of Pennsylvania as a public service feature.



WBKB's "Tea Time Matinee" has as a regular contributor the director of the Chicago Galleries of the Association of American Artists. A member artist is invited as a guest each week to present a sample of his work and discuss it.

vided the biggest laugh of the night for the viewers. Camera action was limited mostly to close-ups and there was little of the movement or interesting stage business which usually adds so much to an NBC show. More pay to script writers should be the answer here.

WBKB used film sequences showing scenic beauty of Norway to visualize Grieg's Peer Gynt suite. Off-screen narration described the composition, which was rendered by Jenya, staff pianist on the station.

WRGB's recent musical offerings included "The Mikado," presented by the Colony Opera Guild; gems from "The Chocolate Soldier" and three scenes from "The Vagabond King." In the case of the Colony Opera Guild, while performance is given on the stage first, it is planned primarily with television in mind. Piano is the only musical accompaniment used.

WBKB brought viewers a forecast of what they may expect from

the meteor shower predicted for October 9th. Charts were used by the director of the Adler Planetarium in visualizing the expected astral fireworks—which scientists say will either miss the earth entirely or provide one of the most spectacular meteor displays ever seen. (Which sounds like a very safe, scientific prediction to us.)

W6XYZ's "Your Town — Los Angeles Presents" is a regular public service feature of the station. Purpose of the series is to familiarize the rapidly increasing population of the city government's planning of such improvements as parkways, new recreational and playground facilities, to promote campaigns for safety, fights against epidemics, as well as to give an insight into new industries and resulting employment possibilities. As the program develops, the television audience may participate in local and national celebrations, thereby becoming better acquainted with the history of the country and particularly their own community.

Among the topics which have been under discussion were "Stimulating Our Youth," sponsored by the Junior Chamber of Commerce; "The Fight Against the Polio Epidemic"; "Do We or Don't We Want the Hollywood Freeway" a two part forum with citizens vs. city vs. Hollywood Bowl.

mobile pick-ups

ABC is currently picking up the wrestling and boxing matches two nights weekly from Chicago's Rainbo Arena. Remote coverage is part of ABC's arrangement for use of WBKB's facilities.

W6XAO beamed a special program from the Los Angeles Air Terminal on Admission day. With one camera on the field, and another on the roof of the building, interesting plane and passenger arrivals were telecast. Illustrated interviews with pilots, weathermen, stewardesses and ground crews were picked up and the staff of the airlines was on hand to explain and illustrate the intricacies of air traffic control. (Explanation of technical equipment used—page 36).

W6XYZ's debut on remotes, was the pickup of the World Championship Rodeo from the Los An-

geles Coliseum. Station used two cameras with a variety of lenses to afford ringside views of all events on the program. West coast tennis matches have also been picked up for the first time.

WNBT, WCBW, WABD and WPTZ, have all stepped up their remotes with most of them sponsored.

participation

ABC's "Stump the Authors" is a regular weekly feature put on over WBKB. Like many other ABC television features, this is a video adaptation of a regular radio network show. This half hour flight in literary composition receives its inspiration from objects sent by viewers. Cast consists of three authors and an emcee-editor. Each author is given an opportunity to tell an original story built around the object which he withdraws from a box. The box contains a variety of things, and on one program even included a dwarf! Author is given thirty seconds to organize his ideas, and then must launch into an original four minute story. Program is directed by Dick Goggin of ABC. This is an example of another show which does not have enough action for video.

WCBW's "See What You Know," directed by Frances Buss, featured the nonchalant presence of Gil Faires who kept the guests on this combination quiz and parlor game program completely at home. There was such a high degree of informality throughout this program, that you almost felt surprised at the conclusion to find that it came over television, and was not happening in your own home—point being that program was so typical of old-fashioned, corny parlor games.

Guests on this program were Bill Cook, Margaret Arlen, and Bill Leonard—well known radio stars. Some of the stunts were variations of Halloween Party gags. For example, the mature-appearing guests were given a stick of gum, a piece of string and a weight, and with the combination had to fish for coins. Points were awarded; the winner in this case being the woman, which proved either greater steadiness, or more acquisitiveness for the gender.

Another stunt was the word game . . . making little ones out of big ones. Word in this reducing

episode was "Cholmondeley" painted in large letters, and which was quickly reduced by the eager contestants. Charades was next, but the contestants were so quick in answering, one was given the suspicion of pre-program collusion. Or maybe the contestants were just

CHARM SCHOOLS

Tele-versions of the popular "success schools" have possibilities both as to sponsorship and the interest value which making herself over has for any woman. However, programs need good showmanship to make them click.

ABC's "Powers' Charm School" over WABD was one of the better attempts to tie in a charm program with a fashion show. Most of the people on the show seemed to be having a good time, and the lack of strain among the participants conveyed charm in the best possible manner . . . since the best manifestation of charm is in the interplay of personalities . . . and they all seemed to mesh in this program.

Most refreshing twist to the program was in the use of the unglamorous character of Terry who acted the role of John Robert Powers' secretary. She was gauche, but in such an ingratiating fashion, and such an obvious good sport, that she stole the show from the poised models with the smooth facades. She was so alive and eager, that she almost defeated the program idea of making copy-book charm products.

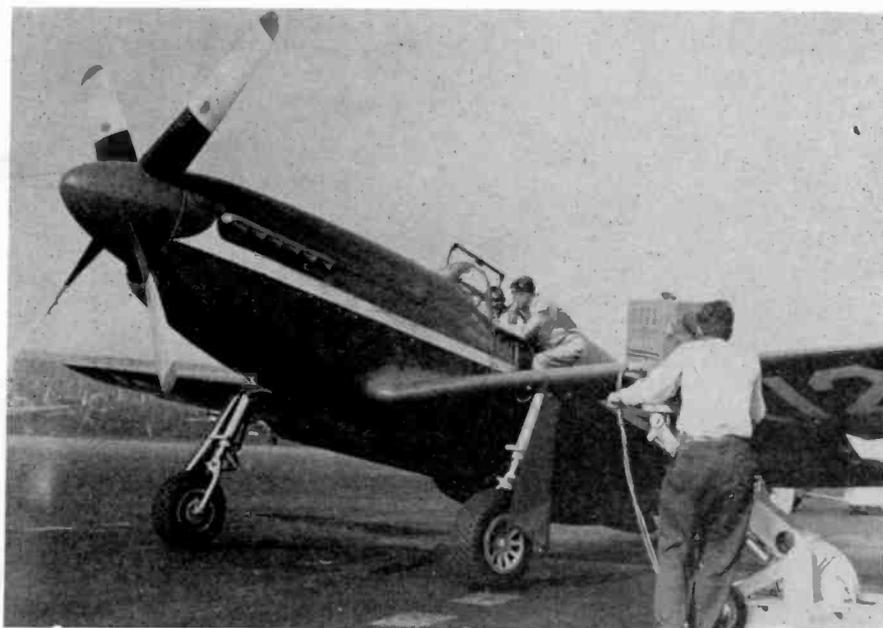
Miss Hunter, with an attractive personality and a fashionable hat,

quick on the trigger. Contestant who acquired the greatest number of points for 15 minutes of fun was given a bond valued at \$25 with no evident manifestation of envy from the other contenders. The money award was the only worldly note in this homey program.

engaged in discussion with John Powers about important points girls should stress in acquiring the well-groomed appearance. They were quite refreshingly maturely parental in addressing their young models. Two of the models appeared to be in their latter teens, and the other was about fourteen. Miss Hunter illustrated her words about hair grooming by taking each model in turn, and pointed up the features of their hair arrangement. It was informally and pleasantly handled.

Next shot took place in a gymnasium of the charm school where methods of relaxation were illustrated by Craig Mallory, a rather handsome gym instructor, who has a way with the ladies. He had them perform some mild exercises guaranteed not to create bulges in the wrong places. Terry, the secretary comedienne, supplied enough chuckles to alleviate the starkness of gymnastics during this episode.

W6XAO's remote equipment picked up the arrival and departure of planes at Lockheed Airport, as well as interviews with passengers, pilots, weathermen, ground crews, etc. This was television's debut at a western airport.





Next class was on clothes, and this is where the models really shone . . . since they performed with the prop most suited to bring out their talent . . . fashions. Raincoats were the subject of this exposition, and commentary was off-stage by Miss Renee Long, who did a good job of related description.

Show closed in the John Robert Powers' office where the expert Miss Hunter and the maestro of modeldom take leave of the home-viewer with the words, "There is no reason for an unattractive woman today. We want to help you. Join us next week." This program looks as though it might increase beauty . . . and sales.

WCBW's "Walter Thornton Show" opens with a montage of stills which revolves before the camera, to reveal a tantalizing array of Walter Thornton Pinups. The Thornton Show features the wife of the founder of the model agency, who lectures with the aid of models on correcting superficial faults in posture, poise, and pulchritude. Main difficulty in seeking to demonstrate drawing room charm over video is that the teacher must exemplify all the virtues, and be able to project them. Writing about them in a book or paper can be done by anyone with the ability to express a simple declarative sentence. But unfortunately in video, the mentor has to exemplify the virtues in her own personality and poise, or the audience will quickly lose faith in the Operation Beauty.

Show employs the right and wrong technique of conveying a short cut to charm. Professional models are used, and before they are further employed in this charm school they could take a lesson at some good dramatic school. Unfortunately their beauty is marred with too much amateur theatre, or they have been galvanized by too much "freeze" posing for stills.

AUDIENCE PARTICIPATION

Typical of the run of audience participation shows being put on over the stations are top to bottom: "Stop the Clock," an ABC production shown over WRGB and WPTZ. Clock is numbered backwards—hence the quicker the answer, the richer the reward. "Cash and Carry," invites the viewers to phone in their guesses as to what is in the barrels. Show is produced by Carr and Stark over WABD. "See What You Know," WCBW's quiz, incorporates stunts, games, etc.

Idea for the package is good, and it should pay dividends to the wise cosmetic merchant, who adds sparkling showmanship to his sponsorship.

ABC's "Teletips to Loveliness" is aimed strictly for the daytime fem audience, dealing as it does with some particular beauty problem. Starring Leona Woodworth, who writes the car card tips for strap-hanging Miss New Yorkers to gaze at as they ride the subways, 15-minute segment is pretty much a one-man show. In the segment on hand care, demonstration technique was used to advantage, and good close-up shots of Miss Woodworth's hands and the products she mentioned relieved the monotony of one voice and gave the needed visual touch. Best methods of shaping and polishing nails were shown on drawings of different hand types.

Guest for the night was a representative of a jewelry firm who brought along a hand model—and on this portion, the program fell flat. Both guest and femcee talked together, or were silent at the same time; the camera failed to pick the model up when the introduction was

NBC—Dramatist Guild Tie-up Gets

Underway with "Mr. Mergenthwirker's Lobbies"

WNBT's cooperative tie-up with the Dramatist Guild (announced last spring) whereby scripts would be selected for television presentation as a pre-view for Broadway production, got underway with a three-act fantasy "Mr. Mergenthwirker's Lobbies". Show, which ran for 80 minutes, was in rehearsal for a week and a half, with an average of five hours daily. Two days were spent on camera rehearsal. Two sets were used—a newspaper office and a bar.

Theme centered around Henry Mergenthwirker, a naive, simple soul who, because he was pure of heart, had two lobbies—or invisible little boys—who could foresee the future. In a helpful mood because he knew "newspapers like to be prepared for what's going to happen", Mr. Mergenthwirker visited the office of the Daily Blade to tell Hawley of a murder which was then taking place. Fantasy idea was set in the beginning with papers suspended in mid-air; the chair sliding across the room and the phone skidding across the desk. (It seems that the lobbies were not always good little spirit boys.) Mr. Mergenthwirker's admonishment of his lobbies, his obvious affection for them and his method of handling

made; the jewels were not clearly visible on the television screen. The jewelry was mounted on a black background and instead of using her "famous hands" to model the rings and bracelets, the model merely picked them up or pointed to them. Result was that the jewels were not very clear on the television screen and the close-up shots which were used so effectively in the earlier part of the program were missing here.

A minor point but one that keeps popping up in program after program is the attempt at the "intimate touch"—which ends up being spelled "c-o-r-r-n" 9 times out of 10. Femcee talking directly to the viewers at the opening went over okay. But the build-up about the guest star, ending with "She should be here right now," followed immediately by a knock on the door hit a false note. From the commercial angle, show offers possibilities for spot sponsorship worked into an integrated format—such as this segment with its mention of bleaches, polishes, soaps, etc.—as well as entire sponsorship. Show was produced by Harvey Marlowe.

them was a very fine bit of acting. (Vaughn Taylor played the role.)

Denounced first as a nut, Mr. Mergenthwirker assumed importance when the prediction came true and further strengthened his position when he arrived at Mike's Bar and Grill—to buy his lobbies some beer—and predicted a robbery which was to take place directly opposite at 6:20. Following scene, with Hawley mobilizing the Blade to cover the story, was extremely well done with the comedy touch added by having the lobbies pass out from raiding the beer tap. Denouement came quickly after that with Mergenthwirker—and his lobbies—solving the murder.

Although play was in three acts, there were no intermissions. Naturally comparison with "Harvey" was bound to crop up in any viewer's mind who had seen the stage play, with the television script suffering in comparison. Script would also have benefited with some pruning of lines. Production wise the job was very well done—with doors opening and closing to denote the entrance of the lobbies, beer glasses mysteriously emptied, etc. Credit goes to Fred Coe producer of the show for another television success.

Long Shots & Close Ups

(Continued from page 23)

salesman, any kind of salesman, dealer or distributor and **STICK TO FACTS**. Try and train men and women how to run their jobs better without all the facts.

Now I can hear Hollywood yell, "Good grief . . . don't we have to deal with facts?" Sure, you do, but not as far as story is concerned . . . and the commercial director has the same ones to **ADD** to his list. History, speech, customs, mannerisms, etiquette, period sets, interior decorations, locations, make-up, props, everything, must be authentic of the period portrayed . . . the only difference being that the Hollywood director needs only to push buttons to get all these things done correctly for him, while our guy has to sweat it out pretty much by himself. Maybe that difference in budgets has something to do with this . . . I suspect it has!

By the same token I doubt if television directors who may be tops in doing a good job of strictly entertaining will be able to handle a show in which a commercial theme is carried throughout the production. This type of presentation requires a different kind of director . . . one who has had the training and experience in that particular field.

Sign-Off

All I want to sign off with . . . is this. If you check into the qualifications . . . the "know how" of the better known directors of commercial films, you'll find them to be very able citizens with plenty on the ball . . . plenty of experience in a business that is extremely exacting, and has more than its share of difficulties . . . but these guys can run obstacle courses. Still, first, last and all the time, they **ARE** picture directors, many having won their spurs in the entertainment field and still preferring their present jobs.

I'd like to quote one prominent practitioner with at least twenty years of directing under his belt . . . half of it Hollywood entertainment . . . and half commercial . . . "Chris," he sez, "you asked me why I've switched over to commercials entirely . . . well, I'll tell yah and I think it's a good reason . . . fella, **THIS STUFF'S REAL!**" . . . **NUFF SED!**

EQUIPMENT

DuMont portable suitcase equipment . . . Don Lee experiments . . . highlights of recent patents.

Portable Equipment

Pictured is DuMont's new portable suitcase equipment which incorporates many interesting features. The camera, in addition to its mobility has a remote Iris Control which prevents overloading of the image orthicon, an electronic view-finder, and handle-grip focusing control.

The Pick-up Auxiliary is designed to make it possible to operate a two or more camera chain with different lengths of cable between camera and control equipment. It acts as a line balancer, and reconstitutes for differences in cable lengths.

The Low Voltage Supply is built so that it operates with the image orthicon control. The Distribution Amplifier and Low Voltage Supply is designed to synchronize with the mixed amplifier and monitor. The portable Synchronizing Generator is housed as a self-contained unit.

Image Orthicon Control and Monitor is designed to operate with an individual camera. It is equipped with a 7 inch picture monitor and a 3 inch signal monitor. All controls are finger-tip, and numerically marked for quick readjustment in case of accidental dislocation.

Mixer-Amplifier and Monitor have a capacity to handle four channels, and it is possible to make a two to four channel without obsoleting the equipment. It is also equipped with four additional inputs. It has controls for manual mixing or fading, and in addition is equipped with an automatic fading device which can be set at four speeds . . . slow, medium, fast, and instantaneous. It has finger tip control, a 7-inch picture monitor, and

a 3-inch signal monitor. Interesting feature about this monitor is that it can act as a test unit for itself.

Cost of complete set of equipment is \$28,000 for two camera chain.

Don Lee Experiments

Don Lee is experimenting with a new type of parabolic reflector in conjunction with the Southern California Telephone Company and the Bell Telephone Laboratories. The reflector is seven feet long, and transmits 4000 megacycle microwaves. Wave guides will enable the reflector to beam its ultra-high frequency from any point within line of sight of Mt. Wilson, giving the station greater mobility for remote coverage. This system was tried out during the remote pick-up for the Los Angeles airport.

Another Don Lee experiment which is of great interest is being carried on under a license granted by the FCC for color television research. It is expected that this project will take about three years.

Harry Lubcke calls this method of color transmission the "Beer Bottle Theory of Television." Idea stems from the fact that if you look at the sun through a brown beer bottle you see a brown sun; if you look at it through a green bottle you see a green sun, etc. He thinks that if this is done electronically 180 times per second you will have the illusion of a constant vari-colored image. This system will have no moving parts at transmitting or receiving ends, and will also sandwich sound waves simultaneously between the video waves.

Universal Antenna

U. S. Television Company an-

nounces the development of a universal antenna which is based on the patent claims of Dr. F. S. Kolster. It is said that the antenna is capable of picking up television channels as far apart as 162 megacycles. Patent is an outgrowth of war-born necessity to conserve space on naval vessels, and this new antenna was developed, which in addition to television reception, is capable of tuning into entire FM band, as well as all AM.

Static-Free Ignition

The Radio Manufacturers Association, the Society of Automotive Engineers and the Automobile Manufacturers Association have set up standards to shield television from car-ignition static. The result of hard work on the part of all three organizations has resulted in recommendations which should see the end of this source of static before 1948. Some manufacturers will have to redesign their entire ignition system to conform to the new set of recommendations.

patents

Synchronization System

Homrighous won No. 2,398,642 on a synchronization system to control and time the various impulses required for the production of a picture at both the transmitter and the receiver (application Sept. 17, 1942; 19 claims allowed, patent not assigned).

The patent covers principally an improved cathode ray deflecting system for producing interlace scanning. Several methods for pro-

DU MONT PORTABLE EQUIPMENT

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Pickup Auxiliary

Synchronizing Generator



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ducing this have been devised previously. The "even line" system requires that the up and down movements of the cathode ray be of unequal length, which has been

"very difficult to obtain," the inventor comments. Another system, known as the "odd line" method, requires a whole number of lines plus a fraction of a line in each field, so that the electron ray will

start the second field at a fraction of a line distant from the start of the first line in the first field; this system depends upon equal field length and exactly alike vertical deflecting means for all fields.

Distribution Amplifier

Low Voltage Supply

Image Orthicon Control

Mixer Amplifier



This invention applies a different electrical condition to the vertical deflecting means in alternate fields to shift the electron ray vertically the distance equal to the space of one horizontal line. One of the principal advantages of this synchronization system is that motion picture film thus can be televised at 24 frames per second as well as at the standard 30 frames per second.

The device features means whereby a voltage wave at the frame frequency is generated at the transmitter and combined with the audio signals on a separate intermediate carrier frequency, which in turn is modulated on the video carrier frequency and transmitted by radio to the receiver. Blanking pulses are generated by the pickup and viewing tubes, thereby eliminating the transmission of these signals by radio and the necessary filtering equipment.

Homrighous was also granted No. 2,398,641 on further improvements in a synchronizing system in which the control signals are transmitted from the transmitter to the receiver during the interval between lines and fields (application for patent July 21, 1942; 48 claims allowed, patent not assigned).

One of the principal features of

this system is a self-synchronizer built into the receiver to provide "almost instantaneous" synchronization of the line scanning with the transmitter when placed in service, or after an interruption from fading signals. Under this invention, single impulses or control signals are developed at the end of each line and at the end of each picture field, and these signals are modulated on the carrier during the interval between lines and the interval between picture fields to control horizontal and vertical scanning action at the receiving station. There they trigger or stop the forward deflection of the cathode ray.

The inventor designates this plan as the "follow up system," since the receiver is not driven into synchronism but follows the various movements of the transmitter in unison. In some other methods of transmitting control frequencies, tuned circuits have been employed, but this system does not use them. By doing without them, it is held that considerable flexibility is achieved, and a wide range is made possible in the number of lines per picture and in the number of pictures in a given time.

Films (Continued from page 24)
 cial film for television. Kodak and Ansco have been conducting tests for some time now. In the first press demonstration of a special film made by du Pont, the film had a special emulsion which was supposed to obtain more detail in both highlights and shadows in outdoor scenes where lighting cannot be controlled. To save processing time stations can use the film in negative form. The practice is apparently becoming standard. According to NBC engineers the use of negative film is a relatively simple process. Since the picture is reversed as it passes through each stage of signal amplification in the television system, it is only necessary to have an odd number of amplification stages to end up with a positive picture on the receiving set.

POSITION WANTED

Television position desired. 10 years to-date with major network plus training abroad. 20 years commercial radio experience. All phases technical operation, production and direction of television programs. Lieutenant Commander with demonstrated executive ability. Box 64, TELEVISION.

Standard Brands (Continued from page 15)

Next shot shows Helen Parrish and Eddie Mayhoff drinking iced tea, telling each other how good it is, and how much they enjoy the party. Mayhoff says that it reminds him of many parties but the one that is given for the visiting lecturer by woman's groups is the most amusing. And he goes into his amusing caricature of the visiting lecturer.

Camera then cut to Duke Art working on a clay model which he says is a model of a very popular party game, but it will take him a few minutes to complete it. Helen Parrish says that's fine, but while we are waiting let's see another of those graceful ballroom dances. Camera cuts to dance team. When they are finished the sculptor calls out, "All right Helen—are you ready to play" . . . and he reveals a model of a donkey without a tail, handing Helen the tail, and she says "Oh it's pin-the-tail-on-the-donkey! But before I try to pin the tail on the donkey I want to thank everybody for coming to our party tonight, especially" . . . and here she gives a list of credits to the entertainers. Her concluding remark is "Until next Thursday then this is Helen Parrish . . . saying this is the end (Puts tail on donkey) Goodnight." Musical theme up and Hour Glass is flashed in.

The very name Hour Glass could serve as a symbol for those who fail to appreciate the rapidly developing situation that confronts the advertiser who neglected

to grab the time when it was to be had. Standard Brands and their agency J. Walter Thompson have not permitted the quickly running sands to pile up on them. They have bottled and controlled one of the most valuable time segments television offers . . . the Hour Glass.

Washington (Continued from page 7) Experimental Television Licenses

Call	Organization	Channel	Power
W3XEP	Radio Corp. of America, Camden, N. J.	82-88; 204-210	30000
W9XUI	State University of Iowa, Iowa City, Ia.	50-56; 210-216	100
W2XJT	Wm. B. Still (Jamaica Radio Television Co.) Jamaica, N. Y.	210-216	400
W6XYZ	Television Productions, Inc., Los Angeles, Calif.	78-84	4000
W8XGZ	Gus Zaharis, Charleston, W. Va.	54-60	200
W9XZC	Zenith Radio Corp., Chicago	*TBA	1000
W9XZV	Zenith Radio Corp., Chicago	54-60	1000
W3XE	Phileo Products, Inc., Springfield Twp., Pa.	66-72	10000

*To be assigned.

Fortunate television application withdrawals

IT MAY seem odd to refer to the withdrawal of many television station applications as fortunate. Close analysis justifies such a description.

Long ago, America was populated by brave pioneers. They experienced many difficulties. They reaped rich rewards.

Later came the gold rushes and the land entries of the homesteaders. This had an interesting theory of encouraging enterprise. Severe hardships were experienced. The fortunate, energetic, and farseeing entrants won rich returns.

Similarly in the broadcasting field, there were early pioneers who faced all sorts of opposition. Some believed radio was a "fad". Others thought it was "not good enough" to compete with the phonograph or movies. Others thought that there were "insufficient channels." The croaking chorus died to a whisper and faded out with the establishment and successful operation of major stations and great networks. Enterprise, as usual, led to success.

Sifting Out

Television is going through a similar sifting process whereby the energetic, courageous, and sincere commercial station applicants are being selected. In the meantime, all

sorts of odd withdrawals occur. For example, one great broadcasting station which has made a fine success in its field, applied for a license for a black-and-white television broadcasting station. Later it spread the word that it was converted to the need for color television. Still later it voluntarily withdrew its application for a commercial license. And briefly thereafter this station was sold for many millions of dollars to an entirely new owner! Such a sequence of events is confusing to the television analyst, to put it mildly.

The withdrawals of television station applications which have so far taken place are, in part at least, of fortunate nature in that they are weeding out all applicants who are averse to taking normal business risks in the new field, those who have been confused by the wordy discussions on the relative merits of monochrome and color television and who, accordingly, have failed to obey the first rule of navigation to focus attention on the course, those who find the television business to be rather too rich for their financial tastes, and perhaps those who were never too serious in their intentions to enter television and who are now faced with the need for going forward or dropping out and select the latter course.

The withdrawals, however, are fortunate in other ways. They leave the field to those who have a firm conviction and a definite determination to make a success of television. They provide more and better channels for such bona fide applicants. The withdrawals give them a better chance to win the television audience and to accumulate profitable sponsors. They leave them in a better position to enter into any later television developments or improvements. They will bring the present-day television broadcaster profitable returns in a shorter time.

Survival Of The Fittest

In brief, Darwin had a phrase for it: "Survival of the fittest."

It should not be inferred that television is a "golden-spoon" industry. To those who wish to do its biggest jobs it will involve considerable investment. But there are many, worthy, and profitable television jobs that can be done at far lower cost and to the satisfaction of the television entrant. In the days to come many a successful television broadcaster will indeed be grateful to those who bowed themselves out of the field in its early days and left more and better channels and greater opportunity for him. Only a major reversal in government or industry policy could negate so favorable and anticipated a course of events.

And still another man's reflections . . .

ONCE there were three bears and they all were of different sizes, but they all desired the same thing . . . something for nothing. When they contemplated the porridge of television, they blew hot, cold and lukewarm by turns . . . so one day while they were chasing each other around the conference table, alternately blowing their various temperatures someone known as Goldilocks FCC gave all the porridge away to some hungry people with more consistent temperatures . . . **S.R.L.**

EDITORIAL

A RAINBOW is a beautiful thing to behold. When you were a tot you probably tried to chase one, but that is as far as you got, because it was there yet it really wasn't there, or anyway you could not catch it . . . And it is pretty much the same with CBS color television. A sight as pretty as any rainbow, but just as elusive. CBS must be given full credit by the entire industry for its magnificent demonstration of color television, but it would seem to us their role is finished. It is now up to the manufacturers to decide whether or not CBS color is a rainbow or a practical system. The contention that manufacturers cannot go ahead with color production till the FCC sets high frequency color standards doesn't hold. It is up to the manufacturers to publicly state that if the FCC commercializes color, they will go into immediate production (and we don't mean of experimental models). If they do this, CBS will have made an important contribution to the television industry and the public. If they don't, CBS should file this mechanical color away as a job well done, but not practical. Otherwise the resulting confusion not only in the industry, but more important in the public's mind, can hold television back many years. As Barnum once said, "There's a rainbow buyer born every minute," and the rainbow buying public will insist upon CBS color, and if they can't get it they will be confused and that's not good, that is, for television.

Advertising Agencies

It's about time advertisers scrutinized qualifications of their agencies a bit more closely. Obviously television will prove to be one of the most effective advertising mediums known. Television is coming out of the "talk" stage. Production is underway. In spite of this, with the exception of a handful of agencies, and we mean handful, advertising agencies are doing nothing about television.

There's a lot to be learned, and any agency which is not in there pitching now, and actively studying television from all angles, is not living up to its responsibility of servicing its client to the best of its ability. The practical business approach that there's no audience, no market, and therefore no funds can be appropriated for television at this time, cannot hold any longer. It would be much more in the interest of its clients if the agency would trim its new business appropriations and put some of the money into television study. The potentiality and effectiveness of television as an advertising medium cannot be ignored. It must not be ignored by any company whose profession is advertising. Agencies who continue to side-step television will leave themselves wide-open to the justifiable accusation by their clients that they are not "on the job."

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KHJ—Los Angeles
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WBAL—Baltimore
WNOX—Knoxville
WWJ—Detroit
WHO—Des Moines
WLW—Cincinnati
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President, Abraham & Straus Dept. Stores
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Dr. Allan B. DuMont
President, DuMont Laboratories, Inc.
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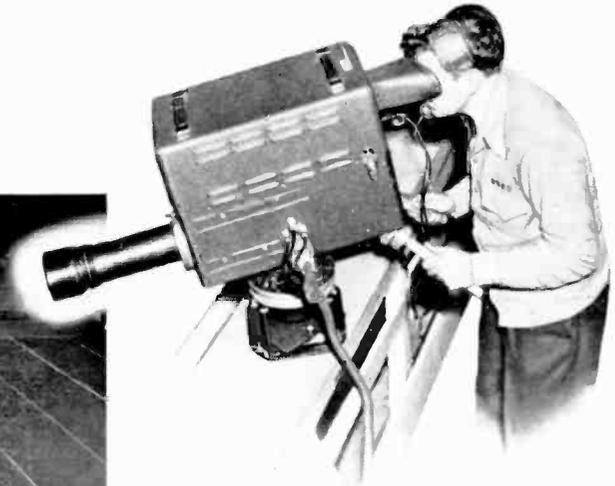
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